13 Cam 5-9 Va-

Oct. 2nd 1930

Dearest Dawn:-

Am looking forward to your return to town. disappointed at not having had a visit with you.

Am in Betty Burke's apartment finishing

7 Octobre - alone.

Ou call me

Donelly

Playa 15-30

135 Comd 5-3 10 a
N. E. Corner Ley
Miss Burkes Cpl.

Dearest David:-

I was happy to see that you had taken your picture since I imagine that is what you wanted to do.

I have returned to work completely broke

Ann at a friend's apartment -
trek-up and there's no-body
else there. I mean I am
alone.

Did she always give the
hard of balance of 300 -
and let's as soon as
possible finish this business-

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and ask for some of "my
balance" immediately.
Would you please
voice & mean the voice
literally see me before
you go to Studio in
the morning or stop
here on your way
down in the morning.

Also I want to ask
your advice about a
script I am working
on and also I want
you carefully to see
she.

Will you call me
before leaving in the
morning so that I
may see you. I must have done
Cable tomorrow - Dresden 15-30 Olga 3-

Tuesday —

Dear Roland:-

Of course I know that you
are a great deal about you
are and would be
appreciated a little from
you if you are not
returning home to-day and
if you are a telephone
call telling me the
nature of your journey

in the woods of Nassik?

Anyway I hope you will
keep well and be very happy.

Sincerely
Dorothy Weeks.

135 East 53rd St
c/o Mrs C. V. Burke
Playa 1530

D. W. GRIFFITH COLLECTION
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OCT. 4, 1930

Liberty

VOL. 7 No. 40

A Weekly for Everybody

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"Our Country! In her intercourse with foreign nations may she always be in the right; but our country, right or wrong." —Stephen Decatur.

OLD ABE

David Wark Griffith's picture, "Abraham Lincoln," seems to us something more than just a new talkie. It seems to us something more than just a very good talkie.

It is not only fine entertainment; it is an important and valuable indication of how we can, if we like, be better educated.

Here is one kind of thing that certainly the movies can do—they can give to the masses, and particularly to children, a knowledge and understanding of history that cannot possibly be conveyed through books or in the schoolroom.

There are a number of reasons for this. In the first place, of course, the masses generally aren't much interested in books that tell them about history, nor do most schoolchildren lap up very eagerly the information given them in the classroom. But Americans both old and young *are* interested in the movies. They go with enthusiasm, and they remember what they see.

So, to start with, you have zest instead of reluctance to reckon on. And that makes a lot of difference, as any school-teacher will tell you.

Then, too, the movies reveal what to most of us, as children, is an astonishing and unsuspected thing—that it can be fun to learn about history. Here we discover that an episode out of the past was something that involved real people in interesting adventures, not merely pages 74 to 78 of a textbook, with three dates to be learned by heart. In other words, learning becomes a matter of entertainment.

And finally, with this new magic of the talkies, we actually experience, in effect, what Mark Twain imagined in "A Connecticut Yankee at King Arthur's Court." With hardly any effort of the imagination, we are taken back to a former time and can see and hear—and we almost said touch—the people who lived then.

The speaking stage of course has done this in some degree, but there is a wealth of illusion in the talkies that the speaking stage could never attempt—great outdoor vistas, elaborate reproductions of historic scenes, battlefields visible for miles, and all the endless shifting at will from one place to another.

And in the matter of audience there is no comparison. The stage reaches thousands, but the talkies reach millions.

This picture of Mr. Griffith's, in a swift series of fleeting episodes, tells the story of Lincoln more vividly than any book could tell it.

Here are the hopeless horror of a slave ship and the hopeful peace of young Lincoln's days with his beloved Ann Rutledge—far-separated episodes that weave themselves together when Lincoln, saddened by Ann's death, bows under the greater burden of a war to abolish slavery. Here are testy cabinet members fidgeting under Old Abe's gentle humor and insistence on telling stories. Here is Grant, of whom folks didn't approve, and the fanatic John Wilkes Booth. . . .

Here a man comes alive and stands and talks before you as a human being rather than a figure out of history, so persuasively is he portrayed in the fine acting of the player named Walter Huston.

Mr. Griffith says the greatest pictures are those that combine dramatic tension with a theme such as there was in "The Birth of a Nation," "The Covered Wagon," "The Big Parade," and, to some extent, "The Cockeyed World," which did go pretty deeply into the character of the professional soldier. In this sense perhaps "Abraham Lincoln" is another of the greatest pictures.

We have been flooded with theme songs in the movies. Why not more theme plays? If it doesn't seem always best to make leading figures of the great historical characters like Lincoln, Jefferson, Napoleon, or Benedict Arnold, they could be introduced as part of the background against which lesser people have their story. We have news-reels for the present, but the great artists of the theater can give us also, so to speak, news-reels of the past.

As for Mr. Griffith's "Lincoln," we believe it ought to be seen by every child who goes to school and is within reach of a movie theater, because it gives a vivid impression of what Lincoln looked like and how he talked, and of the atmosphere in which the Civil War was fought. In addition, it is "good theater."

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Cover by Leslie Thrasher

COPY

C A B L E

London, Oct. 4, 1930.

KELLY
UNARTISCO
NEW YORK

ABRAHAM LINCOLN TIMES SAYS OUTSTANDING MERIT COMBINED TELLING STORY AND PAYING TRIBUTE SO MEMORY GREAT MAN WITHOUT DISTORTION OR SENTIMENTALITY HUSTONS PORTRAIT SIMPLE AND STRAIGHTFORWARD STOP POST GRIFFITH HAS BURST INTO TALK FILM WITH MASTERPIECE HUSTON SUGGESTS MAN HIMSELF AS PERFECTLY AS ONE WOULD HAVE DREAMED POSSIBLE STOP NEWS FILM THAT GRIPS GRIFFITH HAS SUCCEEDED IN MAKING HUMAN BEING OF GREAT STATESMAN GRIFFITH HAS USED ALL ART BIRTH NATION HAS IMPROVED IT BY INSERTION DIALOGUE STOP SKETCH GRIFFITH MAKES TRIUMPHANT RETURN AMERICAS NATIONAL HERO HUMANIZED INSPIRING MEMORABLE ENTERTAINMENT STOP HERALD THE OLD MASTER FILM DIRECTION GRIFFITH HAS ESTABLISHED HIMSELF AS EQUALLY GREAT MAKER TALKING PICTURES STOP CINEMA DEEPLY INTERESTING REVELATION GREAT SOUL GRIPPING BRILLIANT DIRECTION SUPERB SUSTAINED CHARACTERIZATION TITLE ROLE DEEPLY APPEALING PICTURE OF REMARKABLE MAN SAYS MUCH FOR DIRECTORIAL GENIUS GRIFFITH STOP FILMRENTER WORTHY OF GREAT DIRECTOR AND SUBJECT FIRST CLASS ATTRACTION WHEREVER SCREEN ART MEANS ANYTHING AT ALL BRILLIANT STAR PERFORMANCE BY WALTER HUSTON

SILVERSTONE

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SILVERSTONE

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

October 6, 1930

Mr. Joseph M. Schenck
United Artists Studios
Hollywood, California.

Dear Mr. Schenck:

We are in receipt of the following night cable from Mr. Silverstone with reference to the trade-showing of ABRAHAM LINCOLN:

LONDON, Oct. 5, 1930

ADDITIONAL REVIEWS LINCOLN SATURDAY STAR VITALLY INTERESTING PROFOUNDLY MOVING SUNDAY PICTORIAL GRIFFITH SHOWS THE WAY HIS ABRAHAM LINCOLN MUST RANK WITH THE BIRTH OF NATION IS FIRST GREAT NATIONAL EPIC IN TALKING PICTURES SUNDAY NEWS VERY IMPRESSIVE AND REMARKABLE FILM SUNDAY GRAPHIC GRIFFITH AT BEST WHEN PUTTING AMERICAN HISTORY ON SCREEN SUNDAY TIMES GRIFFITH HAS DONE HIS COUNTRY A SERVICE NATIONALLY AND AESTHETICALLY DOMINANT NOTE IS REALLY SUNDAY REFEREE ABRAHAM LINCOLN IS AN EPIC FIRST FILM THAT TAKES SEQUENCE AFTER SEQUENCE AMOUNTING TO NOTHING LESS THAN GENIUS BURNUP IN SUNDAY DISPATCH FILM IS NOBLE ONE NOBLY PLAYED NOBLY DIRECTED I CAN THINK OF NO MAN OTHER THAN GRIFFITH WHO COULD SO COMPLETELY ENCOMPASS ITS GREATNESS SALUTE TO A VETERAN.

These criticisms are in addition to those shown you while you were in New York.

Yours faithfully,

UNITED ARTISTS CORPORATION

Vice-President & Treasurer
Arthur W. Kelly

AWK-vc

COPY

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CABLED EXCERPTS FROM LONDON AND OTHER ENGLISH REVIEWS OF D. W. GRIFFITH'S "ABRAHAM LINCOLN".

LONDON TIMES.

THERE IS NO GREATER DIRECTOR OF FILMS IN THE WORLD THAN D. W. GRIFFITH. HE HAS SHOWN A MASTERY OF THE NEW METHOD IN HIS LATEST PICTURE "ABRAHAM LINCOLN", AND DONE ~~HIS COUNTRY A SERVICE NATIONALLY AND~~ AESTHETICALLY. THE DOMINENT NOTE OF THE FILM IS REALITY. EVERY ONE IN IT IS A REAL LIVING ENTITY. THE ACTORS ARE SUPERB. COULD PHOTOGRAPHY BE BETTER? I DOUBT IT.

LONDON DAILY NEWS AND CHRONICLE

HEADLINE: "ABRAHAM LINCOLN" FILM THAT GRIPS. GRIFFITH HAS COME TO TERMS WITH TALKING PICTURES. IN PAGEANT OF LIFE OF LINCOLN HE HAS USED ALL THE ART OF "THE BIRTH OF A NATION" AND HAS IMPROVED IT BY THE INSERTION OF DIALOGUE.

LONDON EVENING NEWS

"ABRAHAM LINCOLN" IS A VERY FINE PIECE OF WORK IN WHICH THE OLD MASTER EXHIBITS AS SURE A TOUCH WITH THE NEW MEDIUM AS HE HAD WITH SILENT PICTURES. THERE IS AN EARLY LOVE SCENE WHICH SHOWS GRIFFITH AT HIS TENDEREST. IT IS SWEETER AND MORE HUMAN THAN ANY YET SEEN IN A TALKIE. "ABRAHAM LINCOLN" IS THE MOST ENGROSSING HUMAN DRAMA THE TALKIES HAVE GIVEN US.

LONDON DAILY HERALD

~~HEADLINE: GRIFFITH~~ SCORES IN HIS FIRST TALKIE.
THE OLD MASTER OF FILM DIRECTION, DAVID WARK GRIFFITH, HAS ESTABLISHED HIMSELF AS AN EQUALLY GREAT MAKER OF TALKING PICTURES BY "ABRAHAM LINCOLN". GRIFFITH HAS EXERTED HIS GENIUS FOR SWEEPING PANORAMIC PICTURES TO THE FULL.

LONDON DAILY SKETCH

HEADLINE: "ABRAHAM LINCOLN" GENIUS.
DAVID WARK GRIFFITH, WHO HAS BEEN DESCRIBED AS THE GREATEST SCREEN DIRECTOR IN THE WORLD, MAKES A TRIUMPHANT RETURN TO HIS FORMER FAME IN HIS FIRST TALKIE "ABRAHAM LINCOLN".

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LONDON MORNING POST

HEADLINE: "ABRAHAM LINCOLN" MASTERLY TALK FILM BY D. W. GRIFFITH. WITHOUT ANY MANNER OF DOUBT D. W. GRIFFITH - THE MAN WHO FIRST GAVE DIGNITY TO THE SILENT SCREEN WITH "THE BIRTH OF A NATION" AND "INTOLERANCE" - HAS BURST INTO THE TALK-FILM WITH A MASTERPIECE, "ABRAHAM LINCOLN".

LONDON DAILY TELEGRAPH

HEADLINE: D. W. GRIFFITH'S FINE FILM "ABRAHAM LINCOLN". THE SCREEN HAS, SO FAR, GIVEN US NOTHING SO IMPRESSIVE AS "ABRAHAM LINCOLN". APART FROM THE ACTING, THE PICTURE IS A TRIUMPHAL VINDICATION OF THE GENIUS OF THE GREAT ARTIST WHO WAS RESPONSIBLE FOR IT, DAVID WARK GRIFFITH. THERE ARE TOUCHES IN IT THAT NONE BUT GRIFFITH COULD HAVE DEVISED.

LONDON PICTORIAL

HEADLINE: GRIFFITH SHOWS THE WAY.
THE TALKING PICTURE INTERPRETATION OF THE LIFE OF LINCOLN, CREATED BY D. W. GRIFFITH, IS THE LOVELIEST THING THAT HAS HAPPENED SINCE THE FILM FOUND ITS VOICE. IT MAY BE CONSIDERED A MATTER OF SENTIMENT, BY THE YOUNG PUPS WHO DO NOT KNOW THEIR FILM HISTORY, THAT THIS TALKING PICTURE MARKS THE TRIUMPHANT RETURN OF THE ONE MAN IN THE WORLD WHO CREATED FILM DRAMA. IT IS A MATTER OF PLAIN AND UNDENIABLE FACT THAT "ABRAHAM LINCOLN" IS THE FIRST GREAT EPIC WE HAVE SEEN IN TALKING PICTURES, AS DEFINITELY AS "THE BIRTH OF A NATION" WAS THE FIRST ~~GREAT EPIC~~ WE SAW IN SILENT FILMS. HAVING THE REPUTATION (WHICH I HOPE IS DESERVED) OF BEING THE SEVEREST FILM CRITIC IN BRITAIN, I WILL STAKE THE WHOLE OF THAT REPUTATION (WHICH I VALUE) ON SAYING THAT "ABRAHAM LINCOLN" LEAVES ME BEREFT OF WORDS, SO TENDER IS ITS SENTIMENT, SO SURE IS ITS DRAMA, SO JOYOUS IS ITS LAUGHTER, SO POIGNANT IS ITS TRAGEDY, AND SO CERTAINLY DOES THE DIAPASON OF ITS MUSIC TRAVEL TO THE SECRET PLACES OF THE HEART. IN THIS FILM D. W. GRIFFITH HAS AGAIN SHOWN THAT THE ESSENCE OF ENTERTAINMENT IS EMOTION; THAT THE ESSENCE OF EMOTION IS SINCERITY, AND THAT THE ESSENCE OF SINCERITY IS SIMPLICITY. THE FACT REMAINS THAT THIS PICTURE IS A MONUMENT TO THE GENIUS OF D. W. GRIFFITH.

LONDON REFEREE

HEADLINE: SALUTE TO D. W. GRIFFITH. "ABRAHAM LINCOLN" IS AN EPIC - THE FIRST FILM THAT TALKS - AN INSPIRATIONAL THEME.

GRIFFITH HAS MADE TALKING PICTURE VERSION LIFE OF ABRAHAM LINCOLN WHICH SHOWS EVERY OTHER TALKING PICTURE PRODUCER WHAT THE WHOLE GAME IS ALL ABOUT. IT IS WELL KNOWN FACT THAT HOLLYWOOD, THESE MANY MONTHS, HAS ABANDONED ALL EFFORT TO PRESENT A ROMANTIC SITUATION IN TALKING PICTURES. HOLLYWOOD SAYS, RIGHTLY THAT PEOPLE LAUGH AT ROMANCE AS SHOWN IN TALKING PICTURES. IF THERE IS ANYONE WHO CAN LAUGH AT THE LOVE SCENES BETWEEN THE ABRAHAM LINCOLN AND THE ANN RUTLEDGE OF THIS PICTURE, THEN ONE MAY AS WELL GIVE UP ALL IDEA OF REGARDING ROMANCE AS A PERMISSIBLE ELEMENT IN ENTERTAINMENT. "ABRAHAM LINCOLN" SHOWS THEM ALL HOW A TALKING PICTURE SHOULD BE MADE. ONCE AGAIN GRIFFITH HAS SHOWN THE WAY, EMOTIONALLY AND TECHNICALLY. IT WILL BE A LONG TIME BEFORE THE BRIGHT YOUNG PEOPLE, EVEN WITH ALL THE AID OF THEIR FREAK SOCIETIES, WILL BE ABLE, IN COMBINATION, TO ACHIEVE WHAT THIS ONE GREAT MAN HAS DONE ALONE.

ABERDEEN EVENING EXPRESS

HEADLINE: D. W. GRIFFITH DOES IT AGAIN. GREAT FILM OF LIFE OF ABRAHAM LINCOLN WHAT IS WANTED BADLY IN TALKIES NOW.

AMONG THE VERY FEW DIRECTORS WHOSE NAMES ARE AS FAMOUS TO THE MAN IN THE STREET AS THE MOST PUBLICISED STAR, THAT OF D. W. GRIFFITH LOOMS LARGE. WHEN YEARS AGO GRIFFITH PRODUCED THOSE CLASSICS OF THE CINEMA, "BIRTH OF A NATION" AND "INTOLERANCE", HE ESTABLISHED FOR HIMSELF A REPUTATION THAT HAS NEVER BEEN ECLIPSED. HAVING MADE "ABRAHAM LINCOLN" IN HIS OWN WAY HE CAN SIT BACK AND CONGRATULATE HIMSELF ON THE FACT THAT HE HAS PRODUCED A PICTURE WHICH IS AS GREAT AN ACHIEVEMENT OF SCREEN ART IN THE TALKING SPHERE AS HIS EARLIER FILMS WERE IN THE SILENT ERA. GRIFFITH'S USE OF DIALOGUE AND SOUND IS AS INSPIRED AS HIS CAMERA TREATMENT.

MANCHESTER DISPATCH

HEADLINE: D. W. GRIFFITH TRIUMPHS ANEW.
GENIUS OF GRIFFITH HAS RISEN TO TOP AGAIN WITH A TRIUMPHANT EFFORT IN "ABRAHAM LINCOLN".

London Reviews on

Smoke

SALUTE A VETERAN.

D. W. GRIFFITH COMES BACK.

By PETER BURNUP.

AN "occasion" took place in the film world of London on Friday afternoon. "Abraham Lincoln" was shown privately at the London Pavilion.

This film is a noble one. It is nobly played and nobly directed.

Walter Huston is the Mr. Abraham Lincoln. Mr. Huston has probably been forgotten and forgiven for his appearance in an earlier film "Gentlemen of the Press." Certainly I cannot imagine that he would wish that performance to be considered in relation to this present one.

"Abraham Lincoln" is the first successful effort at biography which the talking screen has known. You see the life of one simple man portrayed against the canvas of a warring multitude.

There are the simple details of that man's life.

You watch him carried away from his mother on the tempestuous night of his birth; his wooing of a simple woman; his simplicity in affairs of simple business; the sheriff seizing his horse for a debt of business; his wrestling with the affairs of a whole nation; his death in the moment he is orating of peace with the world.

A Nation's Agony.

THAT of itself is an achievement in the art of biography. But in all these incidents of the life of one plain man there is a continued parable of a nation's agony.

America is in this film. But at the moment "Abraham Lincoln" is notable not for its essential excellence or for the vastness of its theme but only that it marks the come-back to the cinema of a certain D. W. Griffith.

Griffith is now fifty years old. He was born in Kentucky. His father fought in the Civil War. He began work in a little country book store and afterwards strove to write an eager but unconscionably bad sort of poetry under the high-falutin' name of Lawrence Brayington.

Then he went into films, and raised them from the amusing mediocrity of a penny gaff entertainment into the exciting dignity of an intelligent show.

Young men of the universities of Oxford and Cambridge have lately endeavoured to pretend that the intelligent film is an invention of a coterie of dull people living in Moscow.

It Was This Man.

YET it was this man, D. W. Griffith, who really made the modern film of intelligent entertainment. Twenty years ago the film industry was still in the stage of "nickleodeon" development. Film-makers got their laughs from clumsy clowns colliding with lamp-posts on seaside piers.

D. W. Griffith was somehow allowed to make a series of little films like "Pippa Passes" and "Enoch Arden," which shocked the amiable little showmen who were running the business then. (Will any reader of this page inform me where those films are now? My most assiduous search has not revealed their whereabouts.)

Then came that noble series, "The Birth of a Nation," "Intolerance," and "Way Down East," and people realised that here was a genius who had transformed a twopenny-ha'penny peep-show into a thing of wonder.

History Repeated.

THOSE triumphs and the screen revolution which Griffith effected thereby must have been the genesis of his own undoing.

The magnates of Hollywood sat back and reaped their profits from the design and the dreams of this Mr. "Lawrence Brayington" Griffith. They thought the game was easy, and Griffith was adroitly squeezed out.

People talked of him as the Griffith who once was a famous prducer.

This film of his, "Abraham Lincoln," will establish his name again as surely as did "The Birth of a Nation" almost a generation ago.

It is not only that he has made a host of new technical devices—that appears to me to be an easy matter when a dozen directors of talk films are content each to follow the other. Griffith's new triumph is that his technique never overshadows his story.

In England only Hitchcock is to be compared with him, and in all Hitchcock's instinctive genius I feel now and again that he is unduly preoccupied with virtuosity. You marvel at his skill and forget the drama of his pieces.

In this new "life" of Abraham Lincoln the drama never escapes you. There will be time later in which to discuss the film in greater particular but I say now that its production is a major event in films and that I can think of no man other than D. W. Griffith who could so completely encompass its greatness. Salute to a veteran!

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Cutting from the Aberdeen Evg Express

Dated October 16 1930

Addr (Journal

Flashes from the Screen

D. W. GRIFFITH *Does It* AGAIN

Great Film of Life of Abraham Lincoln: What is Wanted Badly in Talkies Now

BY

LEWIS HAWES

Film directors, unlike film stars, do not shine in the glow of publicity. Although they are the brains behind the pictures, their names, with one or two exceptions, are not familiar to the public like the names of the stars they direct.

Yet without them the stars would be useless. It is the director who creates the picture, who visualises the finished film scene by scene as it will appear on the screen, and directs his army of actors, cameramen, and technicians accordingly. The stars merely do what he tells them to do, yet the stars get all the credit in the public eye.

Griffith.

Among the very few directors whose names are as famous to the man in the street as the most publicised star, that of D. W. Griffith looms large. When years ago Griffith produced those classics of the cinema, "Birth of a Nation" and "Intolerance," he established for himself a reputation that has never been entirely eclipsed.

Griffith brought to the screen a breadth of vision, a realisation of photographic eloquence that raised the moving picture to the level of an art in the estimation of people who had regarded it merely as a vehicle of cheap showmanship.

For years D. W. Griffith has been in the background, kept there by movie magnates who cling to the belief that [illegible] and sensuality spell box-office, while anything artistic spells bankruptcy. But the genius of the man is such that sooner or later he was bound to rise to the top again, and risen he has with a triumphant effort in "Abraham Lincoln," a talking film based on the career of America's great President.

Great Screen Art.

I am told that it took four years to persuade D. W. Griffith that he would be allowed to make "Abraham Lincoln" in his own way, but now that he has made it he can sit back and congratulate himself on the fact that he has produced a picture which is as great an achievement of screen art in the talking sphere as his earlier films were in the silent era.

There is no manufactured drama in this moving history. The life of Lincoln was an intense human drama from beginning to end, and Griffith pictures it with the sincerity that has always marked his work.

A biographical film of this nature must of necessity be episodic, but the most dramatic events in Lincoln's career have been knit together into a story of such absorbing interest that there is never any suggestion of patchiness about.

From the time when he abolished slavery and piloted his country through the Civil War, to the grim chapter of his assassination, we are shown Lincoln the man of simple faith and high ideals, Lincoln the nation's leader, knowing his power and fearlessness in the exercise of it, and Lincoln the lover.

Love Passages.

The passages between Lincoln and Ann Rutledge provide some of the most beautiful love scenes ever revealed on the screen, particularly the sad picture where Ann dies as her lover lingers by her bed-side.

In places the film is splendidly spectacular, but it is spectacle that the broad canvas of Lincoln's life story legitimately demands. In a prologue the horrors of the slave traffic are vividly portrayed, and the clash of the Northern and Southern troops in the great struggle that rent America asunder is depicted in scenes of massed movement which Griffith handles with such masterly skill.

CORINNE GRIFFITHS IN "LILIES OF THE FIELD."

American producers to make our history live again on the screen, as they certainly will do if the way is kept clear for them?

They have already shown what they can do in this direction in at least one notable instance, the film "Disraeli," the success of which will undoubtedly lead to others unless British producers seize the opportunity and step in first.

Badly in Talkies Now

Film directors, unlike film stars, do not shine in the glow of publicity. Although they are the brains behind the pictures, their names, with one or two exceptions, are not familiar to the public like the names of the stars they direct.

Yet without them the stars would be useless. It is the director who creates the picture, who visualises the finished film scene by scene as it will appear on the screen, and directs his army of actors, cameramen, and technicians accordingly. The stars merely do what he tells them to do, yet the stars get all the credit in the public eye.

Griffith.

Among the very few directors whose names are as famous to the man in the street as the most publicised star, that of D. W. Griffith looms large. When years ago Griffith produced those classics of the cinema, "Birth of a Nation" and "Intolerance," he established for himself a reputation that has never been entirely eclipsed.

Griffith brought to the screen a breadth of vision, a realisation of photographic eloquence that raised the moving picture to the level of an art in the estimation of people who had regarded it merely as a vehicle of cheap showmanship.

For years D. W. Griffith has been in the background, kept there by movie magnates who cling to the belief that [illegible] and sensuality spell box-office, while anything artistic spells bankruptcy. But the genius of the man is such that sooner or later he was bound to rise to the top again, and risen he has with a triumphant effort in "Abraham Lincoln," a talking film based on the career of America's great President.

Great Screen Art.

I am told that it took four years to persuade D. W. Griffith that he would be allowed to make "Abraham Lincoln" in his own way, but now that he has made it he can sit back and congratulate himself on the fact that he has produced a picture which is as great an achievement of screen art in the talking sphere as his earlier films were in the silent era.

There is no manufactured drama in this moving history. The life of Lincoln was an intense human drama from beginning to end, and Griffith pictures it with the sincerity that has always marked his work.

A biographical film of this nature must of necessity be episodic, but the most dramatic events in Lincoln's career have been knit together into a story of such absorbing interest that there is never any suggestion of patchiness about.

From the time when he abolished slavery and piloted his country through the Civil War, to the grim chapter of his assassination, we are shown Lincoln the man of simple faith and high ideals, Lincoln the nation's leader, knowing his power and fearlessness in the exercise of it, and Lincoln the lover.

Love Passages.

The passages between Lincoln and Ann Rutledge provide some of the most beautiful love scenes ever revealed on the screen, particularly the sad picture where Ann dies as her lover lingers by her bed-side.

In places the film is splendidly spectacular, but it is spectacle that the broad canvas of Lincoln's life story legitimately demands. In a prologue the horrors of the slave traffic are vividly portrayed, and the clash of the Northern and Southern troops in the great struggle that rent America asunder is depicted in scenes of massed movement which Griffith handles with such masterly skill.

His use of dialogue and sound is as inspired as his camera treatment. His characters talk only when talk would naturally be expected, and there are periods of silence when such silence would naturally occur in real life.

Out of the welter of machine-made mediocrities that the talking film vogue has produced it is pictures such as this, "All Quiet On The Western Front," and one or two others which demonstrate that Hollywood can be sincere and make one respect the cinema.

Why Not Cromwell?

Griffith's deeply impressive work in "Abraham Lincoln" induces one to ask why British film producers do not turn to some of the pages of our own glorious history for material for screen drama instead of relying upon the largely meretricious offerings of modern fiction.

Why not, for instance, a film of Oliver Cromwell, and some equally great historical figures whose lives were filled with spectacular drama? Is it to be left to

CORINNE GRIFFITHS IN "LILIES OF THE FIELD."

American producers to make our history live again on the screen, as they certainly will do if the way is kept clear for them?

They have already shown what they can do in this direction in at least one notable instance, the film "Disraeli," the success of which will undoubtedly lead to others unless British producers seize the opportunity and step in first.

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
469 FIFTH AVENUE
NEW YORK CITY

WILL H. HAYS
PRESIDENT
CARL E. MILLIKEN
SECRETARY

October 6, 1930

OFFICE OF THE PRESIDENT

Mr. David Wark Griffith,
Room 501 -- 729 Seventh Avenue,
New York City, New York.

Dear Mr. Griffith:

Both from a personal standpoint--as a citizen of the Republic, interested in its welfare--and from an official standpoint, I want to express my appreciation and gratitude for what you have done in "Abraham Lincoln".

I have waited to see it until I could take my boy, Bill Hays, aged fourteen, and we went Saturday night. It is a magnificent contribution to the Lincoln literature and a patriotic stimulus that it would be hard, indeed, to measure. You have made another great contribution to industry welfare. The industry and the country are under very definite obligations to you and the others responsible for this production.

With kindest personal regards and best wishes always, I am

Sincerely yours,

Will H. Hays

D. W. GRIFFITH, INCORPORATED

TELEPHONE BRYANT 6761

729 SEVENTH AVENUE

NEW YORK CITY, N.Y.

October 6, 1930

Dear Willard,

Miss Conway turned over to me your letter in which you requested that I drop you a line. I wired Mr. Griffith on Saturday a general resume of matters in connection with the picture. In the six weeks thus far we have averaged $11000 gross per week. The Art Cinema people have assurred me that the expenses do not average more than $10,000, exclusive of the advance advertising which amounts to $12,000. This leaves, of course, a net loss of $6000 on the run this far. I learned today that an arrangement has been made whereby the picture is to remain as long as it continues to make money. The plan of the extension is along the lines of reducing the rent of the theatre and a distribution of profits with the Shuberts. I would judge that this definitely will assure a total run of ten weeks at least at the Central which is something in these days of pictures.

The contracts coming in from the U. A. have been most annoying thus far. That is, annoying in the sense that we cannot bawl them out for not getting better ones. This particularly grieves Miss Conway. Seriously, they are really getting some very fine deals and in my most despondent moments, which comes frequently of late, I cannothelp but feel that the picture is going to show a fine profit.

I am glad to hear that the boss is feeling so much better and I hope when he returns to New York he will want to get going. I do not know whether Banzhaf has communicated with him but I do know that he (Banzhaf) had a talk with Schenck and Schenck is willing to continue making pictures with Mr. G. Mr. Grey, as you probably will surmise, however, is not friendly to the idea. None of us know the terms which makes it difficult to either condemn or condone.

In Mr. Griffith's wire to Grey last week he mentioned that he may return to New York this week. However, the fact that Mr. Grey is leaving for the camp tonight indicates to me that Mr.Griffith has no doubt changed his mind. I am interested to know about this for the reason that I planned, with several other people, to travel up to Montreal next Saturday, not returning probably until the following Wednesday - sort of an extended Columbus Day vacation - and if Mr. Griffith is returning he may want me to be here so will you wire and let me know in order that I will be able to change my plans in time enough not to wreck the party.

Judging from the temperature in these parts these days ice skating must be very good at Camp Innermost. This climate is certainly one of extremes. Either one's electric bill is high trying to keep cool or one's gas bill is unbearable trying to keep warm. Give my sincerest regards to Mr. Griffith and with best to yourself.

Hay

October 8th 1930.

Mrs. Nell F. Dunaway,
2119 Frankfort Avenue,
Louisville, Ky.

Dear Mrs. Dunaway:

I have delayed answering your letter relative to the sale of Mr. Griffith's property at La Grange, Ky. for the reason that I had to await Mrs. Griffith's return from abroad in order to obtain her attitude with reference to the sale thereof.

If you will kindly send me a written offer to purchase this property from Mr. Griffith for the sum of $3500. making as substantial a down payment as you can, and the balance over a term of equal monthly installments I will submit the same to Mr. Griffith, who is now in New York, for his approval, and since Mrs. Griffith has returned from England I can give you an immediate reply thereto. I am enclosing a description of the premises so that you may check over the same with the County Clerk's office. The deed to Mr. Griffith from Mrs. Sue E. Smith and Mr. C.W.Smith was recorded in the Oldham County Clerk's office book #39 page 17 Ex on or about April 14th 1913.

Trusting to hear from you at once relative to this matter, I remain

Very truly yours,

AHTB:GDM

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NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER

Form 160bl 24SY H 111

(1930)

Confirmation

FR NEWYORK NY 443PM OCT9

WILLARD GRIFFITH

CAMP INNERMOST MERRILL NY

KELLY STATES HE DOEST NOT EXPECT JOES RETURN FOR AT LEAST A MONTH STOP KELLY KNOWS OF NO CONSOLIDATION DEALS AND DOES NOT BELIEVE ANY ARE BEING CONSIDERED AT PRESENT SUGGEST YOU WIRE JOE AT HOLLYWOOD OR TRY HIM ON TELEPHONE STATING THAT I MENTIONED TO YOU THAT HE WAS READY TO CONSIDER PROPOSITION AND THAT YOU WOULD LIKE TO KNOW WHAT HE HAD IN MIND STOP UNDER CIRCUMSTANCES WOULD ADVISE YOU STAY IN OPEN COUNTRY AS LONG AS WEATHER PERMITS SINCE THERE IS NO REASON FOR HASTY RETURN AT

RECEIVED AT

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MALONE, N. Y.
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TELEGRAMS CABLEGRAMS RADIOGRAMS

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Form 16Dbl 24SY CK 111 FM NEWYORK TO W GRIFFITH 9 OCT

THIS TIME ALL MATTERS CAN SAFELY AWAIT YOUR DEFERRED RETURN
SINCE TAKING YOUR TIME NOW RUNS IN YOUR FAVOR KINDEST
REGARDS

BANZHAF

9PM

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 12208

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421W 30 Dr 3776 NOV

45SY F 224 DL 1/140

XD NEWYORK NY 135P OCT 11 1930

D W GRIFFITH

CAMP INNERMOST MERRILL NY

IN FIRST CONFERENCE WITH SIEGEL POSSIBLE MERGER MATTER WAS THOROUGHLY DISCUSSED AND SIEGEL AGREED HE WOULD DO NOTHING TO INTERFERE WITH YOUR INTEREST REGARDING SAME STOP FURTHERMORE WE DONT PROPOSE MAKE ANY STATEMENT AS TO THROUGH WHOM PICTURE WILL BE DISTRIBUTED UNTIL SAME IS COMPLETED OR THEREABOUTS WHICH WILL BE THREE FOUR MONTHS FROM NOW STOP IF SCHENCK GOING TO MERGE WE CERTAINLY SHOULD KNOW SOMETHING BY THAT TIME STOP PEOPLE I HAVE TALKED WITH ARE OF OPINION ONLY MERGER SCHENCK HAS IS TO USE YOU AND EVERYONE ELSE TO BENEFIT SCHENCK IN BORROWING MORE MONEY NOONE THINKS HE HAS SERIOUS MERGER FOR UNITED ARTISTS HOWEVER IF WE ARE WRONG AND HES RIGHT ABOVE CLAUSE CLARIFIES SITUATION STOP REGARDING SEVENTEEN PERCENT OF GROSS UNDERSTAND AND SO DOES SIEGEL THAT IT IS ON GRADUATING SCALE BUT BY TIME EXHIBITOR GETS THROUGH RAISING EXPENSES AFTER PICTURE HAS GROSSED CERTAIN SUM IN MOST CASES WE ARE GETTING WORST OF IT UNLESS WE HAVE IN ALL CASES COMPETENT MAN CHECKING ENTIRE ENGAGEMENT WHICH IS NOT BEING DONE NOW STOP SIEGEL NOT PARTICULARLY ADVERSE TO DISTRIBUTING THROUGH UNITED HE ONLY WANTS TO BE IN POSITION TO MAKE BEST DISTRIBUTION TERMS POSSIBLE AND NOT BE DEFINITELY OBLIGATED TO ONE DISTRIBUTING ORGANIZATION STOP JUST LOOKED OVER STUDIO LOCATION THIRTY FIRST STREET BETWEEN FIRST AVENUE AND RIVER LOOKS VERY GOOD KINDEST REGARDS

ALBERT 255P

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

CLIPPINGS OF OCTOBER 15, 1930

NOT FILMED.

SEE "ABRAHAM LINCOLN" PRESS CLIPPINGS,
AUGUST-OCTOBER, 1930.

on Friday. All the rest of my time, between now and the grave, is free.

If you will let me come to see you I promise not to annoy you with foolish questions. In fact, I will prepare a brief list of suggestions that may prompt you to remember things you would find interest in telling me.

May I add, that I have recently seen your great new picture. My one regret is that Mark Twain did not live to see it. He was a Southern man, but Lincoln was his idol.

Sincerely,

Albert Bigelow Paine

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

(1930)

49th & Lex. Ave. Oct. 14.

Dear Mr. Griffith:

It is barely possible that you may know my name as that of Mark Twain's biographer. I am now preparing to do the Life Story of Miss Lillian Gish, and she has given me a letter of introduction to you, as one importantly concerned in her career. I should like to deliver it, and have a talk with you. Will you not name a day and an hour when I may do this? I am going to a matinée on Thursday, and to a luncheon

FEATURE PRODUCTIONS, INC.

1041 NORTH FORMOSA AVENUE

TELEPHONE GRANITE 5111

HOLLYWOOD, CALIF.
October 15th, 1930

Mr. Raymond A. Klune,
D. W. Griffith, Inc.
729 Seventh Avenue
New York City

Dear Mr. Klune:

Referring to your letter of September 29th wherein you refer to D. W. Griffith's letter of August 4th explaining he is not indebted to Feature Productions, Inc.

I am familiar with the letter in question, however this has no bearing on the fact that Mr. Griffith agreed that in the event the story was not produced he would repurchase same from Feature Productions.

In view of these circumstances, we are anxious to close out this old matter and request that you forward check and we will arrange for an assignment.

Yours very truly,

AMB:M

D. W. GRIFFITH INCORPORATED
729 - 7TH AVENUE
NEW YORK CITY, N. Y.

OFFICE OF THE SECRETARY
130 WEST 42ND ST.
NEW YORK CITY
TELEPHONE WISCONSIN: 1665

October 20th 1930.

Mr. David W. Griffith,
Hotel Astor,
New York City.

Dear Mr. Griffith:

Since your contract with D.W. Griffith Incorporated expired on June 30th last, and since the Corporation has from time to time, at your request, loaned you certain moneys in order to defray your living expenses, and since it is likely that you will ask for further loans until you and the Corporation have made new contractual relations, if possible, we hereby request, on behalf of the Corporation, that you give to the Griffith Corporation collateral to cover these loans until such time as they are repaid, and that you cover this by either giving a mortgage on your real estate in California or securing the Griffith Corporation by other bankable collateral.

Very truly yours,

D.W.Griffith Incorporated

By Raymond A. Kenn

Oct 21 - 1930

Mr. Albert Banghaf. 70
New York.

Dear Mr Banghaf;

I am repeating my offer of $3500. for Griffith property in La grange. Any fees which may be incurred by changing the title, to be paid by Mr. Griffith, because I do not understand such matters and have no idea how much they may be.

I can pay $300. down payment, $30 per month until paid for. I would rather not have the monthly payments any larger, because I may not be able to rent the house at all. It is still vacant.

Please arrange so that I may make my payments either to Miss Ruth Griffith, Mrs. Griffith or some one representing Mr. Griffiths. I would not like to pay it through a loan association.

Very Sincerely.
Nellie F. Dunaway
2119 Frankfort Ave
Louisville, Ky.

D. W. GRIFFITH COLLECTION
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c o p y

10/21/30

D. W. Griffith, Inc.,
729 Seventh Avenue
New York, N. Y.

Attention R. A. Klune, Treasurer.

Dear Mr. Klune,

I have turned over to you 500 shares of the common stock of the United Artists Corporation, belonging to me. I have signed the certificate on the back thereby making it negotiable by you.

This stock is turned over to the Griffith Corporation as collateral to secure my indebtedness to the Griffith Corporation as represented on their books in the account "LOANS RECEIVABLE FROM D. W. GRIFFITH".

I hereby give full authority to the Griffith Corporation, in the event of the non-payment of such account on their demand, to sell, assign, or transfer said 500 shares of the United Artists Corporation common stock for the purpose of liquidating such sums, or part of such sums, that may be due them from me, it being understood that anything realized in excess of such sums as are actually due the Griffith Corporation shall be paid over to me or my estate.

Very truly yours,

D. W. GRIFFITH

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

12018

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1930 OCT 22 AM 1 24

8B304 50 6 EXTRA NL XU=LOSANGELES CALIF 21

D W GRIFFITH=

ASTOR HOTEL NEWYORK NY=

RECEIVED CLIPPINGS HAVE READ THEM ALL THEY ARE WONDERFUL DID YOU RECEIVE MY TWO LETTERS EXPLAINING MY ILLNESS IN DETAIL CANT UNDERSTAND WHY HAVENT HEARD FROM YOU PLEASE LET ME HEAR ONE WAY OR THE OTHER TERRIBLY WORRIED PRESENT ADDRESS VERY UNCERTAIN ANSWER IMMEDIATELY=

IRMA 2518 NORTH HIGHLAND.

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

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1044

October 23rd 1930.

Mr. David Sarnoff,
Chairman of the Board,
Radio- Keith-Orpheum, Inc.,
1560 Broadway,
New York City.

Dear Mr. Sarnoff:

Mr. Griffith has asked me to forward to you the within letter addressed to Mr. Manning, Road Show Manager at the Central Theatre, 49th Street and Broadway, where Mr. Griffith's "Abraham Lincoln" is now being shown.

Mr. Griffith hopes that you will do him the honor, if you can spare the time, of seeing this, his latest work, as his guest.

It is quite likely that the picture may be withdrawn from Broadway after the 1st of November and therefore if you can find the time I would suggest that you go this coming week.

Very truly yours,

AHTB:GDM

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E. P. V. RITTER
E. C. SAMS
W. P. TANNER

October 25, 1930.

Mr. Albert H. T. Banzhaf,

130 W. 42nd St.,

New York City.

Dear Mr. Banzhaf:

I wish to thank you very much for the four seats which you secured for me, that I might see Mr. Griffith's picture "Abraham Lincoln" at the Central Theater. The picture was splendid.

I have again called Dr. Reisner's attention to your suggestion that he see the picture at least by next week.

Very truly yours,

E. A. Watkins

EAW:F

October 27, 1930.

Big chief D. W. Griffith.

By the shining big
sea waters.
% Hotel Aster N. Y. C.

Dear Mr. Griffith:—

It required thirty
days for my husband
and I to recover from
the terrible train robbery
and wreck of the Delaware
and Hudson train that
took us from Plattsburg
to N. Y on the night of Sept.
27th. 1930.

However all the events

and tradgedies are so clear and fresh in my mind that I can relate them to you in vivid detail.

Of course you remember how my husband frightened the bear, killed the rattle-snake, eluded the panther, caught several huge fish with his bare hands, without leaving a scar on himself. That no doubt prepaired him to defend us against the dangers of the thrilling journey home.

Jack and I as you will remember sat in the back seat of the automobile on the ride to the station from the camp. We were very comfortable and at times looked back and noticed

a big car that seemed to be trailing us. Its search light was continually trained upon our car. I was terribly frightened but my husband calmed my fears as any brave man would have done after having subdued the savage beasts of the forrests around the camp.

Upon arriving at the station Jay did become alarmed when he saw the very car that was trailing us, pull up to the station, and saw several rough looking men jump out and watch our movements very closely

We tried to forget our apparent danger, and went to our berths proceeded to arrange for the night hoping for a

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night ~~of~~ ~~pleasant~~ rest
and delightful memories
of our sojourn in the
land of promise.

Other passengers were
preparing for slumber also
and I'm sure I recognized
a number of the rough
characters aboard the train.

Well we retired and
were awakened suddenly
by a great commotion
near our berth, first we
thought it was just a
sudden stopping of the
train, but to our dismay
it was just an old
fashioned train raffery.

I sat up in the bed
and turned on the small
light, saw my husband
fighting off three husky
thugs. He was knocking

D. W. GRIFFITH COLLECTION
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104A

RADIO CORPORATION
OF AMERICA
233 BROADWAY
NEW YORK

DAVID SARNOFF
PRESIDENT

October 28, 1930

Mr. A. H. T. Berzhorf,
c/o D. W. Griffith, Inc.,
729 Seventh Avenue,
New York City.

Dear Mr. Berzhorf:

Mr. Sarnoff wishes me to thank you for your letter of October 24th, and for your kind invitation to see Mr. Griffith's latest production "Abraham Lincoln".

Mr. Sarnoff has already seen this picture and enjoyed it very much. Will you please convey his congratulations to Mr. Griffith on having done a very fine job.

Sincerely yours,

Ida B. Starzel

Secretary to David Sarnoff

Today

Don't Neglect Colds.
5-Day Week in Politics.
No One Born Too Soon.
The Adaptable British.

—By Arthur Brisbane—

Copyright, 1930, King Features Syndicate, Inc.

Dr. L. Stieglitz, of New York, a brilliant physician and scientist, rebuked an elderly patient for neglecting a cold. The rebuke should be useful to all men past fifty. "Nothing could be more dangerous," said Dr. Stieglitz. "When you neglect a cold at fifty or older you deliberately endanger your life. A cold in itself may be easily cured, with two or three days in bed. Neglected it runs into pneumonia.

"Mr. Whitney, who died recently, aged fifty-eight, had a cold and went about for three days neglecting it, attending to business, and finally went to bed. Pneumonia developed and he died in twenty-four hours. He hadn't a chance. If he had gone to bed at the first signs of a cold he would probably be alive and well now."

Men around sixty are dull beings, usually, but some of them do useful work, and are important to their fam. es. They should heed Dr. Stieglitz's warning.

Former Governor Alfred E. Smith, enthusiastically welcomed in New England, his stronghold in the 1928 election, attacks President Hoover for neglecting the employment problem. That is politics, and temporary.

The former Governor ur
's a five

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Edgewater Point

"One mile of shore front on Long Island Sound"

EXCLUSIVE, HIGHLY RESTRICTED WATERFRONT DEVELOPMENT
1501 Broadway, New York City.

PHONE
MAMARONECK 1190
PENNSYLVANIA 7496

DEVELOPMENT BY
EDGEWATER POINT, INC.
MAMARONECK, N. Y.

October 29, 1930

Mr. A. H. T. Banzhaf,
130 West 42nd Street,
New York City.

Dear Mr. Banzhaf:

In pursuance of our telephone conversation, I am enclosing herewith note of Edgewater Point, Inc. to the order of D. W. Griffith, Inc. for $6,000, dated October 29, 1930, and payable sixty days after date at the Federation Bank & Trust Company with interest at 6%, together with check of the company to the order of D. W. Griffith, Inc. for $1877.80, making a total of $7,877.80. Of this amount $7,767.98 is for interest on the Griffith mortgage to August 4, 1930, and $109.82 is interest on $7,767.98 from August 4th to date. 86 days 109.82

On February 4, 1930 the balance due on the mortgage was $269,850 and interest on this amount to May 7, 1930 - 92 days - was $4,080.94. On May 7th $15,000 was paid on the account of the principal, leaving a balance of $254,850. Interest on this amount from May 7th to July 14th - 68 days - was $2,848.72. → 284 8.52.
4081.12
On July 14, 1930 $12,000 was paid on account of principal, leaving a balance of $242,850. Interest on this latter amount, from July 14th to August 4th - 21 days - was $838.32, or a total of $7,767.98 for the entire period from February 4th to August 4th. → 838.32.

You will note I have sent check of Edgewater Point, Inc. instead of Mr. Hammons' check, as we discussed over the telephone. I decided it would be better to deposit Mr. Hammons' check in our bank account and forward you the company's check.

I wish to take this occasion to express our appreciation and to thank you very much for your courtesy in this matter.

Yours very truly,

Chas. F. Atkins

Amount of interest

CFC:HK

AGREEMENT

between

UNITED ARTISTS CORPORATION

and

RADIO KEITH ORPHEUM CORPORATION

OCTOBER, 1930

(Including subsidiaries of Radio Keith Orpheum Corp.)

AGREEMENT

between

UNITED ARTISTS CORPORATION

and

RADIO KEITH ORPHEUM CORPORATION

OCTOBER, 1930

(Including subsidiaries of Radio Keith Orpheum Corp.)

MEMORANDUM OF AGREEMENT dated October 31ST, 1930, by and between UNITED ARTISTS CORPORATION, a Delaware corporation, hereinafter called the "Distributor," party of the first part, and RADIO KEITH ORPHEUM CORPORATION, a corporation existing under and by virtue of the laws of the State of Maryland, hereinafter called the "Exhibitor," party of the second part;

WITNESSETH:

WHEREAS, the Exhibitor owns or controls the following subsidiary companies, to wit:

Champaign Orpheum Company—An Illinois corporation

Radio Keith Orpheum Western Corporation—A Delaware corporation

RKO Midwest Corporation—An Ohio corporation

Trenton-New Brunswick Theatre Company—A New Jersey corporation

RKO-Proctor Corporation—A New York corporation

Orpheum Theatre Corporation—An Indiana corporation

(hereinafter collectively called "The Subsidiaries"), which subsidiaries are engaged in the business of exhibiting motion pictures in the several theatres more particularly described in Schedule "A" hereto annexed, and made a part hereof; and

WHEREAS, the Distributor is engaged in the business of releasing and licensing for exhibition purposes, motion pictures known in the trade as "United Artists Motion Pictures; and

WHEREAS, the Exhibitor desires to procure licenses from the Distributor for the exhibition (including the reproduction of

sound synchronized with the pictures) in the theatres of the Exhibitor, and its subsidiaries, more particularly set out in Schedule "A," of the motion pictures released by the Distributor; and

WHEREAS, the Distributor desires to grant to the Exhibitor for the aforesaid subsidiaries, such licenses, all upon the terms and conditions hereinafter stated;

NOW THEREFORE, in consideration of the terms and the mutual promises and covenants herein contained, and for the further consideration of the sum of One Dollar each to the other in hand paid, the receipt whereof is hereby acknowledged, it is agreed by and between the parties hereto as follows:

SECTION 1.

THE LICENSE

Subject to the terms and conditions hereinafter stated, the Distributor hereby grants, and agrees to grant, to the Exhibitor, and the Exhibitor hereby accepts from the Distributor, licenses under the respective copyrights of the motion pictures hereinafter referred to (including any copyright in force respecting sound effects synchronized with any of such pictures), to exhibit in the theatres, in the order of their availability as hereinafter provided, first run for the zone or territory in which each such theatre is located, all feature motion pictures (hereinafter called "the pictures") except as hereinafter stated, generally released for exhibition by the Distributor during the season beginning August 1st, 1930, and terminating July 31st, 1931, and during each of the four succeeding seasons beginning August 1st, in each year, and ending on the succeeding July 31st, up to and including the season beginning August 1st, 1934, and ending July 31st, 1935, (each of such five seasons being hereinafter individually sometimes called a "season," and such five seasons being hereinafter sometimes collectively

called "the term of this agreement"); provided, however, that in case the Distributor shall release more than twenty (20) of the pictures in any season during the term hereof, the Exhibitor shall not be required hereunder to exhibit, or to pay any license fees in respect of, more than twenty (20) of the pictures released during such season. Said license, in the case of each of the pictures and each of the theatres, shall include the right to reproduce in synchronization with the exhibition of the pictures all sound effects synchronized therewith, including music, dialogue and/or other effects.

The term "the pictures" as used in this agreement, shall not be deemed to include the so-called Charles Chaplin pictures or the picture entitled "Hell's Angels" distributed by the Distributor.

SECTION 2.

ADDITIONAL PICTURES

In the event that the Distributor shall release more than twenty (20) of the pictures in any season, the Exhibitor, at its election, may exhibit (in addition to the twenty pictures) such number of such pictures in excess of twenty as the Exhibitor shall determine and designate as hereinafter provided. In the event that the Distributor proposes to release more than twenty (20) of the pictures in any season, the Distributor will, on or before the July 1st of the preceding season or (in case the determination to release more than twenty (20) of the pictures shall not be made until after such July 1st) promptly after the making of such determination, submit to the Exhibitor a list describing all of the pictures which it proposes to release during the succeeding season, and from time to time thereafter supplementary lists describing any additional pictures which it proposes to release and which were not determined on such July 1st. Within fifteen days after the receipt by the Exhibitor of any said lists, the Exhibitor shall deliver notice in writ-

ing to the Distributor specifying the names of such of the pictures so listed which they desire to exhibit during such season under the terms of this agreement. The Exhibitor shall not be obligated to select, but may at its election select, more than twenty of the pictures. Upon the delivery of said notice to the Distributor, the Distributor shall be obligated to deliver, and the Exhibitor shall be obligated to exhibit, or to pay the license fees hereinafter mentioned in respect of, all of the pictures so specified except as hereinafter provided, and except such of said pictures as shall not be actually released. In case, prior to the receipt by the Exhibitor of any supplemental list furnished the Exhibitor as hereinbefore provided, the Exhibitor shall have selected as aforesaid twenty or more of the pictures, the Exhibitor shall be entitled, by notice in writing delivered to the Distributor, to substitute any picture or pictures listed in such supplemental list for a picture or pictures listed in the original list or any supplemental list previously received by the Exhibitor. Any of the pictures described in any of said lists and not specified in any of such notices, and any of such pictures so specified but for which other pictures have been substituted by the Exhibitor as herein provided, may be otherwise disposed of by the Distributor, free from the provisions of this agreement except as hereinafter provided.

In case, at any time after the receipt by the Distributor of any such notice, it shall determine not to release any picture specified in such notice, the Distributor shall promptly deliver to the Exhibitor a notice in writing stating that it does not propose to release such picture, and describing therein other pictures proposed to be released by the Distributor during the same season and not theretofore selected as aforesaid by the Exhibitor. Within fifteen days after the receipt by the Exhibitor of said last mentioned notice, the Exhibitor shall deliver notice to the Distributor, stating whether it elects to substitute for the picture proposed not to be released as aforesaid, one of the pictures specified in said last men-

tioned notice. Upon the delivery of said notice to the Distributor, in case such picture shall be released, the Distributor shall be obligated to deliver, and the Exhibitor shall be obligated to exhibit, or pay the license fees hereinafter mentioned in respect of, such picture so substituted, unless such picture shall not be actually released and subject to the provision of the following sentence. Nothing herein contained, however, shall

(a) Require the Exhibitor to substitute any picture as aforesaid for a picture theretofore selected by the Exhibitor as aforesaid; or

(b) Be deemed to permit the Distributor to release for exhibition any picture which has previously been selected by the Exhibitor and eliminated by substitution as hereinbefore provided, on account of the receipt by the Exhibitor of advice from the Distributor that it did not propose to release such picture, unless the Distributor shall first have advised the Exhibitor that it does propose to release such picture and have given the Exhibitor an opportunity to substitute such picture for the other picture previously substituted for it as aforesaid.

It is understood and agreed that the provisions of Section 2 shall have application only in the event that the Distributor shall release more than twenty (20) pictures in any season.

SECTION 3

TERMINATION

The Exhibitor may, at its election, terminate this agreement in case during any of the seasons the Distributor shall not have released at least six pictures. In the event that the Exhibitor elects to terminate this agreement pursuant to this Section, it shall de-

liver notice in writing to the Distributor stating such election on or before July 31st of the season during which the Distributor shall not have released six pictures. Said notice having been so delivered to this Distributor, this agreement shall terminate on such July 31st.

SECTION 4

LICENSE FEES

(I) The Exhibitor will pay to this Distributor as license fees for exhibiting each of the pictures required to be exhibited pursuant to the provisions hereof, in respect of each of the theatres in which such picture is so required to be exhibited:

(a) A sum equal to one-fourth of the gross receipts, as hereinafter defined, of said theatre from the exhibition of such picture, until three-fourths of such gross receipts shall equal the operating expenses, as hereinafter defined, of said theatre; and

(b) In case three-fourths of the gross receipts shall exceed such operating expenses, a sum equal to one-half of the result obtained by subtracting from such gross receipts the sum of the operating expenses and any license fee paid or payable pursuant to the foregoing subdivision (a).

(II) The term "gross receipts" as used herein shall be deemed to mean and include all moneys received by the Exhibitor from the exhibition in each theatre of each picture, but shall not be deemed to include any admission tax imposed by governmental authority.

(III) The term "operating expense of said theatre" in connection with the exhibition of each of the pictures, as used in the first paragraph of this section shall be deemed to be the sum of

the actual cost of operating said theatre during the number of the days of the calendar week during which the picture shall be exhibited therein, and shall without limitation of the generality of the foregoing, include the following items:

(1) Carrying charges, including rent and/or bond or mortgage interest, taxes on real and personal property, license, depreciation including the usual depreciation on alterations and repairs, and in addition an amount equal to 7% of the equity of the Exhibitor in each of the theatres, and the furniture, furnishing and equipment therein.

(2) Cost of film, professional salaries, stage salaries, orchestra salaries, house salaries, overtime and extras' salaries.

(3) A reasonable and general office or home office fee carried as a fixed charge on the books of the Exhibitor;

(4) Local office expenses, including telephone, telegrams, postage and supplies;

(5) Light, heat, water and cooling charges, exclusive of the cost of installing a cooling plant, which will be carried on the books as a capital investment, and depreciated over a period of time;

(6) Advertising;

(7) General expenses including depreciation on uniforms and electric light bulbs, sound equipment, upkeep, transportation of films and supplies.

(IV) Whenever the theatre in which each photoplay is exhibited is not operated on a Sunday, and the engagement of said photoplay is for less than one week, 2/7ths of such weekly operat-

ing expenses shall be allocated to the Saturday of each week, and 1/7th to each of the other five days of such week.

(V) Whenever the theatre in which any such photoplay is exhibited is operated on a Sunday, and the engagement of said photoplay is less than one week, 3/10ths of such operating expenses shall be allocated to the Sunday of each such week, and 2/10ths thereof to the Saturday of such week, and 1/10th thereof to each remaining day of such week, for the purpose of computing the sums required to be paid as film rental to the Distributor.

(VI) All moneys payable to the Distributor by the Exhibitor as license fees for the exhibition of any of the pictures in a particular theatre or theatres, shall be payable at the office of the Distributor in the City of New York.

(VII) The fees fixed in subdivision (a) in the first paragraph of this section, are payable within seven (7) days after the last day of such exhibition; in case the monies are payable pursuant to subdivision (b) of the first paragraph of this section, within thirty days after the last day of such exhibition; in the event the entire engagement be for more than one week, then settlement shall be upon a weekly basis, treating each week as a separate engagement for the purpose of computation and payment.

(VIII) Such payments shall be made promptly when due, but no payment nor the receipt of the same shall be regarded as evidencing an accord or satisfaction between the Distributor and the Exhibitor. Each payment shall be accompanied by a correctly itemized statement of the gross receipts of the theatre during the exhibition of the picture involved. Each such statement shall be duly certified by the Exhibitor to the satisfaction of the Distributor, and if the Distributor shall so require, shall be on a form furnished by the Distributor. If the Distributor shall so request, the Exhib-

itor shall also furnish the Distributor with true and accurate statements showing the items of weekly gross receipts, properly certified, and/or true and accurate statements showing the items of daily gross receipts, properly certified, as may be appropriate.

(IX) The Exhibitor will keep true and accurate detailed accounts of all its business insofar as relevant for the purpose of determining the license fees to become due the Distributor from the Exhibitor pursuant to the terms hereof. All relevant accounts books, records, documents and trade vouchers shall be open to the inspection of the duly authorized accountants of the Distributor for a period of ninety (90) days after the final payment shall have been made by the Exhibitor for any picture.

(X) The Exhibitor shall pay no score charges or fees in respect of the exhibition of any of the pictures.

SECTION 5.

EXHIBITION CONTRACTS

(I) Prior to the availability date determined as hereinafter provided, of each of the pictures to be exhibited by the Exhibitor, or any of its subsidiaries, pursuant to the provisions herein, the Exhibitor or the respective subsidiaries will enter into individual exhibition contracts with the Distributor (on the form then generally used by the Distributor) covering the exhibition of the pictures in the theatres as hereinbefore provided, such exhibition contracts shall:

(a) specify the license fee to be paid in connection with the exhibition of the pictures covered thereby in the particular theatre named therein, in accordance with the provisions of Section 4 hereof;

(b) fix or provide for the fixing of the date or dates upon which each picture shall be exhibited in said theatre, in accordance with Schedule "A" attached hereto;

(c) provide for the protection to be granted to said theatre, which protection (both as to period and area) shall not be less than the protection accorded such theatre by Paramount-Publix Corporation, (or in the event a zoning plan be set up in the territory, not less than the protection accorded the theatre, under the terms of said zoning plan;

(d) provide for such other relevant matters not provided for herein;

and shall be entered into in accordance with and subject to the provisions of this agreement. In case any such exhibition contract shall contain provisions or conditions inconsistent with the provisions or conditions hereof, the provisions or conditions hereof so inconsistent shall control in determining the rights of the parties hereto, except insofar as the parties to such exhibition contracts shall state therein, by specific and express reference to this Section of this agreement, that any particular provision or provisions thereof so inconsistent shall control.

(II) It is further understood and agreed that the exhibitor will be responsible for the fulfillment of each and every term, covenant and condition required to be performed by any of the subsidiaries, either under this agreement or under any of the individual agreements entered into as in the previous paragraph provided.

(III) Anything in this agreement contained to the contrary notwithstanding, the Exhibitor shall not be required to exhibit the pictures or to pay license fees in respect thereof, or to perform any other obligations hereinbefore provided to be exhibited, paid

or performed by it, in case the subsidiaries, or any of them, shall exhibit, pay or perform the same; and the exhibition, payment and performance thereof by one or more of the subsidiaries shall be deemed to be full compliance by the Exhibitor with the provisions of this agreement; provided, however, that nothing in this paragraph contained shall be deemed to relieve the Exhibitor of any of its obligations hereunder in the event that such obligations shall not be performed by one or more of the subsidiaries.

SECTION 6.

DELIVERY.

The Distributor will, prior to the date on which each of the pictures (required to be exhibited by the exhibitor hereunder) shall be available for exhibition notify the Exhibitor in writing of such date (such date being hereinafter referred to as "the availability date") and the Distributor will deliver to the Exhibitor at its office in the City of New York, a positive print of such picture (fully synchronized with sound) for screening within thirty (30) days before such availability date. The Distributor will not make available as aforesaid more than one of such pictures in any period of two consecutive calendar weeks during the term of this agreement, except with the written consent of the Exhibitor first had and obtained, provided, however, that in case the Distributor shall release more than twenty-six of the pictures during any season, the Distributor shall be entitled to make such pictures available at reasonably regular intervals during the season.

The Distributor will, at the time or times fixed by and pursuant to the terms of this agreement, deliver to the Exhibitor positive prints of each picture, in first-class physical condition for exhibition, and if the recorded sound of any picture be not recorded upon the positive print thereof, will deliver in first-class condition

to the Exhibitor, records, discs, or other similar devices for the reproduction of sounds as herein provided.

SECTION 7.

DISPOSAL OF THEATRES

If at any time during the term hereof any of the subsidiaries shall in any manner dispose of or cease to control the operation of any theatre listed in Schedule "A" attached thereto, then the Exhibitor shall thereafter be relieved of any and all obligation hereunder, and under any exhibition contract executed pursuant hereto, to cause to be exhibited and to cause license fees to be paid in respect of the pictures for each theatre,—provided, however, that the Exhibitor shall not directly or indirectly sell, lease, or otherwise dispose of any such theatre for the sole purpose of evading any of the terms or provisions of this agreement.

SECTION 8.

CHANGE OF POLICY

In the event the Exhibitor shall desire to change its policy of exhibiting pictures in any of the theatres entitled to exhibit the pictures as hereinbefore provided, the Distributor will, at the request of the Exhibitor, to the fullest extent consistent with any prior commitments which it may have with respect to the licensing for exhibition of the pictures permit the Exhibitor to substitute for any of the theatres (otherwise entitled to exhibit the pictures) which shall have been changed into an exclusively vaudeville house, another theatre in the same town or territory controlled by the Exhibitor and designated by it for the purpose, provided that the theatre or theatres which the Exhibitor seeks to substitute in place of the other theatre or theatres, is, or are not inferior to the theatre or theatres for which the substitution is sought to be made.

In case the Exhibitor shall temporarily close a theatre during

any season, the Distributor will, to the fullest extent consistent with any prior commitments which it may have with respect to the licensing of pictures for exhibition, postpone the exhibiting dates of any of the pictures which said theatre is required to exhibit hereunder; provided, however, that if any theatre so closed shall be kept closed for more than ninety (90) days, the Distributor shall then be entitled to release such picture to subsequent runs, and the Exhibitor shall be required to pay a license fee therefor based upon the last thirty days during which the theatre was operating, determined in accordance with the Standard form of exhibition contract then in use.

SECTION 9.

QUALITY

All of the pictures released by the Distributor and contracted for hereunder shall be of quality at least as good as the average quality of feature motion pictures of similar type now distributed by the outstanding motion picture producers.

In case the Exhibitor shall claim that any of the pictures are not of such quality and therefore unsatisfactory for exhibition in any of the theatres listed in Schedule "A" hereto, the Exhibitor shall deliver notice of such claim in writing to the Distributor and the Distributor shall immediately secure and furnish the Exhibitor with the gross box office receipts of the said picture in such of the first-run theatres in the following twelve cities in which the particular photoplay may have been exhibited, to wit:

CITY	*CITY*	*CITY*
Cleveland, Ohio	Detroit, Mich.	Allentown, Pa.
Providence, R. I.	Boston, Mass.	Los Angeles, Cal.
Kansas City, Mo.	Seattle, Wash.	Columbus, Ohio
Chicago, Ill.	San Francisco, Cal.	Toledo, Ohio

The Distributor shall also furnish the Exhibitor with the gross box-office receipts of the theatres in which the particular photoplay played as aforesaid during the corresponding days of the week for the four weeks immediately preceding the engagement of said picture in each particular city. For example, if the picture played Friday, Saturday, Sunday and Monday in Allentown, Pa., there shall be furnished to the Exhibitor the gross receipts of said theatre for each Friday, Saturday, Sunday and Monday, for the four weeks immediately preceding the engagement of the particular photoplay. If the average daily gross box-office receipts of said photoplay in the cities in which said picture played shall be less than the average daily gross box-office receipts for the corresponding days of the four weeks immediately preceding, then, in that event, the Exhibitor's claims as to quality shall be sustained, and the picture shall be allocated as a Class B picture, for exhibition in the secondary theatre in said zone listed in Schedule "B" hereto annexed. In case the Exhibitor has no secondary theatre in said zone, the Exhibitor shall exhibit said picture in the theatre for said zone listed in Schedule "A" hereto and also listed in Schedule "B" hereto, for at least the minimum number of days stated in Schedule "B." In any event, every picture must be exhibited either in a theatre listed in Schedule "A" hereto or in a theatre listed in Schedule "B" hereto, or in a combination of the two.

SECTION 10.

ARBITRATION

In case any dispute shall arise between the parties hereto, with reference to any of the matters provided for herein, such question shall be settled by arbitration in the following manner:

Either party to the controversy may appoint an arbitrator, and shall give notice in writing of the appointment of such arbitrator to the other party to the controversy. Within ten days after the

receipt of such notice, the party receiving it shall appoint a second arbitrator. The two arbitrators so appointed shall, within ten days, appoint a third arbitrator. In the event that a second arbitrator shall not be appointed as aforesaid, or the two arbitrators so appointed shall fail to appoint a third arbitrator within the period aforesaid, application may be made by either party to the controversy to the then President of the Arbitration Society of America to designate and appoint an arbitrator or arbitrators to whom such controversy may be submitted for decision. In case the President of the Arbitration Society of America shall refuse to fail to appoint an arbitrator or arbitrators as aforesaid within ten days after such application, and to advise the parties hereto of such appointment, either party to the controversy may make application to a judge of the Special Term, Part II. of the Supreme Court of New York County for the appointment of such arbitrator or arbitrators. If the foregoing means of appointment of arbitrators shall fail, then the parties, or either of them, by notice to the other, may proceed to have the arbitrators appointed in the manner provided by the then arbitration laws of the State of New York. The three arbitrators, however appointed, shall in every instance be impartial and disinterested in the subject matter of the controversy.

Promptly after the appointment of the arbitrators, the parties shall proceed to present the matter or matters in controversy to such arbitrators, who shall proceed with all reasonable dispatch to hear the parties and consider the controversy. The arbitrators may require the parties to produce such papers and accounts and may receive such evidence as they may determine (irrespective of the admissibility of such evidence in an action at law or suit in equity) as in the opinion of the arbitrators may be necessary to a proper decision of the controversy.

The decision of the arbitrators, including the decision as of their jurisdiction, in writing, signed by at least two of them, shall be binding, final and conclusive upon the parties hereto, and shall be-

come a part of this agreement and susceptible of enforcement hereunder by any appropriate proceedings at law or in equity to the same exetnt as if it had been expressly stated herein.

The compensation of the arbitrators shall be borne in such manner as shall be determined by them and specified in their decision in writing.

SECTION 11.

ASSIGNMENT

None of the parties hereto, except with the consent in writing to the others, shall assign this agreement, or any of its right, title or interest herein, to any person, firm, association or corporation, provided however, that the foregoing shall not be deemed to prohibit any party hereto from merging into or consolidating with or selling any of its properties as, or substantially as, an entirety to any other corporation, if simultaneously therewith the corporation resulting from such merger or consolidation or to which such sale shall be made shall expressly assume the obligations of such party hereunder. The terms "the Distributor" and "the Exhibitor" as used herein, shall be deemed to mean and include not only the party of the first part hereto and the party of the second part hereto, respectively, but also their respective successors, including any corporation into or with which any of them may be merged or consolidated or to which any of them may sell its properties as, or substantially as, an entirety.

SECTION 12.

NOTICE

Whenever by the terms hereof notice shall be required to be given or delivered by the Exhibitor to the Distributor, such notice

shall be deemed to be sufficiently given if addressed and sent by registered mail to the Distributor at No. 729 Seventh Avenue, New York City; and whenever any notice hereunder shall be required to be given or delivered by the Distributor to the Exhibitor, such notice shall be deemed to be sufficiently given if addressed and sent by registered mail to the Exhibitor, at 1560 Broadway, New York City, or to such other address, in either case as the parties may designate in writing to the other in the manner hereinbefore provided for the giving of notice. Any reference herein to the office of the Exhibitor or the Distributor in the City of New York shall be deemed to mean the above mentioned address in New York City respectively or such other addresses in said city as any of the parties hereto may in writing have designated to the other as aforesaid.

SECTION 13.

SUNDRY PROVISIONS

The parties hereto will execute and deliver any and all further agreements and other documents which may be necessary or desirable to carry out or effectuate the purposes of this agreement.

This agreement has been executed in the City of New York, and shall be construed and enforced in accordance with the laws of the State of New York, the same as if it were fully to be performed within the territorial limits of said state.

This agreement shall be binding upon and inure to the benefit of the parties hereto and their respective successors and assigns.

IN WITNESS WHEREOF, the parties hereto have caused this agreement to be executed in their respective corporation names by their respective corporate officers thereunto duly authorized, and

their respective corporate seals to be hereunto affixed and to be attested, the day and year first above written.

(SEAL)

UNITED ARTISTS CORPORATION,

by AL LICHTMAN
Vice-President

Attest:
SUMNER W. TAYLOR
Assistant-Secretary

(SEAL)

RADIO KEITH ORPHEUM CORPORATION,

by B. B. KAHANE
Vice-President

Attest:
J. MILLER WALKER
Assistant-Secretary

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS.:

On this 31ST day of October, 1930, before me personally came Al Lichtman to me known, who being by me first duly sworn, did depose and say, that he resides at New York, N. Y., that he is the Vice-President of United Artists Corporation, the corporation described in and which executed the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was affixed thereunto by order of the board of directors of said corporation; and that he signed his name thereto by like order.

HELEN FULLER,

Notary Public New York County No. 467;
New York County Register's No. 1F597;
Certificate filed Kings Co., Clerk's No. 103;
Kings County Register's No. 1385;
Bronx County Clerk's No. 69;
Bronx County Register's No. 3197A;
Commission expires March 30, 1931.

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS.

On this 31ST day of October, 1930, before me personally came B. B. Kahane to me known, who being by me first duly sworn, did depose and say that he resides at New York, N. Y., that he is the Vice-President of RADIO KEITH ORPHEUM CORPORATION, the corporation described in and which executed the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it

was affixed thereunto by order of the board of directors of said corporation; and that he signed his name thereto by like order.

HELEN FULLER,

Notary Public New York County No. 467;
New York County Register's No. 1F597;
Certificate filed Kings Co., Clerk's No. 103;
Kings County Register's No. 1385;
Bronx County Clerk's No. 69;
Bronx County Register's No. 3197A;
Commission expires March 30, 1931.

The undersigned, designated as "subsidiaries" in the attached agreement, DO HEREBY AGREE to carry out each and every term, covenant and condition of the attached agreement dated the 31ST day of October, 1930, by and between United Artists Corporation and Radio Keith Orpheum Corporation, on the part of the "subsidiaries" to be kept and performed, with the same full force and effect as if the undersigned were parties to the attached agreement.

Dated,

October 31, 1930.

CHAMPAIGN ORPHEUM COMPANY,

by B. B. KAHANE
Vice-President

Attest:

J. MILLER WALKER
Assistant- Secretary

RADIO KEITH ORPHEUM WESTERN CORPORATION,

by B. B. KAHANE

Vice-President

Attest:

J. MILLER WALKER

Assistant-Secretary

RKO MIDWEST CORPORATION,

by B. B. KAHANE

Vice-President

Attest:

J. MILLER WALKER

Assistant-Secretary

TRENTON-NEW BRUNSWICK THEATRES COMPANY,

by O. R. MCMAHON

Assistant-Treasurer

Attest:

J. MILLER WALKER

Assistant-Secretary

RKO-PROCTOR CORPORATION,

by B. B. KAHANE

Vice-President

Attest:

J. MILLER WALKER

Assistant-Secretary

ORPHEUM THEATRE CORPORATION,

by B. B. KAHANE

Vice-President

Attest:

J. MILLER WALKER

Assistant-Secretary

R. K. O.

SCHEDULE "A"

CLASS B PLAYING TIME

TOWN	*THEATRE*	*NO. DAYS*
New Brunswick, N. J.	State	3 or 6
Trenton, N. J.	Lincoln	6
Schenectady, N. Y.	RKO New	4
Cincinnati, Ohio	Palace or Capital.	7 days. If gross receipts on a picture amount to $15,000 or more on Saturday, Sunday and Monday, picture shall be held additional week.
	or	
	Lyric	14 days. If gross receipts on a picture amount to $8400 on the second or subsequent Saturday, Sunday and Monday, picture to be held additional week.
Madison, Wisc.	Capitol	4 of 7
Champaign, Ill.	Virginia	4 or 6
Spokane, Wash.	Orpheum	4 or 7
Ft. Wayne, Ind.	Emboyd	4 or 7 If picture grosses $7000 on Saturday, Sunday and Monday, to be held additional week.

If there be an election as to the number of days any picture is to play in any specified theatre the right of election vests solely in the Exhibitor.

R. K. O.

SCHEDULE "B"

CLASS B PLAYING TIME.

TOWN	*THEATRE*	*NO. DAYS*
New Brunswick, N. J.	Rivoli	3
Trenton, N. J.	Trent	3 or 6
Schenectady, N. Y.	RKO	3
Cincinnati, Ohio	Lyric or Strand (to be mutually agreed upon)	7
Madison, Wisc.	Orpheum or	4
	Capitol	3
Champaign, Ill.	Virginia or	3
	Orpheum	3 or 4
Spokane, Wash.	Orpheum	3
Ft. Wayne, Ind.	Palace	4 or 7

If there be an election as to the number of days any picture is to play in any specified theatre the right of election vests solely in the Exhibitor.

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NATIONAL INDORSERS OF PHOTOPLAYS

Their Monthly Publication

VOLUME 4 OCTOBER, 1930 NUMBER 10

AMERICAN HISTORY HAS ROMANCE

One of our foreign born American citizens said that there was no romance in American History. Very soon there will be released two motion pictures that are going to be a demontration to our minds and hearts of the romance of America.

The first is "Abraham Lincoln." The picture tells the story dramatically, with appeal both human and emotional. D. W. Griffith, whose "Birth of a Nation" we all remember, has made another fine contribution to the screen, and with a notable attempt to be fair to the two halves of our nation, once divided, now again united. The secession sentiment in the North is shown, rumbling as it did in the South. Northern profit in slave importation flashes before us. Following on the humanity of Lincoln, that makes him pardon an erring boy, is the equal generosity of that other great man, Gen. Lee.

"Abraham Lincoln" is an unidealized portrait, like many of the biographies of today that show our heroes with their weakness that link them with the rest of us who are weak, not supermen to whom everything comes easy, but battling against the same difficulties both inside us and outside, and yet winning out. As such a portrayal it is sure to awaken controversy and criticism. But the important thing is that it is a picture with "Meat in it," not commonplace or futile or stupid; Lincoln's personal handicaps, the crucial intricate problems of the day, the victory, all typified by the pictures of the dingy little cabin at the beginning and the stately marble of the Lincoln memorial at the end.

The other picture soon to be seen is "The Big Trail". Hundreds of people have been fourteen weeks living over again the actual experience of the pioneers of the Oregon Trail in a very marvelous enactment of the adventure and suffering and indomitable spirit that have gone to the making of our land. You feel like getting up and cheering when you see it. Vast herds of cattle, prarie and stream, mountain and cliff, storms of rain and of snow, human birds of prey, either Indian or white, fattening on the pioneers stream across the pictures; and through all human heroism full of humor, as well as energy and indomitableness with artistry of photography that has hardly been equalled. When you see it, you are going to realize that this is one of the themes that only a motion picture could handle. It is not a reproduction, for better or worse, of a stage drama, but such masses of people in action, such glory of vast landscape, such reality of out-door struggle, these are the peculiar gift of the motion picture at its best to the rest of us who enter for an hour into all the drama of our own people, to whom we owe our greatness.

Romance in America! I hope you are going to be on the qui vive to see and get your friends to see these essentially American Pictures.

Faithfully yours,
Alice Ames Winter.

(Mrs. T. G. Winter) Associate Director Public Relations.

TOP SPEED

Bernice Claire, this dainty, charming little lady, the star in "Top Speed", was the guest of the Indiana Indorsers of Photoplays at a tea given in her honor at the Columbia Club this month. She was most gracious in responding to a request from the young people that she tell something of her work.

When Miss Claire left she took with her the love and admiration of the Indiana Theatre patrons. The personal contact with such high type stars does a great deal towards establishing happy relations between Public and Industry.

"BIG BOY" IS CENSORED

When so-called obscenity is not the object of attack from the various boards of censors, politics plays a paramount part, declares Albert Howson, senario editor of Warner Bros. Pictures. Mr. Howson, a veteran in persuading and dissuading censors, was deeply surprised this week upon discovering that the Chicago Board of Censors took exception to the word "darky" in Al Jolson's forthcoming film, "Big Boy." Deletion of the allegedly offensive word was demanded by the board before they would o. k. the picture.

In a long distance phone call, Mr. Howson ascertained that negroes might take umbrage at the word "darky", and since they were a powerful factor in Chicago politics, the board insisted that the word be omitted.

"And I always thought that 'darky' was an affectionate word, one that colored persons would like to hear applied to the old plantation," says Mr. Howson, a sadder and a wiser man.

A RESTFUL SUMMER

On hot summer days, one could drop into a cool picture house and thoroughly enjoy most any picture. There were no clubs—no committee meetings—no luncheons to distract one's mind—no rush that would make one miss either the beginning or the ending of a picture.

Such pictures as "Common Clay," "The Dawn Patrol," "Holiday," "The Big House," and "Romance," came during the exceedingly hot weather. The crowds that went to see these pictures demonstrated their popularity.

"Holiday" appealed to college boys and girls —young people and, O well, everybody. It was surprising, the great number of children with their parents, who saw "The Dawn Patrol." Such was their enthusiasm that one's interest was divided between them and the picture. Richard Barthelmess should feel very happy at the entertainment as well as educational value in this picture.

So keen was the interest in "The Big House" that the cold shoulder was turned to those coming and going who obstructed your view for one moment. The picture was well staged, acted and directed. It gave the audience something to think about in a constructive-way. Why, O why, did the censorship board in Ohio prevent this picture being shown? To the Editors, this action was a great demonstration of the evils of censorship.

In talking to men, young and old, here and there, "Romance", was not their choice of splendid pictures. What was the reason that the men didn't enjoy this almost perfect picture? There was a large attendance at every performance. Women were enthusiastic about it and no criticism at all was heard, yet men didn't seem to care for it.

Will some man kindly tell the Editors why? An exhibitor was asked, but he said that he didn't know. Anyway, everybody see it.

G. R.

MUSEUM OF MODERN ART FILM LIBRARY
D. W. GRIFFITH COLLECTION

Form 1CT. 5-28-30-75,000 (3-7295)

NOTICE OF ASSESSMENT AND RECEIPT

DEPARTMENT OF TAXATION AND FINANCE
ALBANY, N. Y.

REFER TO

Date 11/1/30 File No.A 838073

Notice is hereby given that there has been assessed against you the amount set opposite as a franchise tax under Art. 9-A of the tax law. It is due and payable on or before JANUARY 1, 1931. (OVER)

If dated subsequent to December 3, 1930, payable within thirty (30) days CERTIFIED CHECKS should be made payable to and forwarded to STATE TAX COMMISSION, Albany, N. Y., with this form.

This notice must be returned at the time payment is tendered, as when properly signed it becomes a receipt for taxes. NO CHARGES ARE CONSIDERED PAID UNTIL CHECK IS SATISFIED.

STATE FRANCHISE TAX ON BUSINESS CORPORATIONS (30)

For year beginning November 1, 1930
and ending October 31, 1931
TAXES, PENALTIES, ETC.

Tax based on income at 4½%	$
Tax, one mill on cap. stk.	
Minimum tax	25.00
Penalty for failure to file report on due date	
Interest	
Total due	
Credit	
Balance due	

Received payment,

David W. Griffith Corp.
130 W. 42nd St.,
New York City

11/13 NY

MINIMUM TAX RAISED
From $10.00 to $25.00

STATE TAX COM'N
NOV 13 1930

By A. C. CALHOUN
*Assistant Deputy Commissioner
(Over)

If the amount of the annual net income as returned to the United States Treasury Department is changed or corrected by the Commissioner of Internal Revenue or other officer, a return of such changed or corrected net income, under oath or affirmation, shall be made to the State Tax Commission, Albany, N. Y., within ten days thereafter.

PENAL CHARGES, at the rate of ten (10) per cent plus one (1) per cent for each month remaining unpaid, attach if not paid on or before the due date.

Do not include other than Article 9-A bills in any one check.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

1088 PARK AVENUE

New York, N. Y.
November 1, 1930

My dear Mr. Griffith:

I hope you have not forgotten me, as I still remember with great pleasure the time you and Miss Dempster came so informally to lunch with me long long, ago.

Being a Southerner I feel I must express my appreciation of your picture "Abraham Lincoln". It is not only beautifully done but shows great knowledge and thought of a great Soul. I enjoyed it more than I can express.

Hoping to have the pleasure of seeing you some time, believe me

Sincerely yours,

Pauline Harriman

D. W. Griffith, Esq.
729--7th Avenue
New York City

(Mrs Oliver Harriman
Acknowledge
after Mr Griffith's passed
it over)

November 1st 1930.

Messrs. Meighan & Mecarsulmer,
120 Broadway,
New York City.

In re: First National Bank & Trust Co.
vs. Mamaroneck Hotel Corporation
and David Wark Griffith , et al.

Gentlemen:

I am enclosing herewith admission of due service of summons and complaint in the above entitled matter.

I spoke to Mr. Meighan, Sr. on the club car the other day relative to getting a copy of the accounting in this matter. He stated that I should write to the office therefor and I would appreciate it if you would mail me a copy of the said accounting.

Very truly yours,

AHTB:GDM
Enc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

DAILY MIRROR

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A. J. Kobler, President and Publisher, J. M. Cullen, Secretary William Detlef, Treasurer

Convicted by Coolidge

Calvin Coolidge, making a Republican campaign speech Thursday night over the radio from Springfield, Mass., said:

"No government worthy of confidence undertakes to guarantee prosperity."

Mr. Coolidge hits the nail right on the head, but could he have stopped to think what a terrific indictment he was levelling at President Hoover and the Republican leaders who drew the platform upon which Hoover was elected?

If a government that "undertakes to guarantee prosperity" is not "worthy of confidence" what is to be said of a candidate for President who assured the people repeatedly and emphatically during the campaign that a continuance of good times depended absolutely upon his election and that of a Republican Congress?

That is what Mr. Hoover did in 1928. The G. O. P. platform made the same absurd claims. Millions of voters were misled by this propaganda, cold-bloodedly put forth by men who knew it was false.

How can Mr. Coolidge consistently ask the American people to endorse at the the polls next Tuesday an Administration which, by his own test, is unworthy of confidence?

Jail Doors Swing Open

The Justices of Special Sessions yesterday, in freeing the 23 men sentenced by Magistrate Murphy to 30 days in the workhouse because they were out of work, performed a high service for justice, humanity, common decency and the good name of New York.

This prompt reversal by the higher court will erase the black eye that Murphy's ill-advised action must have given the city all over the United States.

The Magistrate obviously realized he had made a bad mistake. He showed this when he expressed a readiness himself to discharge the men until it developed he was without power to do so. It is a pretty safe bet that neither Murphy nor any other magistrate will repeat the blunder.

This is a time for sympathy and kindness toward the unfortunate, for all of us pulling together to relieve distress, for preserving the self-respect of men and women who must appeal for aid. There is no place where that spirit can better be exemplified than in those lower courts where the poor bring their problems.

Elect Bookstein!

Independents should vote Tuesday for Isadore Bookstein, Republican candidate for Attorney General. Only by Bookstein's election can the aggressiveness of the inquiry into the Tammany sale of judgeships be assured. Bookstein is a former District Attorney of Albany County and a lawyer of many years' practice.

The Democratic candidate, John J. Bennett, Jr., a young man admitted to the bar only three years ago, was personally selected by John H. McCooey, Democratic boss of Brooklyn. The spectacle of McCooey supervising an investigation of Tammany would be a tragic joke.

A Toast to David Wark Griffith

DAVID WARK GRIFFITH

An enterprise, as well as a nation, perishes without vision. When you entered the moving picture field, 22 years ago, you found a puny, lifeless and disintegrating industry. Your vitalizing touch transformed it into a robust and significant art, world-wide in dominance.

The wonders you wrought, then and since (flash-backs, close-ups, long shots, soft focus effects, etc.), are the accepted commonplaces of the art today, although they were laughed at for their absurdity at the time you originated them. But dreams have laid down the pavements of cities and the foundations of empires.

The first talkie, "Dream Street," was yours. Yours, too, the first great picture, "The Birth of a Nation," as well as some of the most beautiful and thrilling dramas ever filmed: "Broken Blossoms," "Intolerance," "'Way Down East," "Lincoln." You are, and will remain, as your oldest rival, Cecil De Mille, said: "One of the great foundation stones on which all films are built."

—GUSTAV DAVIDSON.

Copyright, 1930, by the Daily Mirror, Inc.

Letters From Mirror Readers

The Mirror Welcomes the Opinions of Its Readers. Make This Column Your Voice.

NOT A FLOP HOUSE.

Manhattan: A story appeared in a recent issue of the Daily Mirror dealing with the Municipal Lodging House, Department of Public Welfare. With the story itself no fault is found, as it was correct in every detail. While no criticism, as such, is intended, the term "Flop House" as used in the caption was wrongly used. The Municipal Lodging House is in every respect a clean, efficiently operated plant, under the jurisdiction of the Department of Public Welfare. You are hereby invited to send one of your representatives to inspect the house and judge for himself whether it should be placed in the same category as a "Flop House" or not.

J. A. MANNIX,
Supt., Dept. of Public Welfare, City of New York.

BAD EXAMPLE

Brooklyn: Last Fall President Hoover called leading business men of the U. S. and made them promise that they would not cut down on their employes. Then why does he allow Postmaster General Brown to throw out his own men? Not only that but Brown is reducing the number of daily deliveries and making the service very poor. Write to your Congressman about this.

NEW YORK MAILMAN.

WASHINGTON'S BIRTH

Manhattan: Answering Puzzled: According to the World Almanac, Page 251, Col. 1, George Washington was born in Wakefield on the Potomac, 50 miles below Mount Vernon.

ROBERT DOYLE.

COAL FROM GERMANY.

Yonkers, N. Y..: How can we expect prosperity and employment when large shipments of coal are allowed to arrive in this country from Germany? Our own mines are consequently forced to work fewer days. This acts as a boon to the German industries and it kills our own. JOS. B. BURNTITUS.

MURPHY'S RELATIONS.

Wilkes-Barre, Penna.: I am glad that "Two-Gun" Murphy is not afraid to reveal the true facts about our police and revenue officers. Nowadays if a man is arrested for dope smuggling or selling his case is usually dismissed in court. What is our country coming to? E. MOCK.

CAMPAIGN OF MUD SLINGING.

Manhattan: Our political campaigns sound like "sticks and stones may break my bones, but names will never hurt me." One candidate slinging verbal mud on the other and vice versa. The voting public is given intimate details on the idiosyncrasies of Mr. Soandso, running for something or other, but very little about his political intent. Back-fence gossiping does not belong in the game of politics.

GRENADIER GUARD.

BROUN'S EXAMPLE.

Woodside, L. I.: Your recent newspaper item about Ruth Hale didn't inspire me into a frenzy of delight, as no doubt it should have, since I belong to the weaker sex. In fact, her statement left me scowling. If the men folks are smitten dumb with this so-called chivalry, particularly Heywood Broun's, then they rate a great big hand.

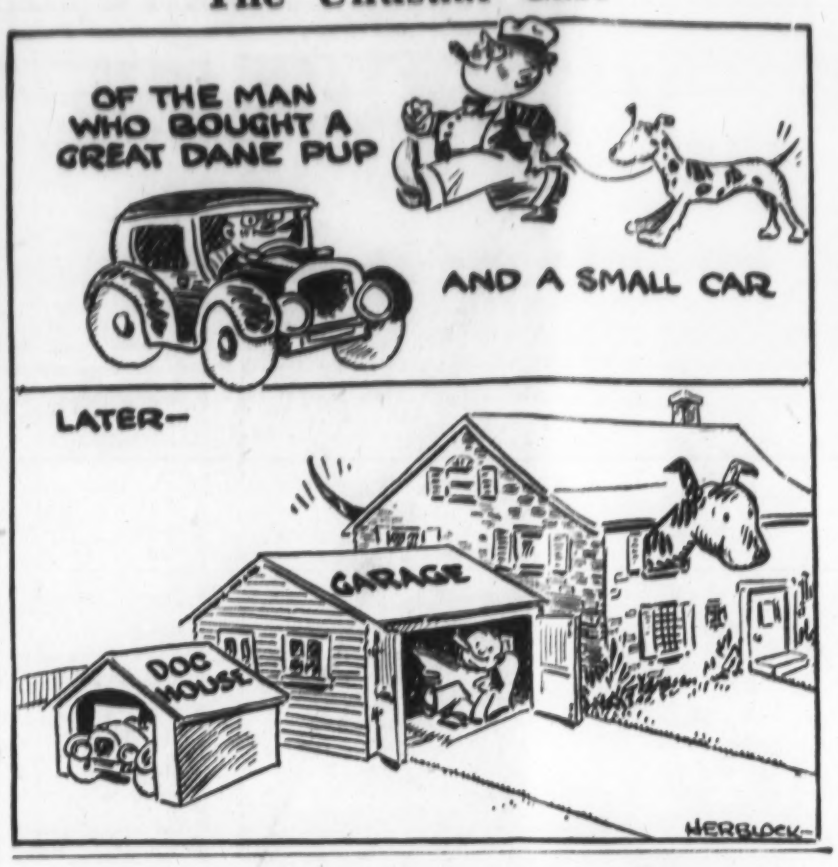
GEORGETTE BERNARD.

LA GUARDIA'S SERVICE.

Manhattan: The astonishing persistency and determination of La Guardia has enabled him to be of inestimable benefit to the lowly worker. If nobility may be judged by measure of his solicitude for the humblest worker, then Fiorello La Guardia merits a title of nobility—a title of approbation and utility unanimously agreed upon by his constituents, for he is truly a representative OF THE PEOPLE.

POSTAL SERVICE ELIGIBLES.

The Unusual Case



Don't Sell America Short

by Edward Orleans

The advice to invest in progressive and ably managed American industries is condensed in the admonition, credited years ago to J. P. Morgan, "Don't Sell America Short." Whether the founder of the House of Morgan said this, or whether someone else coined the phrase, it still remains excellent advice.

When Alexander Graham Bell in 1875 was tinkering with a contrivance he called the telephone, he tried to interest Russell Sage in his invention. Mr. Sage, wise in money matters, but not in human progress, termed Mr. Bell's invention a toy. He would have none of it.

Today the stock of the American Telephone Company represents a sum of money that Russell Sage would not have believed could be coined by all the mints in the world even though they worked a hundred years at it.

And perhaps even Mr. Bell himself would never have dreamed that the time would come when one might pick up his telephone receiver and ask to be connected with a great American steamship a thousand miles out at sea.

Yet two-way telephonic communication today between passengers on the Homeric, Olympic, Majestic and Leviathan and those in Europe or America is now an accomplished fact.

When television is added to telephony the passenger, even in mid-ocean, need never be out of *sight* or *hearing* of his friends or business acquaintances on either continent.

The world is moving fast, and will continue to move faster. Many of the mysteries of science have become an open book to man. Some of us believe that the world is moving too fast; that we cannot keep pace with the discoveries of science; that we should have a ten-year holiday so that we can understand what we have discovered or invented.

Yet the rewards are so great for the man who improves what we now have that it is entirely unlikely that there will be any slowing up in the progress we are making.

We are living in a wonderful and interesting world. It is good to be alive, and to participate in its marvelous progress.

However, it is sincerely to be hoped that science and progress will never advance so far that men will be able, by taking a couple of pills once in a while, to live on this earth forever.

For, in addition to inflicting the terrible handicap of over-population upon ourselves and our progeny, we would also be deprived of the thrill of seeking new worlds and new experiences to enjoy.

Let's stop somewhere before we make a nuisance of ourselves and of each other.

MUSEUM OF MODERN ART FILM LIBRARY

GUY R. COBURN
1606 NORTH HIGHLAND AVENUE
HOLLYWOOD, CALIFORNIA Nov 1st, 1930.

Mr. D. W. Griffith,
c/o Bamhaf, Bush Terminal Bldg.,
130 West 42nd St.,
New York, N. Y.

My dear Mr. Griffith:

Some few years ago you made a picture, "The Love Flower" from a story by Mr. Ralph Stock.

Mr. Stock has requested me to communicate with you to find out whether you would feel inclined to dispose of the Motion Picture Rights to this story. If you are interested in doing so, will you please let me know what price you would be willing to accept for said rights.

Trusting you will favor me with a reply at your earliest convenience, I am

Sincerely,

Guy R. Coburn

D. W. GRIFFITH COLLECTION
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(11/2/30)

Form 1207-A

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
	CHECK
	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

NY -2- 1930

To D.W. Griffith

Street and No.

Place

Did you phone Schenck stop. Matinee today 666 which bears out my contention engagements should be prolonged stop. Murray G. Schubert official phoned me three times yesterday and as many times today. They must know by tomorrow for their own protection if engagement is not extended it will be just another

SENDER'S ADDRESS FOR REFERENCE — SENDER'S TELEPHONE NUMBER

Form 1207-A

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
	CHECK
	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

19

To

Street and No.

Place

one or more crimes. Regards.

Albert.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

SENDER'S ADDRESS FOR REFERENCE — SENDER'S TELEPHONE NUMBER

95 rights

November 3rd 1930.

Mr. Guy R. Coburn,
1606 North Highland Avenue,
Hollywood, California.

My dear Mr. Coburn:

Your letter addressed to Mr. Griffith in my care relative to the picture rights of Mr. Griffith's "LOVE FLOWER" was handed to me for reply.

After consulting with Mr. Griffith, he suggests that we quote Mr. Stock a price of $25,000. for the picture rights which of course will include the negative and whatever positive prints we may have on hand.

Thanking you and Mr. Stock for your inquiry, we remain

Very truly yours,

AHTB:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

70

November 5th 1930.

Miss Nellie F. Dunaway,
2191 Frankfort Avenue,
Louisville, Ky.

Dear Miss Dunaway:

I have your letter of October 21st last offering $3500. for Mr. Griffith's property at La Grange, Ky.

I recently forwarded to you the description taken from the deed by which Mr. Griffith acquire the title to this property and I therefore assume that said description is satisfactory to you.

Mr. Griffith will accept your offer of $3500. providing you take the same subject to all taxes and assessments of record and pay $300. cash at the time of the deliver of the deed, delivery back to him of purchase-money bond and mortgage for $3200., the principal of which is to be repaid in monthly installments of $30. per month plus interest at the rate of 6% per annum on the balances of principal due until the same is finally liquidated or paid in full.

Will you kindly procure from a stationery store in Louisville and mail to me three copies of printed forms of the bond and mortgage which are customarily used in your State, so that I may prepare the same in accordance with the above plan.

Please let me hear from you at once and forward the forms as requested provided, of course, you still wish to take the property on the above terms.

Very truly yours,

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

AHTB:GDM

11/6/30
clipping
Muriel Henning (Mutch)
suicide
see 1922-3 & 6
lawsuit

...about Jan. ...ake up the ques... ...ard had the papers ...ready and Gibson, after a long distance telephone call to me,

Continued on Page 33, Column 1.

OPERATOR OF BEAUTY PARLOR DIES SUICIDE

Death by suicide was the verdict of the Medical Examiner's office in the case of Mrs. Muriel Henning, 30, of 115 W. 70th St., who died in French Hospital. She took poison two weeks ago. Mrs. Henning had operated a beauty parlor.

The young woman's mother, Mrs. William Meitch, of Salem, Mass., could give no reason for her daughter's act.

D. W. GRIFFITH COLLECTION
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MRS. BEVIN... CROSS C...

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Mrs. Martha ...
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Curtiss Airpo...
Queens, to L...
hopes to establ...

Mrs. Bevins ...

SUPREME COURT: WESTCHESTER COUNTY.

THE FIRST NATIONAL BANK AND TRUST COMPANY OF MAMARONECK,

Plaintiff

against

MAMARONECK HOTEL CORPORATION, et al.,

Defendants.

THE FIRST NATIONAL BANK AND TRUST COMPANY OF MAMARONECK, a banking corporation, having its principal place of business in the Village and Town of Mamaroneck, County of Westchester and State of New York, does render the following account of the moneys received by it from the sale of certain premises situated in the Village and Town of Mamaroneck, County of Westchester and State of New York, at the northeast corner of the Boston Post Road and Grand Park Avenue, now known as Fenimore Road.

MONEYS RECEIVED

Received at time of execution of contract for sale of above property to Fenimore Realty Corporation.....	$ 5000.00
Received the amount of	5000.00
Received at time of delivery of deed under said contract ($7500.00 being paid in escrow to the Westchester Title & Trust Company to cover transfer tax on the Estate of John H. McArdle until fact that such transfer tax was not a lien on the property was established).....	12900.70
Received interest on mortgage of $130,000.00, due September 1, 1929.....	3900.00
Received interest on mortgage of $130,000.00, due March 1, 1930.....	3900.00
Received on account of principal of mortgage of $130,000.....	30000.00
Received balance of principal of mortgage, with interest on $100,000. from March 1 to May 15, 1930.....	101250.00
CARRIED FORWARD.....	$161950.70

BROUGHT FORWARD.....$ 161950.70

Received refund of deposit made with Westchester Title & Trust Company, with accrued interest at the rate of 2%..... 7597.50

$ 169548.20

MONEYS PAID OUT

To Union Savings Bank of Westchester County at about the date of closing title (March 1, 1929) as the amount due it for the mortgage it held on the property with interest, together with taxes that it was compelled to pay in order to protect the property from tax sales, including interest on amounts advanced.....$ 18742.72

To amount of water bill..... 4.24

To Nathan A. Goldenthal (Attorney for the purchaser for services rendered by him at the request of the Attorneys for the Bank in connection with a suit that had to be brought by the purchaser on behalf of the Bank and the fund in order to determine whether there was any inheritance tax on the fund becasuse of the fact that the title had been in Mr. McArdle's name at the time of his death. The services in this suit were all performed by Messrs. Meighan & Necarsulmer, but Mr. Goldenthal loaned his name and acquiescence. The suit was determined in favor of the fund, no tax was allowed, and a deposit of $7500.00 made to the Westchester Title & Trust Company was refunded. 150.00

To William X. Weed (this amount was paid for services of Mr. Weed in supervising proceedings that had to be taken in order to perfect the title of the Community House property. This title was subject to restrictions which had the effect of making it unmarketable, such restrictions containing so-called reverter clauses. It became necessary to get these reverter clauses released in order that the title to the property could be insured. Mr.Weed's services became necessary as Chief Counsel for the Title Company in order that the proceedings could be had to the satisfaction of the Title Company. Mr. Weed's Company was obliged also to give definite information as to the persons whose releases had to be obtained)..... 500.00

CARRIED FORWARD.....$ 19396.96 $169548.20

BROUGHT FORWARD..$19396.96 $169548.20

To Charles M.Baxter,Sr., as the brokerage for negotiating the sale at $160,000. of the Community House property, said brokerage being at 5% of $160,000. according to the rules of the Westchester County Real Estate Board.....$8000.00

To Charles M.Baxter,Sr..... 340.00
which represented a refund to him of this amount which he paid into the fund originally at the request of various members, that having been a part of his brokerage in originally securing the purchase of the property. _____ 8340.00

To Mary McArdle and Charles M. Bingham, as Executors of the last Will and Testament of John H. McArdle, deceased, to cover disbursements made by Mr. McArdle during his lifetime in connection with the property..... 532.62

To Meighan & Necarsulmer for legal services rendered throughout the handling of the fund covering the period up to the time of the commencement of the suit for accounting which is now pending, a period of about ten (10) years, and involving the disposition of a gross asset of $160,000. These services, including advice, were in the following matters:

Negotiations and purchase of the Community House property; Transactions with reference to the accumulation of taxes, and tax sales on the property, and advice to the Union Savings Bank as to what action it should take; Negotiations re preparation of Incorporation papers of Mamaroneck Community House, Inc., drawing Certificate of Incorporation,&c., corporation never completed; Continuous advice to members of the Advisory Committee; Taking up with Mr. Lyman and others the question of perfecting the title of the property involving negotiations with the Title Company and the obtaining of releases of right of reverter; services with respect to an advertised bidding on the property when the Committee's idea was to hold a quasi auction sale of the same; Services and negotiations with the John H. McArdle Estate as to the transfer of the title to The First National Bank and Trust Company of Mamaroneck, resulting in such transfer being made; Services and negotiations and sale of property for $160,000.; Suit brought against the People of the State of New York, with the cooperation of Mr. Goldenthal to obtain a_____

CARRIED FORWARD....$28269.58 $169548.20

BROUGHT FORWARD.. $28269.58 $169548.20

judgment disposing of the claim of the Title Company that an inheritance tax up to $7500.00(which amount was deposited with the Title Company in escrow) might be imposed upon the property, suit being successfully terminated in judgment, and fund obtained from Title Company; services in respect to obtaining the final payment of the purchase money mortgage given; general conferences and voluminous correspondence with various parties interested in the fund; comprising all legal services up to the commencement of the action in equity entitled"The First National Bank and Trust Company of Mamaroneck, against Mamaroneck Hotel Corporation, et al.," for the distribution of the fund; charge for all of above services was fixed at..... 10000.00
including all incidental disbursements throughout the proceedings, including much stenography and typewriting.

Received by The First National Bank and Trust Company of Mamaroneck, as its commission as trustee for receiving the following fund:

Total purchase price.....$160,000.00
Less amount of Union Savings Bank's claim for mortgage, taxes paid, and interest..... 18,742.72

$141,257.28 1422.57 39692.15

BALANCE OF FUND IN HAND.....$129856.05

The above balance is subject to the payment of the remainder of the commissions of the plaintiff, and to the payment of the legal fees and expenses incident to the disbribution of the fund which said amounts will be fixed by order of the Court.

Annexed hereto and made a part of this account is a statement showing the computation of the amount paid to this Bank from the proceeds of sale of this property at the time when the deed was delivered, and the amount of the mortgage which was given in part payment of the purchase price, and afterwards paid to the Bank as appears from the above statement, and also a statement showing amount paid to The Union Savings Bank of Westchester County.

Dated, November 11th, 1930.

THE FIRST NATIONAL BANK AND
TRUST COMPANY OF MAMARONECK,

BY REUBEN P. BREWER
President

STATEMENT SHOWING COMPUTATION OF AMOUNT PAID TO FIRST NATIONAL BANK AND TRUST COMPANY OF MAMARONECK FROM THE PROCEEDS OF SALE OF PROPERTY AT THE TIME WHEN THE DEED WAS DELIVERED, AND THE AMOUNT OF THE MORTGAGE WHICH WAS GIVEN IN PART PAYMENT OF THE PURCHASE PRICE.

(ADJUSTMENTS AS OF FEBRUARY 20, 1929)

Amount of purchase price.....		$ 160,000.00
Interest on $150,000.00 from February 20, 1929 to March 1, 1929.....		200.00
Unearned fire insurance premiums as follows:		
#513, Public Fire Insurance Co., $2500.00 expiring October 28, 1929. Premium, 1 year $12.50.....		8.60
#795945, Insurance Company of North America, $3000. expiring October 28, 1929. Premium, 1 year, $13.00.....		8.94
#292, Newark Fire Insurance Company, $3000. expiring October 28, 1929. Premium, 1 year, $15.00.....		10.33
Apportionment of taxes as follows...:		
Village, 1928-9, $762.46. These taxes become a lien March 1, 1929. Purchaser's share of these taxes 8/365ths, or.....		16.71
School taxes, 1928-9. $433.32 These taxes become a lien August 1, 1929. Purchaser's share of these taxes 161/365ths, or.....		191.13
		$ 160,435.71
Paid at time of signing contract..	$5000.00	
Paid January 7, 1929.....	5000.00	
By execution of purchase money mortgage of.....	$130000.00	
Apportionment of State, County & Town taxes for 1929 on basis of 1928 tax which amounted to $25.56. This tax becomes a lien January 1, and the share of the Seller is 51/365ths, or.....	35.01	140,035.01
AMOUNT DUE IN CASH ON CLOSING.....		$ 20,400.70
Amount paid to Union Savings Bank of Westchester County for principal of mortgage, interest, taxes, fire insurance premium &c....		18,742.72
BALANCE DUE FIRST NATIONAL BANK AND TRUST CO. OUT OF CASH RECEIVED ON CLOSING AFTER PAYING MORTGAGE&C.....		$ 1,657.98

STATEMENT SHOWING COMPUTATION OF AMOUNT DUE
TO UNION SAVINGS BANK OF WESTCHESTER COUNTY

Principal of mortgage.....		$ 6,000.00
Interest thereon at 6% from June 1, 1922 to March 1, 1929 (6years., 9 mos, 1day).....		2,431.00
Amount advanced for Taxes:		
July 20, 1928 - Village Treasure for Village Taxes.....	$ 4685.87	
August8, 1928 - Village Treasure for Village Taxes.....	301.09	
" 8, 1928 - Village Treasurer for Village Taxes.....	22.98	
" 8, 1928 - Village Collector for Village Taxes.....	770.08	
" 8, 1928 - Receiver of Taxes, for State, County & Town taxes.....	3710.94	
Sep. 25, 1928 - Receiver of Taxes, for School Taxes.....	433.52.	$9,924.28
Interest on Taxes paid as above, as follows:		
On $4685.87, July 20, 1928 - Mch 1....	172.57	
" $4805.09, Aug. 8, 1928 - Mch 1....	162.57	
" $ 433.32, Sep. 25, 1928- Mch 1....	11.26	346.40
Amount advanced for fire insurance premium		40.50
Interest on same, December 10, 1928 to Mch 1....		.54
TOTAL...		$18,742.72

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

STATE OF NEW YORK)
: ss.:
COUNTY OF WESTCHESTER)

REUBEN P. BREWER, being duly sworn, deposes and says, that he is the President of The First National Bank and Trust Company of Mamaroneck, that the moneys received by the said The First National Bank and Trust Company of Mamaroneck from the sale of the property described above, and paid out by it is set forth in the above account, are correct.

Sworn to before me this)
11th day of November, 1930) REUBEN P. BREWER

J.C.SCHUE

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

SUPREME COURT,
WESTCHESTER COUNTY.

THE FIRST NATIONAL BANK AND TRUST COMPANY OF MAMARONECK,

Plaintiff,

-against-

MAMARONECK HOTEL CORPORATION et al.,

Defendants.

COPY.

ACCOUNT OF THE FIRST NATIONAL BANK AND TRUST COMPANY OF MAMARONECK.

MEIGHAN & NECARSULMER

ATTORNEYS FOR Plaintiff,

120 BROADWAY
NEW YORK CITY

Due and timely service of a copy of the within
is hereby admitted this day of
, 19

To
Attorneys for

At a Special Term of the Supreme Court held in and for the County of Westchester at the County Court House in the City of White Plains, said County, on the 12 day of November, 1930.

PRESENT:

HON. Joseph Moschauer Justice.

THE FIRST NATIONAL BANK AND TRUST COMPANY OF MAMARONECK,
Plaintiff,

against

MAMARONECK HOTEL CORPORATION; PERCY K. HEXTER; BURTON C. MEIGHAN; William J. Kuder; Ralph M. Robins; Louis Stiebel; Daniel Warren; James A. Gillies; Mamaroneck Chamber of Commerce, Inc.; George Doll; Harold S. Hart; Max Morgenthau; Nathan Straus, Jr.; Arthur L. Torrence; "Robert" P. Walden, the name "Robert" being fictitious, defendant's real Christian name being unknown to plaintiff; Permelia G. Vaughn; Amy H. Weatherbee; Russell G. Colt; John N. Steele; John Bister; Joseph J. Holzer; Charles H. Place; Emily L. Charles; William C. Dickerman; Fred A. Russell; Herman Metz; William D. Scholle; Joseph Cashman; David Wark Griffith; William E. Hare; Frank C. Littleton and "Mary" Littleton, his wife, the name "Mary" being fictitious, defendant's real Christian name being unknown to plaintiff; Bruce S. Sheldon; Frank E. O'Callaghan; Winifred Merrill; Walter Underhill; William H. Cantle; Asa Lawrence; Silleck E. Coles; Edgar K. Ortiz; Watson L. Savage; Mamaroneck Lumber & Supply Company, Inc.; Edgar L. Howe; Louis Epstein; Stephen J. Stilwell; George W. Mahlstedt; Augustus Y. Van Amringe; George L. Bourne; Lewis Harding; William W. Heaton; Herbert W. Will; Maria Dimando; Irene E. Brewer and Reuben P. Brewer, as Executors of the last will and testament of Reuben G. Brewer, deceased; Mary Elizabeth Wilson, as Executor of the last will and testament of Fred Wilson, deceased; Mary McArdle and Charles M. Bingham, as Executors of the last will and testament of John H. McArdle, deceased; David Margoluis as Administrator of the goods, chattels and credits which were of Hyman W. Margoluis, deceased; Bertha B. Lyman, as Executor of the last will and testament of Alexander S. Lyman, deceased; Stanley D. Brown, William P. Chapman, Jr., and Robert H. Treman, as Executors of the last will and testament of Henry W. Sackett, deceased; Marie Louise Constable and Edith C. MacCracken, as Executors of the last will and testament of Louise Constable, deceased; Eleanor G. Snowdon, as Executor of the last will and testament of S. Horace Goodin, deceased; Minna Marie Mahlstedt and Frederick H. Seacord, as Executors of the last will and testament of J. Albert Mahlstedt, deceased; Ralph M. Robins, as Administrator of the goods, chattels and credits which were of Charlotte L. Robins, deceased; Edith D. Green and Eleanor D. Thompson, as Executors of the last will and testament of Frank J. Dupignac, deceased; Celia I. Block; Apawamis Lodge No. 800, F. & A. M., Mamaroneck, N. Y., George D. Gilbert, as Master, Frederick A. Billipp, as Treasurer, Harold S. Ortiz and John L. Brower and William J. Kuntz, as Trustees of Apawamis Lodge No. 800, F. & A. M., Mamaroneck, N. Y.; American Legion Post No. 90 of the Village of Mamaroneck, Renato M. Corti, as Commander, Charles C. Harms, as Treasurer, Anthony Sansone, William F. Anthes and Arthur L. Torrence, as Trustees of American Legion Post No. 90 of the Village of Mamaroneck; Charles H. Topping; Edward L. C. Robins; Charles M. Baxter; Harry E. Heller; Child Welfare Association, Inc., Mamaroneck, N. Y.; Kathrina G. Koch, individually and as Executrix of the last will and testament of Frederick G. Koch, deceased; Rose L. Kane and Charles M. Baxter, as Administrators of the goods, chattels and credits which were of John F. Kane, deceased; Dudley D. Sicher; Clarke P. Read and The Chase National Bank of the City of New York, successor to The Equitable Trust Company of the City of New York, as Executors of the last will and testament of Emeline G. Read, deceased; Charles Saporito; William H. Ruland; Richard R. Hunter, as Executor of the last will and testament of Bradford Rhodes, deceased; Frank W. Colishaw; Magdelina Sloane, as Administrator of the goods, chattels and credits which were of John H. Sloane, deceased; Emanuel J. Emelin; Louis I. Dublin; Max Epstein; Moses Sheffer; Therese H. Prince; Ormsby McKnight Mitchel, Jr., John Wesley Hanes and Harry F. Schafuss, as Executors of the last will and testament of Ormsby M. Mitchel, deceased;

and

all the legatees, next of kin, and creditors of any of the above named persons who may be deceased, and all persons and corporations who by purchase or otherwise have, or claim to have, an interest in the moneys or funds subscribed as set forth in the complaint or the moneys received from the sale of the real estate described in the complaint derived through any of the above named persons and corporations, or the legatees or next of kin of any of the above named persons or through any of them, or otherwise, which legatees, next of kin and creditors and other persons, if any there be, and their names, are unknown to plaintiff, and all persons who are or make any claim whatever as executors or administrators of any of the above named persons who may be deceased and who, if living, would have any interest in such moneys or funds so subscribed or received from the sale of such real estate derived through the above named persons, or their legatees, next of kin or creditors, which legatees, next of kin, creditors and other persons mentioned above, if any there be, and their names and whereabouts, are unknown to the plaintiff,

Defendants.

Upon the summons and duly verified complaint herein, which are herewith duly submitted, and which complaint demands judgment for a judicial accounting of the accounts of the plaintiff as to certain moneys or funds subscribed and collected for the purchase of certain real estate by the plaintiff and directing distribution of such moneys or funds to those entitled thereto and which shows a sufficient cause of action against the defendants mentioned in the caption of the summons and complaint as all the legatees, next of kin and creditors of any of the persons mentioned in the caption of the summons and complaint who may be deceased, and the other classes of persons set forth in the caption of the summons and complaint, and also against the defendants, Mamaroneck Hotel Corporation, Frank G. Littleton and "Mary" Littleton, his wife, the name "Mary" being fictitious, defendant's real Christian name being unknown to plaintiff, and Herbert W. Will, and David Wark Griffith, and upon the annexed affidavits of Arthur W. Webber, Esq., verified the 29th day of October, 1930, T. Warren Meighan verified the 11th day of November, 1930, and Reuben P. Brewer, verified the 10th day of November, 1930, by which plaintiff has made due proof to the satisfaction of the Court that the defendants mentioned in the caption of the summons and complaint as the legatees, next of kin and creditors of any of the persons mentioned in the caption of the summons and complaint who may be deceased, and all persons and corporations who by purchase or otherwise have or claim to have an interest in the moneys subscribed as set forth in the complaint, and the moneys received from the sale of the real estate described in the complaint derived through any of such persons and corporations, or

the legatees or next of kin of any of the said persons, or otherwise and all persons who are or make any claim whatever as executors or administrators of the persons mentioned in the caption of the summons and complaint who may be deceased and who, if living, would have any interest in such moneys, and their names and addresses are unknown to the plaintiff after diligent inquiry, and whereby the plaintiff has further made due proof to the satisfaction of the Court that after diligent effort service of the summons herein cannot be made within the State on the president or other head of the Mamaroneck Hotel Corporation, or vice-president of the corporation, secretary, or assistant secretary, or clerk of the corporation, cashier, treasurer, or assistant treasurer, director or managing agent, and has further made due proof to the satisfaction of the Court that the defendants, Frank C. Littleton and "Mary" Littleton, his wife, the name "Mary" being fictitious, defendant's real Christian name being unknown to plaintiff, are not residents of the State of New York, but are residents of the State of Virginia, and that the defendants, Herbert W. Will, and David Wark Griffith, are not residents of the State of New York, but are residents of the State of California, and has further made due proof to the satisfaction of the Court that the plaintiff with due diligence has been and will be unable to make personal service of the summons on the classes of defendants mentioned above, and upon the defendant, Mamaroneck Hotel Corporation, and the defendants, Frank C. Littleton and "Mary" Littleton, his wife, the name "Mary" being fictitious, defendant's real Christian name being unknown to the plaintiff, Herbert W. Will and David Wark Griffith within this State; and it appearing to the satisfaction of the Court that the two newspapers hereinafter designated as the ones in which publication of the summons

shall be made are the newspapers most likely to give notice to such defendants, and that such newspapers are printed in the English language,

NOW on motion of MEIGHAN & MCCARGUMER, attorneys for the plaintiff, it is hereby

ORDERED that service of the summons in the above entitled action on said defendants itemized in the caption of the summons and complaint as follows:

> "all the legatees, next of kin, and creditors of any of the above named persons who may be deceased, and all persons and corporations who by purchaser or otherwise have, or claim to have, an interest in the moneys or funds subscribed as set forth in the complaint or the moneys received from the sale of the real estate described in the complaint derived through any of the above named persons and corporations, or the legatees or next of kin of any of the above named persons or through any of them or otherwise, which legatees, next of kin and creditors and other persons, if any there be, and their names, are unknown to plaintiff, and all persons who are or make any claim whatever as executors or administrators of any of the above named persons who may be deceased and who, if living, would have any interest in such moneys or funds so subscribed or received from the sale of such real estate derived through the above named persons, or their legatees, next of kin or creditors, which legatees, next of kin, creditors and other persons mentioned above, if any there be, and their names and whereabouts, are unknown to the plaintiff"

be made by publication thereof in two newspapers, namely, in the *White Plains Daily Reporter* published in the ~~Town~~ *City* of *White Plains*, County of Westchester and State of New York, and in the *Mamaroneck Daily Times* published in the Town of *Mamaroneck*, said County and State, once a week for six successive weeks, these papers being designated as most likely to give notice to the defendants to be served as aforesaid, and it is hereby further

ORDERED that on or before the day of the first publication as aforesaid plaintiff deposit in any post office box regularly maintained by the Government of the United States in the Borough of Manhattan, City, County and State of New York, sets of copies of the summons and com-

plaint in this action and of this Order and the Notice required by Rule 52 of the Rules of Civil Practice each properly enclosed in a duly post-paid wrapper addressed to the following defendants respectively at the places hereinafter specified, to wit:

FRANK C. LITTLETON	Oak Hill Farm, Aldie, Virginia.
"MARY" LITTLETON (Mrs. Frank C. Littleton)	Oak Hill Farm, Aldie, Virginia.
HERBERT W. WILL	1356 North Stanley Ave. Hollywood, California.
DAVID WARK GRIFFITH	Hollywood, California.

AND IT SATISFACTORILY APPEARING to the Court by and the Court being satisfied by said affidavits that plaintiff cannot with reasonable diligence ascertain a place or places where the said defendants designated in the caption of the summons and complaint as

> "all the legatees, next of kin, and creditors of any of the above named persons who may be deceased, and all persons and corporations who by purchase or otherwise have, or claim to have, an interest in the moneys or funds subscribed as set forth in the complaint or the moneys received from the sale of the real estate described in the complaint derived through any of the above named persons and corporations, or the legatees or next of kin of any of the above named persons or through any of them, or otherwise which legatees, next of kin and creditors and other persons, if any there be, and their names, are unknown to plaintiff, and all persons who are or make any claim whatever as executors or administrators of any of the above named persons who may be deceased and who, if living, would have any interest in such moneys or funds so subscribed or received from the sale of such real estate derived through the above named persons, or their legatees, next of kin or creditors, which legatees, next of kin, creditors and other persons mentioned above, if any there be, and their names and whereabouts, are unknown to the plaintiff"

and the defendant, Mamaroneck Hotel Corporation, would probably receive matter transmitted through the post office, the deposit of any papers therein addressed to said last named defendants is dispensed with.

ENTER

(sd) Joseph Mosschauser
Justice of the Supreme Court

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

SUPREME COURT,

WESTCHESTER COUNTY.

THE FIRST NATIONAL BANK AND TRUST COMPANY OF MAMARONECK,

Plaintiff,

-against-

MAMARONECK HOTEL CORPORATION, et al.,

Defendants.

COPY.

ORDER OF PUBLICATION & MAILING

MEIGHAN & NECARSULMER

ATTORNEYS FOR Plaintiff,

120 BROADWAY
NEW YORK CITY

Due and timely service of a copy of the within
is hereby admitted this day of
, 19

To
Attorneys for

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 12208

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

G272CC 5H 101 NL

NEWYORK NY NOV 15 1930

D W GRIFFITH

HOTEL ASTOR BROADWAY AND 44 ST NEWYORK NY

I AM SENDING THIS WIRE ON BEHALF OF MISS MILLICENT GREEN WHOM YOU MAY REMEMBER FROM THE NEWYORK PRODUCTION OF STREET SCENE STOP AS I UNDERSTAND YOU ARE DEALING AGAIN WITH MOLLY PICON FOR A PICTURE STOP IF YOU REMEMBER LAST SEASON YOU WERE CONSIDERING USING MISS GREEN IN A PICTURE WITH MISS PICON STOP MISS GREEN IS RETURNING FROM THE LONDON PRODUCTION OF STREET SCENE AND WILL BE BACK IN NEWYORK NOVEMBER TWENTY FOURTH RETURNING ON THE STEAMSHIP ANSONIA STOP IF YOU WANT FURTHER INFORMATION ABOUT THIS YOU MAY COMMUNICATE WITH ME AT APARTMENT FIVE C FIFTY COMMERCE STREET CITY

H BERCOVICI

1140P

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

540 West 189th Street
Apartment 1 F3
New York
November 16, 1930

Dearest Cameron,

There is so much I must tell you that I shall have to write another letter tomorrow. In the meantime, Cameron, please rush a note to me about all of the things you have been telling

Mr. Griffith. What one of my letters did you send him? Oh, Cameron, this is so startling! Tonight, young lady, I am writing you a very personal note.

The hours I have spent waiting around the Astor have not been wasted after all. For I had another

3. interview with Mr. Griffith! Isn't it too wonderful that I have seen the leading director in all the world for the fourth time? Now I feel the same way about him that you do.

I believe I told you about telephoning him every single day - sometimes twice - without results

Last Monday I sent a note requesting a meeting. That day I tried to find him. I searched from eight o'clock until one, walking back and forth from one door to another. I watched each car that arrived. There was a ball at the Astor. All of the people were so bright. I wanted to be happy too. I wanted to wave

to him. That evening I went home wondering what I should do. Perhaps, I thought, it would be best to wait until he telephoned me. Tuesday and Wednesday nights I rarely left the telephone. He didn't call. By Thursday I was in quite a nervous

state. Down at the store I plunged into my work for all I was worth, trying to get over the way I felt. A little after two-thirty on Thursday I was flying up to the auditing for the usual register readings. All of a sudden a happy

thought seized me.
The telephone on which
I called Mr. Griffith
the very first time
was not being used.
Would this 'phone
bring a magic
change? I recalled
our first chat on
that phone. Cameron,
I believe thoroughly
in miracles, for,
instead of the Hotel

Dear Mr Griffith. In answering this letter I shall refer very casually to enclosing in a letter to you a few pages of hers referring to the trouble she had getting information from the Astor desk. If you wish to tell her all about them it is alright with me except that she may be dreadfully embarrassed and self conscious. For that reason it would seem to me better not to do so. I suppose she would forgive me eventually when I explained that my intentions were the best.

Thank you again for the valuable time you are giving her -

Most Sincerely Cameron Turner

8. Astor operator's usual reply she said, "Just a minute." Then.--"If you call at a quarter of five Mr. Griffith will speak to you!"

Well, it was such a shock that I rushed to my employer and asked to be excused earlier from work. We were ex-

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

tremely busy. However, she said, "I wouldn't let you miss a chance like that for the world!"

At the Hotel Astor I called for him. At last his voice —.

"My dear child, you expect something that is impossible. I'm very busy. I haven't

a spare moment—!"

Cameron, I don't know what came over me at that point. As a rule you know what I should have said—"Thank you just the same. Good-bye—."

Instead I said, "Please give me one precious moment."

So he said—"I'll try to talk with you tomorrow—at

six - fifteen.

I told him I would get off from work again if it would be more convenient for him.

He said, "No. Don't don't do that. Six - fifteen."

So on Friday I announced my arrival at the Hotel Astor. The

operator said he was away. I couldn't stand it another second. So I went up to his studio and rang the bell! Silence. I had decided to go home when — all of a sudden he arrived! He's wonderful! And he is a man of his word. Mr. Griffith

said, "I'll meet you down in the Orange Room. I've been very busy. There are other people waiting for me too."

I was walking on air! In the meantime I telephoned home. It took some time to explain why I would be detained.

When everything was ok. I flew up to the Orange Room. No one was there! I thought he had wearied of waiting for me. Then I asked an Astor attendant if he had seen Mr. Griffith. "He was here a little while ago," she replied.

I was told to wait

a few minutes in the Orange Room. Then the attendant brought him. Cameron, I was so happy! It was like meeting the emperor! Of course, he didn't give me very much encouragement. He told me it was so difficult nowadays for beginners. I told him I didn't feel like a beginner; that I could accomplish anything with his direction. Love

He gave me thirty-five precious moments!

LORD BEAVERBROOK'S OFFICE,
29, BURY STREET,
ST. JAMES', S.W.1.

17th Novmeber 1930.

My dear Griffith,

I am very glad to hear from you, and I wish very much that you lived in England so that we might meet often and talk much.

If you decide to produce films over here, I think you will have an immense success.

I have very little interest in films now, having disposed of my shares to the Fox Company in New York, shortly before the panic a year last October.

Thanks very much for the article, which you enclosed. I read it with great interest. It seems to me there is much sound sense in the writer's viewpoint.

With kindest regards, and hoping that your suggestion about producing films here will really turn out to be your next accomplishment,

I remain,

Yours ever,

B

D.W.Griffith, Esq.,
729, Seventh Avenue,
New York.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

12018

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
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WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1930 NOV 18 PM 10 37

SD185 10 NM=LOSANGELES CALIF 18

D W GRIFFITH=

729 SEVENTH AVE NEWYORK NY=

WOULD YOU CONSIDER FILMING GENERAL LEE FOR FOX WIRE ANSWER=

GERRIT LLOYD.

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES.

HE NEWSREEL SPOTLIGHT

King George; Cuban Cocktails Rate Reels; Gossip of the Screen

By IRENE THIRER.

King George addressed the India Conference in London last week, and the speech was picked up by radio at the British Commonwealth club here. Now it's chief subject in the Embassy's newsreel program.

Next of importance, according to the newsreel editor, is the topic which concerns Havana and the bar. Cuba's best barmen are presented in a cocktail contest—warming up for the winter season when plenty of folks from up our way will be visiting down their way.

Another interesting shot shows the celebrated J. E. Williamson tube for undersea photography being the means of invading a lair of maneating sharks.

Personality reels include among others, Gen. Pershing in an Armistice day peace talk; Gene Tunney, leaving the courtroom, successful in the Tim Mara action; Primo Carnera welcomed to Rome, Italy; President Hoover, No. 1 on the 1930 Red Cross enrollment; Eddie Rickenbacker, receiving the Congressional Medal of Honor; Rafael Sabatini, popular novelist, visiting our town for the first time.

Plenty of animal shots this week. We see a trained baboon from Australia, and a lion from Holland. Turkeys in training for the holidays; Texas goat kids being measured for coats and Australian sheep rounded up for shearing occupy some footage.

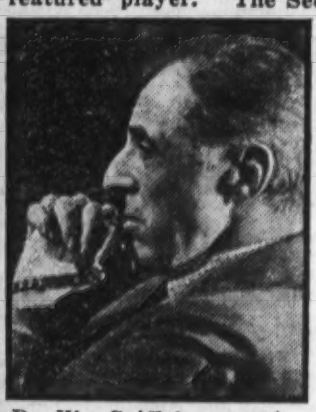
A spectacular storm at sea is shown. Also, an impressive picturization of Armistice day services.

Then, there's an auto race at Bakersfield, Cal., a hair style show from Paris; a fleet of blimps in formation flight at Akron; a dance taking place in an airplane flying over New York—and what-not-else in the way of thrilling current adventure events.

Robert Allen, young Dartmouth graduate, yesterday became a Warner Brothers' featured player.

Jean Harlow, now on her way to the coast to appear in support of Wallace Beery in "The Secret Six."

Lilyan Tashman will be one of the featured players in "Millie." Some of the others are Helen Twelvetrees, James Hall and Robert Ames.



D. W. Griffith, prominent director, will address members of the Writers club of Columbia university tomorrow evening.

* * *

Robert Allen, 24 years old, six feet tall, light hair and blue eyes, specialist in athletics when he was at Dartmouth from which college he is graduated, and whose stage appearances have been in college dramatics and amateur productions, yesterday became a Warner Brothers' featured player.

Robert lives in Mount Vernon, but he has already traveled extensively. Although his first ambitions were to enter the diplomatic service, he happened to meet a Warner executive and was won over to signing a talkie contract.

The young actor will start coastward next week. He hopes to play roles similar to those of Richard Barthelmess and Clive Brook, he says.

* * *

D. W. Griffith will attend a dinner to be given by the Writers' club of Columbia university at the Faculty club tomorrow evening. Griffith will address the members, the subject of his discourse being a comparison of the silent and talking pictures and the old and new methods of production.

Within the last two months, D. W. has been in town reading manuscripts and studying plays in search of a story. He has been studying sound and wide-angle mechanics as well. Sixteen years ago, the prominent director spent a fortune developing a wide film, but at the time he was unable to interest the industrial powers in the idea. Now he's at it again and he believes his treatment is the best balanced of the wide film methods.

Incidentally, "Abraham Lincoln" is doing big business throughout the country, and it is due back on Broadway at a continuous-run house soon. Don't miss it then, if you haven't already seen this Griffith production.

* * *

Warner Baxter will be the physician in "Doctors' Wives," to be directed by Frank Borzage. . . . Fifi Dorsay will support El Brendel in "Mr. Lemon from Orange." . . . "Sunny," starring Marilyn Miller; "Truth About Youth" with Loretta Young and "Going Wild" with Joe E. Brown, all to be released next month, are directed by William A. Seiter. Bill's been working hard. . . . Leo Reisman will conduct a forty-piece orchestra at the Paramount, starting Friday. . . . Jean Harlow left for the coast yesterday to take up a role in support of Wallace Beery in "The Secret Six." . . . Bobby Jones has signed with Warner Brothers to make a series of twelve one-reelers, issued under the general title, "How I Play Golf." . . . More than 5,000 needy families in New York City will enjoy Thanksgiving meals to be supplied by 15,000 children who will use some articles of food to pay for their admission to a Thanksgiving Food matinee to be held Saturday morning at eleven Fox theatres throughout Manhattan and the Bronx. . . . Leatrice Joy is in the east, about to start an RKO vaudeville engagement. . . "Sex in Business" is the new title for the Claudette Colbert-Fredric March talkie now being made at the Astoria, L. I., studios. . . . Helen Twelvetrees, Lilyan Tashman, Joan Blondell, James Hall and Robert Ames are only some of the names in RKO's "Millie."

FEATURE PRODUCTIONS, INC.

1041 NORTH FORMOSA AVENUE

TELEPHONE GRANITE 5111

HOLLYWOOD, CALIF.

November 20, 1930

Mr. Raymond A. Klune,
D. W. Griffith, Inc.
729 Seventh Avenue

Dear Mr. Klune:

Please let me have a reply to my letter of October 15th, as I do not want to be put in the position of handing this matter over to our legal department for handling.

Yours very truly,

AMB:M

COPY

November 21, 1930.

213

Mr. Joseph M. Schenck,
United Artists Studio,
1041 North Formosa Avenue,
Hollywood, Calif.

Dear Joseph,

I was told on my return to the City a few days after you had left for the Coast that you were expected back in three or four weeks, but I have just learned that you are not expected back until after the first of the year, so I am writing.

Last summer I spoke to you concerning an offer to do a picture for another company, with a guaranteed salary of $100,000 as against a percentage of the gross. If the picture proved a box office success it would have been, of course, much more than the $100,000 guarantee. At the time I mentioned to you that I had this opportunity you asked me not to accept the offer since it might be reflected disadvantageously in the terms of a prospective deal which you stated would bring in a lot of money to all of us. I therefore turned down this offer, relying upon the soundness of your judgment that it would be to the best interest of us all. I have heard nothing further from you concerning this prospective deal and I am rather anxious to know whether you are still working on the same. The only information I have had along this line is from the newspapers that tell of the advent of Mr. Hughes into the Art Cinema Corporation, in which, of course, I have no financial interest and I assume that is not the deal of which youspoke in your conversation with me, since that deal could positively not have been injured by me making one picture for another concern.

Since my return to New York I have seen a play every night and have managed to read on the average of a book or a plya a day besides, and I have found several stories and at least two or three plays which I am sure would make successful talking pictures.

When I spoke to you about doing a picture financed outside of Art Cinema Company you said that of course any such pictures which I might make would be released by the United Artists Corporation on the same terms and conditions as that of the other owner producers since I am (as you phrased it) one of the bosses and an original member of the organization, and if you have no other plans I wish you would confirm the statement you so made to me that my pictures be so distributed through the United since I have not personally looked into the matter and am not sure as to whether or not I need a contract with our United Artists Company for this purpose. I am also firmly determined that the next story I do shall suit me from beginning to end for the reason that all my real successes, from the box-office point of view and otherwise, have been those made only under such conditions.

I am not trying to tell you your business, but because of my great personal friendship for you, and incidently, my interest in the success of the United Artists Corporation as a distributing company, I believe it my duty to give to you in all friendliness my opinion, based on my past experience with your producing company, that it is impossible to get good results from a director, whether he be a Brenon, a Smith, a Jones or a Griffith, when said director has to work trying to please two or three factions. No great book or play was ever written by but one man. The few exceptions where collaboration was successful are not worth mentioning, and even in such cases they were only accomplished by kindred spirits. Certainly no Dickens, Shakespeare, Thackery, or even any of the second class writers were ever successful by endeavors other than that of their own. We might go further and admit that because of the financial end of the picture business that a director can and should work with one other authority, but certainly not with two or three. The old axiom that "too many cooks spoil the broth" is still true, and since you are perhaps so busy with many other

matters, I think, from my own personal experiences, you should allow Lesser, or whoever it is that you have in authority, have complete charge of stories and production, and by that I mean actual charge, and I will bet you a good dollar to a worn out poker chip that you will get real results. Then, if this man, whoever he may be, does not deliver the goods it is time to get another boy. However, I imagine you realize this better than I do since every great business executive gives to his sub-heads full authority and holds them strictly responsible therefor. Well, now that's off my chest let's take a ride and play golf inasmuch as I have now become a golfer myself.

I have had several offers from other companies but am in no great hurry to rush into production as I do not intend to make another picture for anyone until I am thoroughly convinced that I have material that will make a real successful one and one that will make a real profit commensurate with the amount invested. I now have under consideration two or three such plays and stories.

I have had enough rest to get over the nightmare of the mind and nerves that I went through with "Old Abe" and I now feel that I have enough health stored up within me to take me through the not-so-proverbial three score and twenty which, after all, is the most important factor in making pictures as well as most consoling to me personally.

With best of wishes for your health and the fair measure of content given to any of us poor humans, I am

As ever yours,

DWB/CC

2 5,000
2 5,000
100,000 Guarantee

D. W. GRIFFITH, INCORPORATED

TELEPHONE BRYANT 6761

729 SEVENTH AVENUE

NEW YORK CITY, N. Y.

Dear Joseph,

I was told, on my return to the city, that you were expected back in three or four weeks, but discovered recently that you are not expected back until after the first of the year, so I am writing.

Last summer I spoke to you concerning an offer I had had to do a picture for another company, with a guarantee of $135,000. This may not seem much to you but it was rather inveigling to me, particularly as the play was "Tol'able David" the story which I first purchased from Hergesheimer, and for which I wrote the first treatment and introduced the love interest which was not in the original script, and afterwards gave Barthelmess the benefit of this treatment. At that time, you asked me not to do anything as you were going on to New York and expected to make a deal that would bring in a lot of money to all of us. I have heard nothing further from you concerning this deal. The only information I have had along this line at all being from the newspapers that tell of the advent of Mr. Hughes into the Art Cinema Corporation, in which I have no personal interest. I do not suppose, of course, that this was the deal of which you spoke in your conversation with me.

I returned to New York a short time after you left and have since been busy seeing a play every night and managing to read on an average of one a day besides. I have found several stories and at least one play which I am sure would make a successful talking picture.

When I spoke with you concerning doing a picture financed outside of the Art Cinema Company you said that of course there would be booking open through the United Artists Corporation as I was (as you phrased it) one of the bosses and an original member of this organization. It might be rather helpful to me, if you have no other plans, to give me a confirmation of this in your reply, as I am

D. W. GRIFFITH, INCORPORATED
729 SEVENTH AVENUE
NEW YORK CITY, N. Y.
TELEPHONE BRYANT 6761

firmly determined that the next story I do shall suit me from beginning to end as my own real successes, from the box-office and otherwise, have been those made only under such conditions.

I am not going into any waters that have gone under the bridge, but I am more of the opinion than ever that had we followed the original Benet script of "ABRAHAM LINCOLN" with its subsidiary love story, and not put the name of Lincoln on the marquee, we would have had a success with the people of all classes, and would not have hurt the main story concerning Lincoln. In fact, it would have made his position stronger for two particularly important reasons. It would have made a real story instead of connecting episodes. When Lincoln pardons the boy in the tent scene he would have pardoned someone whom we all knew and loved instead of it being merely an episodic incident. It would also have given us some suspense as to what would have happened to at least two of our characters until the very end. The audience already knows what is going to happen to Lincoln. He alone can furnish very little suspense.

I am not trying to tell you your business, but don't think I would be a friend unless I finish up on this subject which is, perhaps, more important to me than to anyone else. It is important to me for two reasons. One is my very real friendly feeling toward you personally and the other is my interest in the United Artists Distributing Company. The subject is this.

I do not believe it is possible to get good results from a director, whether his name be Griffith, Brenon or Tom Jones, when this director has to work, trying to please two or three factions. No great book or play was ever written but by one man. The few exceptions where collaboration was used are not worth mentioning. Certainly no Dickens or Shakespeare or Thackary, or even any of the second class ones were ever successful by any endeavors other than their own.

D. W. GRIFFITH, INCORPORATED
729 SEVENTH AVENUE
NEW YORK CITY, N. Y.
TELEPHONE BRYANT 6761

#3

We might go further and admit that a director may be able to work with one authority., but surely not with two. Three or four cooks are certainly going to spoil the broth, and since you are perhaps so busy with so many matters you can let Lesser, or whomever it is that you have in charge, have complete charge of stories and production and I will bet you a dollar to a worn out poker chip that you will get better results. Then, if this man,whatever his name is, does not deliver the goods, it is time to get another one. However, I imagine you realize this better than I do, but I am merely writing to get it off my chest.

I have had, incidently, several offers from other companies but am in no hurry in the matter of production, as I do not intend to make another picture for anyone until I am thoroughly convinced myself that I have the material that will make a really successful production and make a real profit according to the amount invested in it.

I have had enough rest to get over the nightmare of mind and nerves that I went through with "Old Abe" and feel I have enough health stored up to take me through the proverbial three score and twenty which, after all, is more important than making movies.

With best wishes for your health and the fair measure of content given to any of us poor humans, I am

As ever yours,

#63
117

SUPREME COURT, WESTCHESTER COUNTY.

- x

THE FIRST NATIONAL BANK AND TRUST COMPANY OF MAMARONECK :

Plaintiff, :

-against- :

MAMARONECK HOTEL CORPORATION, et al. :

Defendants. :

- x

CITY, COUNTY AND STATE OF NEW YORK } ss.:

GERTRUDE D. MURPHY, being duly sworn, says that she is a clerk in the employ of BANZHAF & RICHTER, Attorneys for the defendant herein; that on the 25th day of November, 1930 at 12 o'clock P.M. she served the annexed Answer upon Messrs. Meighan & Necarsulmer, Attorneys for the plaintiff herein, by depositing same in the mail-chute regularly maintained by the United States Government at #130 West 42nd Street, Borough of Manhattan, City of New York, enclosed in a securely closed wrapper, with the postage therein prepaid, addressed to said attorneys at 120 Broadway, Borough of Manhattan, City of New York, that being the address designated by them in the last papers served by them herein.

Sworn to before me this: :

25th day of November, 1930 : Gertrude D. Murphy

Lyons F. Bosh

Notary Public, Bronx County
BronxCo.Clks. No.159, Reg. No.3270
Certificate filed in New York Co.
N.Y.Co. Clks.No. 482, Reg. No 2B396
Commission Expires March 30, 1932

NEW YORK SUPREME COURT, WESTCHESTER COUNTY.

- x

THE FIRST NATIONAL BANK AND TRUST COMPANY OF MAMARONECK :

Plaintiff, :

-against- :

MAMARONECK HOTEL CORPORATION, et al., :

Defendants. :

- x

SIR:

PLEASE TO TAKE NOTICE, that the defendant David Wark Griffith hereby appears in this action, and that we are retained as Attorneys for him therein, and demand that a copy of the complaint and all papers in this action be served on us at our office, number 130 West 42nd Street, Borough of Manhattan, City and State of New York.

Dated: November 25th, 1930.

Yours, etc.,

BANZHAF & RICHTER,
Attorneys for Defendant,
Office & P. O. Address,
#130 West 42nd Street,
Borough of Manhattan,
City of New York.

TO: MEIGHAN & NECARSULMER, Esqs.,
Attorneys for Plaintiff,
Office & P. O. Address,
#120 Broadway,
Borough of Manhattan,
City of New York.

SUPREME COURT,

WESTCHESTER COUNTY

- - - - - - - - - - - - - - - - - - -

THE FIRST NATIONAL BANK
AND TRUST COMPANY OF
MAMARONECK,

Plaintiff,

-against-

MAMARONECK HOTEL
CORPORATION, et al.,

Defendants.

- - - - - - - - - - - - - - - - - - -

NOTICE OF APPEARANCE

- - - - - - - - - - - - - - - - - - -

BANZHAF & RICHTER, Esqs.,
Attorneys for Defendant,
David Wark Griffith,
Office & P.O. Address,
#130 West 42nd Street,
Borough of Manhattan,
City of New York.

2114 adams ① Nov 27th 1930

Dear Dowis

My Dear Boy I recivd the many many thanks so glad you taken time to call us up but oh how I long for a letter it has ben about 2 months since you have written to me I am sorry you could not come by here from Texas

your Birth day was a tough day for me I had the worse spell I ever have had with them Gall Stones the Pains was so severe I vomited ever thing out of my stomache but I did not give me no ease it was 3 hours before I got a Dr Ella was down at the Gym so I called the Lady down stairs and she come and phoned for Ella and the Dr in vomiting I vomited up of for something loose in my left side and it has ben sore and hurts me ever since I am up but have not got all right I feel all tired and all through my Body I try to help Ella what I can but the most I can do is to receipt the Boy pays and give him a Pen so we can keep up with him Ellas Girl left her a few days before I got sick she had her hands full and it rained so long it was a job to get the clothes dry after she washed them she goes to the Gym twice a week she gets his food ready for him and I feed him when she has to leave her and Pam are at the Ball game this one Pams Father was operated on near 3 weeks ago she is still in the Hospital getting along all right no fevers or any. I guess the Bill will hit Pam pretty hard

I want to send you one of the Boys nice Pictures but I do not know where to send it if it comes like you are on the go all the time and I don't know whether Clarence is in Paul Auther or not I write and send my letter there but I never know whether you ever gets them or not I doubt if you ever get this it looks like you could take a little time once or twice a month to write me a few lines it is such a little thing but would mean so much to me we have some right cool days lately I guess it has been cold up there
I am very well pleased for the cold no trouble to have a warm Room to go to bed in and to get up in I do not have to go out in the cold have not ever been to Church lately hope you had a good dinner to day the Kalb's take dinner down town I did not have much as I have to go alone with my eating I had a letter from Isabel since I have been sick said he had not been well for some time the rest all well
Friday morning I will come more the game all apple to do up this morning
Please write to your loving mamma
with lots of love and good wishes
From Mamma

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

November 27, 1930

Morning World Coal Fund Address:

Good morning everybody. I am privileged to make this talk concerning the New York World Coal Fund. The New York World has as its mast-head the motto of its founder, Joseph Pulitzer "Never lack sympathy with the poor." If you had seen as much as I have personally of the privations of the poor you would have to be indeed hard-boiled not to have sympathy for them. Of course, as you well know, most all the great newspapers in common with "The World" have been hard at work on relief funds for the jobless and unfortunate. The New York World's particular job is getting a fund with which to buy coal for the poor. Most of you who hear this talk have radios, and whatever you may think about it yourself, you are doubtless pretty well-to-do. But there are thousands of families living in what are called "cold-water tenements." These flats have no heat only what is obtained from the coal stoves of the tenants themselves. There are no furnaces or radiators in these houses and the families must get their own fuel. Even if they get food from other relief sources they still have to have warmth in their rooms. As a Salvation Army investigator said, "A little food in a warm room is better than a lot of food in a cold room." I have known a lot of poverty myself in my life. I know what it was, in my early struggle, to be hungry and cold. It is all right to look back on that now but it is not so pleasant to look forward to or to endure.

I have seen quite a little of the present conditions - the breadlines - people out of work, standing in the breadlines depending upon charity for something to eat. There are women and children on the breadlines now. It is the first time that has happened in our great city in a long time. It is not very nice to look at.

I want to tell you about one home I visited. I can only

give you a vague description of it. I wish I had the power to really describe it so you could see it as I did. We entered a dark hall. There was plenty of light outside the house, but the hall was so dark we had to light matches to see our way. We knocked on a door. It was a dark brown depressing-looking door. An old lady answered the knock. We entered a room about six or seven feet wide and seven or eight feet long. It is a kitchen. The whole apartment only consists of the kitchen and a small bedroom. The old lady that brings us in tells us that she is 69 years old. She has matted grey hair and is dressed poorly, very poorly. Her throat is lined with down-marking lines. She is Irish. She presents her husband, who is sitting near the kitchen table to one side of the wall. A sink and a cupboard across the narrow room is his outlook. He is sitting near a coal stove. He tells us that he is 71 years old. Still some thin hairs on his head. He wears an old brown sweater. He is of German descent. He rises and attempts to be hospitable. His right hand hangs crookedly from his arm. He tells us he has been paralyzed on one side. It seems difficult even for him to walk. The World reporter asks him about his affairs. How much money does he make. We see two boxes of chewing gum. One is half empty. He tells us he sells chewing gum on the corner at the subway station when he is able to go out. He doesn't look as though he can go very far at the best. It has been raining this morning and his wife made him stop his work until the rain was over. The reporter asks him where he gets fuel for the stove. His wife joins in. "We are using wood." She points to odds and ends of boxes and barrel staves, etc. "I pick it up in the streets. We are using what wood we can pick up. Coal costs a lot of money" The next question is "How are you fixed at present for food?" The old wife is dead game and she laughs as

she replies,"Oh, we've gottsome bread in the house for to-night." "What about meat?" "Oh, maybe meat isn't good for us." The old man starts weeping. He holds his one hand up to his face as though to try and stop it. Be breaks into what would be almost comical -- if it were not so tragic -- sobbing. "I must get ent and do something -- I'll get out to-morrow." This between his sobs. They are catchy, peculiar kind of sobs, the like of which I have never heard before. The tears runt down his old face. The wife has tried to be brave, but she now starts. The tears run out of her red-rimmed eyes. She controls herself as well as she can. The woman reporter tries to comfort her, and to us she says, "Remember, these people did not ask for aid. A neighbor wrote in about them, but they certainly need it." The old lady says they are saving up all they can for the rent $15 a month. It comes due the tenth of next month. They already have $5.25. They must keep adding to that or else lose the little shelter they have. She shows us the money. It is in small change -- pitifully gathered. On good days the old man makes as much as 75 cents or $1.00, but on other days is lucky to get 50 cents. We look into the bedroom. It is about 5x7. There is an old iron bed and a counterpane. You cannot very well wash a counterpane. The room is dreary, depressing - terrible. The view is out of one window on a small court. Two pieces of underwear and a pair of stockings. In such a place even young and hardy people might become stupid and dragging.to a hopeless future but for people as old as these it seems shameful - unbelievable! In the bedroom two little prints looking down at you and on the grimey bed. They are both sacred subjects, one of the Virgin Mary, the other the Sacred Heart of Jesus, and His breast is pierced by the sword. It seems like a bleeding heart in the dim light, and well it might, looking down on this sorrow. These two poor old derelicts. They have been married 45 years. The wife has tried to get work, scrubbing. Younger, stronger women only are in demand. What can she do? When the weather

gets better in the spring things will pick up -- things will pick up - things will pick up. So they sit, side by side, with their pitiful little hope even in their despair that "Things will pick up."

There isn't time to tell you about the other cases. Don't bother -- there are thousands just as bad.

We saw another woman with five children. Her husband was making pretty good money, but he was in an accident and he is now only able to get odd jobs -- an hour or so a day helping on an express wagon. The family all in one room. They are also reticent. A little girl of nine is carefully tending something in a pot on the stove. We asked two or three times "What is in the pot?" They make cheerful faces about it but don't reveal the pot's contents. Finally an opportunity arrives. We raise the lid of the pot ourselves and look in. The little girl explains "Sweet Mikes" (a new expression). Sweet potatoes, she means. How many, you question? I saw them myself. There were two. Sweet Mikes -- two of them. Sweet love of God and we allow such things to be!

We all feel we should kick ourselves in the pants and anybody with a little comfort should treat himself the same way until this shame and crime is wiped out.

On our trip we brought a stranger along, -- a hard-boiled bird who writes. He says these things have got to be. In the first house, the home of the old couple, he entered with a spphisticated air. When the old woman kept repeating "The Lord will help us" (mind,you on the radio -- this is no applesause. Every bit of it is the truth and if you are interested you can see for yourself) the cynic was quite broken up. He gave the old lady enough money to take care of this month's rent and a little extra besides for food. If somebody could only show you this picture and you could hear these sobs, if you could see the tears and the broken faces. The old man, with perhaps a remnant

of his peasant days in Germany, kissed the hands that gave this little help. The cynic starts getting sappy -- that's the way you would have explained it -- and takes the old woman, rags and all into his arms and kisses her. They hold on to each other for a time. The old lady says "I'll meet you in heaven sometime." The cynic opines "You will probably get there, but my chances are very slim," and again the cynic covers his emotion. The question is who is going to supply the food and rent and coal for the next month and the next month. The cynic also helped in a small way the woman with the family of five children. He gave her two bills. She turned one back and says "You don't mean both of them?" He has to convince her. All she says is "The children certainly do need clothes." This may sound cold enough over the "mike." I know it is empty and meaningless to you. You would have to hear the way it was said, and you would have to live a long time before you forgot it.

And those breadlines -- undernourished -- insufficiently clothed human beings. Get it out of your minds that they are all wastrals and what we call "bums." There are just as good faces and just as many decent looking men there as I saw, for instance, at the Yale Club yesterday or might see in any other smart place. Of course, there are many habitual beggars among them, but what of that? Men who have been tempted and fallen. Haven't all of us? And the other men as decent as you would find anywhere, properly clothed and fed. They want to work and cannot find jobs. You have lost your temper and done things you shouldn't have done. If you have ever lost your temper and struck any one, you are potentially a murderer and criminal. If that man had fallen and struck his head on the pavement, he might have died, and you would have been a murderer. As a great religious leader once said, when he saw a criminal being led to his execution, "There, but for the Grace of God, goes I."

There is another thing. We know that the little money given

out by the Stranger helped a few. Why don't a million people, out of 122 millions, help a few? And don't let that idea get into your head about"sappy talk and sappy stories in the papers","what can I do?" Everyone can do something and there is nothing too small but what it has a tremendous value. To you, as people of this great old United States of America, who, despite its faults, has so far been about the best government the people have ever known, I say this sort of thing must be ended! With all our wealth -- our ten million dollar buildings -- enormous monuments shooting up to the stars -- our vast acreage for produce -- our heritage paid for with the blood and suffering of our forefathers. Let none of us boast again that we are Americans until we put thought and action to this matter and end it. The wrong is here. It must be righted or more terrible than we can dream will be its consequences. The great leaders of the French Revolution said "Revolutions are founded on breadlines," so we privileged citizens of these United States of America must work with heart and soul and body and brain to end this disgrace, unless that old Flag we talk so much about is to drop down on our heads with its flag staff and knock us all down into the ground. But that is not going to happen. We will end it so that she is no longer ashamed, but blows bravely, as of yore, over us.

Suggestion for introduction by Quinn Martin, motion picture critic of The World, to be read by the announcer before D.W.Griffith's speech.

It is my pleasure to present [redacted] Mr. David Wark Griffith, and in doing this I find the process to be a very simple one. Any formal introduction is beside the point, since Mr. Griffith, the man and the artist, already is known and affectionately regarded by all our people. I am willing to confess that my own personal esteem for the man renders me, in his case, a rather less than fair and open-minded critic. He is, and has been since the very beginning of the motion pictures as we know them, pre-eminent as a craftsman, a powerful influence not only for all that which is best in his field, but also a relentless advocate of progress and experimentation in the painting of beautiful pictures upon a screen. His understanding of the devious and complex machinery of the human mind and, if you will, the human heart, has made itself manifest always in the product of his imagination. His genius for projecting the drama of life 'round about him in terms of shadows is unchallenged. In the darker corners of the world, where misery and sorrow abide, he has wrought [redacted] richly and truly.

It was Mr. Griffith who gave us "The Birth of a Nation", and therein presented us our first visual demonstration of form and style in the cinema. Through the years he has reminded us again and again of the superiority of his handiwork. He is a man with a great heart, an infinite sympathy for the less fortunate. It is therefore fitting that on this occasion, on the day of Thanksgiving, the voice of this admirable gentleman should be heard over the din of a great city, stimulating the generosity of a comfortable New York in behalf of those who are, for the moment, less in comfort. Mr. Griffith:

November 27, 1930.

Morning World Coal Fund address.

Good morning everybody. I am privileged to make this talk concerning the New York World Coal Fund. The New York World has as its mast-head the motto of its founder, Joseph Pulitzer "Never lack sympathy with the poor". If you had seen as much as I have personally of the privations of the poor you would have to be indeed hard-boiled not to have sympathy for them. Of course, as you well know, most all the great newspapers in common with "The World" have been hard at work on relief funds for the jobless and the unfortunate. The New York World's particular job is getting a fund with which to buy coal for the poor. Most of you who hear this talk have radios, and whatever you may think about it yourself, you are doubtless pretty well-to-do. But there are thousands of families living in what are called "cold-water tenements". These flats have no heat only what is supplied from the coal stoves of the tenants themselves. There are no furnaces or radiators in these houses and the families must get their own fuel. Even if they get food from other relief sources they still have to have warmth in their rooms. As a Salvation Army investigator said "A little food in a warm room is better than a lot of food in a cold room". I have known a lot of poverty myself in my life. I know what it was, in my early struggles, to be hungry and cold. It is all right to look back on that now but it is not soopleasant to look forward to or to endure.

I have seen quite a little of the present conditions - the breadlines - people out of work, standing in the breadlines depending upon charity for something to eat. There are women and children on the breadlines now. It is the first time that has happened in our great city in a long time. It is not very nice to look at.

I want to tell you about one home I visited. I can only give you a vague description of it. I wish I had the power to really describe it so you could see it as I did.

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crookedly from his arm. He tells us he has been paralyzed on one side. It seems difficult even for him to walk. The Wombd reporter asks him about his affairs. How much money does he make. We see two boxes of chewing gum. One is half empty. He tells us he sells chewing gum on the corner at the subway station when he is able to go out. He doesn't look as though he can go very far at the best. It has been raining this morning and his wife made him stop his work until the rain was over. The reporter asks him where he gets fuel for the stove. His wife joins in. "We are using wood". She points to odds and ends of boxes and barrel staves, etc. "I pick it up in the streets. We are using what wood we can pick up. Coal costs a lot of money" The next question is "How are you fixed at present for food"? The old wife is dead game and she laughs as she replies "O, we've got some bread in the house for to-night". "What about meat?" "O, maybe meat isn't good for us". The old man starts weeping. He holds his one hand up to his face as though to try and stop it. He breaks into what would be almost comical - it it were not so tragic - sobbing. "I must get out and do something - I'll get out to-morrow". This between his sobs. They are catchy, peculiar kind of sobs, the like of which I have never heard before. The tears run down his old face. The wife has tried to be brave but she now starts. The tears run out of her red-rimmed eyes. She controls herself as well as she can. The woman reporter tries to comfort her, and to us she says "remember, these people did not ask for aid. A neighbor wrote in about them, but they certainly need it. The old lady says they are saving up all they can for the rent $15 a month. It comes due the 10th of next month. They already have $5.25. They must keep adding to that or else lose the little shelter they have. She shows us the money. It is in small change - pitifully gathered. On good days the old man makes as much as 75¢ or $1.00, but on other days is lucky to get 50¢. We look into the bedroom. It is about 5X7. There is an old iron bed and a counterpane. You cannot very well wash a counterpane. The room is dreary, depressing - terrible. The view is out of one window on a small court. Two pieces of underwear and a pair of stockings. In such a place even young and hardy people might become stupid and dragging along to a hopeless future but for people as old as these it seems shameful - unbelievable.- In the bedroom two little prints looking down at you and on the grimey bed. They are both sacred subjects, one of the Virgin Mary, the other the Sacred Heart of Jesus, and His breast is pierced by the sword. It seems like a bleeding heart in the dim light, and well it might, looking down on this sorrow These two poor old derelicts. They have been married 45 years. The wife has tried to get work, scrubbing. Younger stronger women only are in demand. What can she do? When the weather gets better in the spring things will pick up - things will pick up - things will pick up. So they sit, side by side, with their pitiful little hope even in their despair that "things will pick up".

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We saw another woman with five children. Her husband was making pretty good money, but he was in an accident and he is now only able to get odd jobs - an hour or so a day, helping on an express wagon. The family all in one room. They are also reticent. A little girl of 9 is carefully tending something in a pot on the stove. We asked two or three times what is inthe pot. They make cheerful faces about it but don't reveal the pot's contents. Finally an opportunity arrives. We raise the lid of the pot ourselves and look in. The little girl explains "Sweet Mikes" (a new expression). Sweet potatoes, she means. How many? you question. I saw them myself. There were two. Sweet Mikes - two of them. Sweet love of God and we allow such things to be?

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And those breadlines - undernourished - insufficiently clothed human beings. Get it out of your minds that they are all wastrals and what we call "bums". There are just as good faces and just as many decent looking men there as I saw, for instances, at the Yale Club yesterday or might see in any other smart place. Of course, there are many habitual beggars among them, but what of that? Men who have been tempted and fallen. Haven't all of us? And the others are men as decent as you would find anywhere, properly clothed and fed. They want to work and cannot find jobs. You have lost your temper and done things you shouldn't have done. If you have ever lost your temper and struck a man you are potentially a murderer and criminal. If that man had fallen and struck his head on the pavement he might have died, and you would have been a murderer. As a great religious leader once said, when he saw a ciminal being led to his execution "There, but for the grace of God, goes I".

There is another thing. We know that the little money given our by the Stranger helped a few. Why don't a million people, out of 122 millions, help a few? And don't let that idea get into your head about the "sappy talk and the sappy stories in the papers" What can I do?" Everyone can do something and there is nothing too small but what it has a tremendous value. To you, as people of this great old United States of America, who, despite its faults, has so far been about the best government the people have ever known, I say this sort of thing must be ended. With all our wealth - our ten million dollar buildings - enormous monuments shooting up to the stars - our vast acreage for produce - our heritage paid for with the blood and suffering of our forefathers. Let none of us boast again that we are Americans until we put thought and action to this matter and end it. The wrong is here. It must be righted or more terrible than we can dream will be its consequences. The great leaders of the French Revolution said "Revolutions are founded on breadlines", so we privileged citizens of these United State of America mu t work with heart and soul and body and brain to end this disgrace, unless that old Flag we talk so much about is to drop down on our heads with its flag staff and knock us all down into the ground. But that is not going to happen. We will end it so that she is no longer ashamed, but blows bravely, as of yore, over us.

NOTES FOR MR. GRIFFITH. 1930

Information for Broadcast, Thanksgiving Day, WMCA,12:30 p.m., for the Coal Fund of The World and The Evening World.

Report on the case of Mr. and Mrs. Charles Haight,2291½ Second Avenue near 118th Street. (NO NAMES TO BE USED.)

Here we found an aged couple living in two tiny rooms on the ground-floor rear. He is a German, eighty years old, and paralyzed so badly that he can just barely drag around. Despite that, he has been tottering out into the rain and cold, wearing an old, threadbare overcoat, to sell gum or pencils in the subways.

"Some days I have awful bad luck and only make about fifty cents" he says, bursting into tears and rocking back and forth. His wife rushes to comfort him .

"Never mind, " she says patting him on the shoulder,"God always has looked out for us, and we can trust in Him."

She is old and feeble, too - seventy-four, she says with pride, as she draws herself up to her full five feet of height, and slips a hand into the old man's, [redacted] . His sobs continue, for he is not only old and ailing, but just a bit childish, and any thought of assistance coming to them [redacted] is overwhelmning.

The rent here is $15, and the old woman, straight from County Cork when she was a fresh-faced girl of nineteen, has tucked away one $5 bill toward that. The frightening word " dispossess" works like magic with these poor people, and they would go without food to set aside enough to meet the monthly rental.

(more)

[redacted] The two have been married for forty-five years. There were never any children, but a little white terrier romps about the kitchen, and flings himself into the old woman's arms. That is " Trixie," the most beloved object in the home.

"He is our baby," the old man says between his tears.

The kitchen serves as dining and living room, and a coal stove stands against the wall. The only fuel for it is a store of wood-scraps the old woman has picked up in the street, and which she keeps tucked away under the table. From this tiny treasure trove, she doles out to the stove just enough pieces of wood to keep the fire alive. Coal is a crying need in this home.

There is one other room, [redacted] a bedroom, where the old people sleep. Right on the mattress they lie, for they have no sheets. Nor no pillow slips. And the only covering is a thin and much-worn comfort . But they have a pair of warm blankets put away for safe-keeping, and will use them when the coldest weather comes, the wife says. An old counterpane covers the bed.

The bedroom is about 6 by 8, tiny, and lighted with a flickering gas jet. One window lets out on a dark court where two pieces of much-worn underwear flap in the winter's breeze. They were just hung out by the wife, who is much too feeble to do the family laundering.

On the wall hangs two cheap prints and a statue, which are the key to the philosophy of trust to which the old woman clings. She has said "God will take care of us, " and there are the outward symbols of her religious faith: A picture of the Sacred Heart of Mary, another of the Sacred Heart of Jesus, and the statue that displays again the Sacred Heart of Jesus.

The old man still hobbles to Mass, the wife tells us, but

she is not able to make the trip. She prays at home on Sunday mornings - for food enough for herself and husband, for rent money, that God will keep her old man, herself and little Trixie without want.

She is a game little soul. Her gray hair straggles into her eyes, and she pushes it back, and laughs and tries to keep up the old man's courage. But lines of sorrow are etched deeply in her face.

She has a loaf of bread, she tells us, and a bottle of milk put away for the old man. She cooks oatmeal for him each day, " to keep up his strength, so he can go out and sell the chewing gum." But where her next dollar is coming from she does not know.

A money gift causes them to both burst into tears. They sob and rock, then comfort each other and murmur their thanks in voices muffled with sobs.

Upper East Side family -- used briefly in The World of Tuesday morning (clipping enclosed)

Mr. and Mrs. Anne Roberts--437 East 78th Street (no names used)

Five small children - all under 10- mother expecting another in five months. Husband was a sandblaster until injured in an accident --received a head wound, but no compensation has been paid yet. Case pending in Albany . He gets odd jobs trucking, sometimes only two or three hours each week, averaging less than $3 a week. From comfort on the father's $60 a week salary, they have come to this dark, crowded ground-floor flat, lighted only by gas. Two sweet potatoes ("sweet mikes", the little girl calls them) are boiling on the stove--this is the only sign of dinner for a family of seven. They have been existing on staples given out at the police station. Two weeks ago they received from that source 15 lbs. of potatoes, two pounds of macaroni, a bag of

(more)

November 27, 1930.

Morning World Coal Fund address.

Good morning everybody. I am privileged to make this talk concerning the New York World Coal Fund. The New York World has as its mast-head the motto of its founder, Joseph Pulitzer "Never lack sympathy with the poor". If you had seen as much as I have personally of the privations of the poor you would have to be indeed hard-boiled not to have sympathy for them. Of course, as you well know, most all the great newspapers in common with "The World" have been hard at work on relief funds for the jobless and the unfortunate. The New York World's particular job is getting a fund with which to buy coal for the poor. Most of you who hear this talk have radios, and whatever you may think about it yourself, you are doubtless pretty well-to-do. But there are thousands of families living in what are called "cold-water tenements". These flats have no heat only what is obtained from the coal stoves of the tenants themselves. There are no furnaces or radiators in these houses and the families must get their own fuel. Even if they get food from other relief sources they still have to have warmth in their rooms. As a Salvation Army investigator said "A little food in a warm room is better than a lot of food in a cold room". I have known a lot of poverty myself in my life. I know what it was, in my early struggles, to be hungry and cold. It is all right to look back on that now but it is not so pleasant to look forward to or to endure.

I have seen quite a little of the present conditions - the breadlines - people out of work, standing in the breadlines depending upon charity for something to eat. There are women and children on the breadlines now. It is the first time that has happened in our great city in a long time. It is not very nice to look at.

I want to tell you about one home I visited. I can only give you a vague description of it. I wish I had the power to really describe it so you could see it as I did.

We entered a dark hall. There was plenty of light outside the house, but the hall was so dark we had to light matches to see our way. We knocked on a door. It was a dark brown, depressing-looking door. An old lady answered the knock. We entered a room about six or seven feet wide and seven or eight feet long. It is a kitchen. The whole apartment only consists of the kitchen and a small bedroom. The old lady that brings us in tells us that she is 69 years old. She has matted grey hair and is dressed poorly, very poorly. Her throat is creased with down-marking lines. She is Irish. She presents her husband, who is sitting near the kitchen table to one side of the wall. A sink and a cupboard across the narrow room is his outlook. He is sitting near a coal stove. He tells us that he is 71 years old. Still some thin hairs on his head. He wears an old brown sweater. He is of German descent. He rises and attempts to be hospitable. His right hand hangs

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We saw another woman with five children. Her husband was making pretty good money, but he was in an accident and he is now only able to get odd jobs - an hour or so a day, helping on an express wagon. The family all in one room. They are also reticent. A little girl of 9 is carefully tending something in a pot on the stove. We asked two or three times what is inthe pot. They make cheerful faces about it but don't reveal the pot's contents. Finally an opportunity arrives. We raise the lid of the pot ourselves and look in. The little girl explains "Sweet Mikes" (a new expression). Sweet potatoes, she means. How many? you question. I saw them myself. There were two. Sweet Mikes - two of them. Sweet love of God and we allow such things to be?

We all feel we should kick ourselves in the pants and anybody with a little comfort should treat himself the same way until this shame and crime is wiped out.

On our trip we bought a stranger along - a hard-boiled bird who writes. He says these things have got to be. In the first house, the home of the old couple,he entered with a sophisticated air. When the old woman kept repeating "the Lord will help us" (mind you on the radio - this is no applesauce. Every bit of it is the truth and if you are interested you can see for yourself) the cynic was quite broken up. He gave the old lady enough money to take care of this month's rent and a little extra besides for food. If somebody could only show you this picture and you could hear these sobs, if you could see the tears and the broken faces. The old man, with perhaps a remnant of his peasant days in Germany, kissed the hands that gave this little help. The cynic starts getting sappy - that's the way you would have explained it - and takes the old woman, rags and all into his arms and kisses her. They hold on to each other for a time. The old lady says "I'll meet you in heaven sometime". The cynic opines "You will probably get there but my chances are very slim", and again the cynic covers over his emotion. The question is who is going to supply the food and rent and coal for the next month and the next month. The cynic also helped in a small way the woman with the family of five children. He gave her two bills. She turned one back and says "You don't mean both of them?" He has to convince her. All she says is "The children certainly do need clothes". This may sound cold enough over the "mike". I know it is empty and meaningless to you. You would have to hear the way it was said, and you would have to live a long time before you forgot it.

Family No. 1 (In Brooklyn.) Not a tenement district, but sad, somehow. "Tales of Mean Streets" might have been laid there. Cold-water apartments and many for rent. In five cold rooms, not all of them dark, lives Family No. 1. Husband, wife and four children, the youngest two.

Family No. 1 has never been affluent. "If my husband had ever earned $40 a week I'd think it was heaven," says the wife, who is only thirty-three and shows traces of prettiness. "Twenty or twenty-five dollars a week is all he's ever made. We never had a chance to get anything in the bank."

Place Neatly Furnished

Twenty or twenty-five dollars a week! You are surprised that the place is so neatly furnished. Ornaments on the mantelpiece; a china cabinet; a printed cover on the dining room table. But the wife's dress is torn, the two-year-old girl's feet are through the soles of her shoes. The child is ill. Two much spaghetti and no milk, the doctor said. Spaghetti or beans is all they've had.

"She's been so good, going right from milk to water, too," says the wife, soothing the little girl. "She used to drink a quart of milk a day; now she drinks a quart of water."

The husband is a chauffeur. Was, rather. Trucking, occasional taxicab driving—though "you starve to death at that," says the wife. But he's only worked a few days now and then from February to August, and none at all since August. "He tramps the streets all day looking for work and comes back more discouraged each time." The oldest boy, sixteen, had a few weeks' work as an office boy a year ago, and another few weeks' this summer. He too tramps the streets.

Wife Earns $10 Monthly

A few months ago they moved next door and the wife took a job as janitress of the building. She keeps things clean, collects rents, rents apartments, answers inquiries, clears away snow and ice in winter—and for all this they get a reduction of $10 a month on their rent. They still have to pay $21 a month for the five cold rooms. Two months' rent is due. "They" have threatened to cut off the gas and electric light and the landlord may dispossess family No. 1.

And there literally isn't a cent in the house—not a penny. The police say that canned food will be given out by the city some time, but they don't know when.

Coal, of course, is out of the question. A woman moved out of the building a few days ago and left family No. 1 a few pailfuls of coal, so now the house is warm, but that is pure accident. The kitchen stove is supposed to heat the entire five rooms.

"I don't know what we'll do in winter. You can't make children stay in bed all day long to keep them warm. It gets like ice in here, but they're up playing around the first thing in the morning. There's no one I can send them to, either. We certainly are up against it"——

Here's a family of six in Brooklyn ,living in five small cold rooms most of them dark. Husband never made more than $25 a week in his life, lately hasn't made much of anything. Teamster-chauffeur. Home's neatly furnished, but there isn't a cent in the house and not a bit of coal for the one small stove that is supposed to heat the place. The two year old girl youngest of the four children is ill. Her feet show through the the soles of her shoes.. She is ill. Too much spaghetti. She used to drink a quart of milk a day,now consumes one quart of water. Father out all day looking for work, so is the sixteen year old boy. Two months rent due, landlord getting restless. Gas & electric compnaies threatening to turn off service. When and if money begins to trickle in to this household there won't be any for coal-- too many other demands more pressing than heat-- which ought to be the most important of all.Well, thank goodness we have already gotten some coal into this home. The other things will come later.

#2.

"I could write a book about my troubles," says Mrs.——, and laughs as she says it, because she is Irish. And you know the laughter does not make her troubles any the less.

Mrs.—— is the widowed mother of Family No. 2, who have asked the Coal Fund of The World and the Evening World for help. Before she has talked very long, in her lovely and comforting voice, with its rich brogue, you realize that she is mothering not only her own family but two or three others, and that if she has to ask aid now, for the first time in her life, it is because she has always been so lavish with what little she had herself.

She should be in a cottage in Ireland and you should drop in, as so many of her neighbors have done, for "a bun and maybe a little tea" and just to listen to her talk. Instead she is in a cold walk-up flat—flat, not apartment—in Yorkville, with the elevated roaring past, the children of a needy neighbor under her feet, her own jobless sons and daughters sitting depressed in another room, and the cupboard pretty bare. The kitchen is cluttered and homelike, with a canary, but she has to burn the gas to keep warm and that may not last long. The electric light has already been turned off for non-payment of $2.66.

months; Jim, a cement worker, who hasn't had work for five or six months, and Mary, the daughter, who worked in a doctor's office but hasn't any job now either. And as though that were not enough, this sick old woman—for she has neuritis in her shoulder and her knees and

Altogether she has had ten children, and three of them live with her now, "one a soldier," a little one who hasn't had work for hasn't got downstairs for four months—has the baby of a sick and destitute friend which she has virtually adopted, and the five other children of that family "come and go" when they want something to eat.

"John is the only soldier in the house," she said. "There were other boys, but they claimed exemption and didn't have to fight. The only soldier in the house was mine, and we had two, and the old man and myself with a couple of small children were in an awful way to let those boys go. John is a good bricklayer, and he was through every battle in the war"—in the 308th infantry, she said. John is out two now, not in the best of health—he was gassed—but he walks all the way up to 149th Street to look for work and doesn't find it. "His father and grandfather before him were bricklayers, he was born to it," says his mother.

The husband was "worrysome" while his sons were in the army and only lived a year after the war. By the time they had got him buried one of the sons "had an accident and has never been the same," and there never was a chance to get any money ahead. There isn't, anyhow, with ten children and a woman who insists on mothering everything on sight.

Two Empty Stoves

There are two stoves in the five-room apartment, but of course there is no coal. The coal men in the cellar used to trust people when they were working, but now the poor men are not making much themselves." She gets milk at the store "because they trust me up to $20 as long as it's for the baby," but of course that has to be paid for some time. And the rent is a problem.

The landlady is "pretty good," but she has told them to "try real hard and get some work" by the middle of the month, and has mentioned the horrid word "dispossess." They owe two months rent at $28 a month.

"The small children need shoes and clothes, but us old people don't need that. If we could only get coal!" she says. "We never knew what it was before to be helped in any part. And now I think it's the people that never worked and never will that are getting food in those breadlines on the Bowery, and the honest working people out of a job aren't getting anything."

Contributions for coal for this family or scores of other needy families who have appealed to The World for aid should be addressed to Coal Fund Editor, The World, 63 Park Row, New York City.

Here's a widowed Irish mother living with two sons, one a veteran. They're in a tenement on Second avenue right next to the elevated railroad-- the fres The Interborough's fresh air taxi route. This dear old lady is trying to mother not only her own family but two or three others.. She gets milk from the store on trust but of course that has to be paid for. the small children need food and clothes and on top of that coal for the dreary winter. They owe two months rent and the land lady has mentioned the terrible word dispossess.

#3

A kitchen, cheerful as only a well-kept tenement kitchen can be. A pale child, in shoes bought by one neighbor and a petticoat made out of another neighbor's tablecloth. A pale mother, weary from standing in line to get a bag of potatoes and onions at the police station, jobless since last April, worried, distracted as to how she will manage to pull through the winter—an English woman who has seen better days.

This is Family No. 3 of the many who have appealed to The World's coal fund for aid. The kitchen, with its photographs on the mantelpiece, its white curtains, its surprisingly homelike air and the bedroom adjoining it are both heated with a coal stove, and naturally Mrs. M—— hasn't any money to buy coal—or food, either, for that matter.

A woman of some education, of no outstanding talents, and of considerable pride—that is Mrs. M———. Memories of comparatively "well-off days" in England are behind her. She came to this country ten years ago to be married. Her husband has been "gone" five years, and over his going she draws a veil of silence. But for five years she hasn't heard from him and has supported herself and nine-year-old May.

Illness Started Bad Luck

All went well for a while. She was "chief usher and everything" in a theater which employed women. Then she became ill and had to give up her job. Since then she has taken what jobs she could get, with some bad luck thrown in, but since April there has been no steady work at all and only occasional aid [illegible]

work." She smiled. "The policeman who gave me this bag of food said, 'A nice writer like you ought to be able to work in an office.'

"I wrote my sister asking her if she could help me. They own two houses and she never [illegible]. But that's all right—now I won't have to pay her back. We really are in awfully bad shape, though, and if it weren't for my good friend, Josie here, I don't know what we'd do."

She has managed to pay the rent of $14 a month. "I'd be crazy if I owed rent." Josie—the neighbor downstairs, whose husband has a job—feeds them, and explains it, "Bless you, in this building whenever anyone has anything, they share it. What's life worth if you can't do a little kindness to those who need it?" But coal is out of the question of course, and no amount of cleanliness and homelike touches will keep that small "flat" from being bitterly cold during the winter.

Winnie Had to Stay Home

It has been cold thus far, in fact, and the pale child Winnie caught a bad cold and had to stay home from school.

"I never knew what a hockshop was until I came to this country," says Mrs. ——— "I've pawned my wedding ring and now I'm wearing one of Woolworth's because I'm ashamed not to wear anything. My clothes are so bad I couldn't take a job where one had to be presentable if I got one. But I realize there are lots of people worse off than we. They have a number of children and I have only one.

This case is a woman with a child living withour ~~xxx~~ her husband for the last five years. She had a job as an usher in a good theater in New York and was able to maintain a neat home until she became ill and was forced to leave her job. Since April there have been no steady jobs. She is distracted ~~xerixx~~ worried and wondering how she will manage through the winter. An English woman who recalls better days in England which she left ten years ago to come here to be married. She wrote to her sister who owns two houses but received no reply. Bless the neighbors in the building, she says for whenever they have anything they share it. The pale child, Winnie caught cold and had to stay home from school. Winnie wears shoes bought by a neighbor and a petticoat sewed from another neighbor's tablecloth.

Webb Leigh

#4

Family No. 4 of those who have asked aid of The World's Coal Fund lives in this mournful street. The ancient wooden tenement is almost empty of tenants and the hall is as black as pitch. Family No. 4 occupies five desolate rooms for which, at least, they have to pay no rent, since the wife is janitress of the building—"the only luck I have," she says.

There are three children, small and gray, and they have caught one children's disease after another in the year their father has been out of work. Measles, then chicken pox, then scarlet fever. One of them had to go to the hospital again recently. The boy, who is nine, is no larger than a boy of seven; the eight-year-old girl looks five or six, and the three-year-old son is small for his age too.

"Little Syd," the baby, died soon after his birth, in the midst of the father's joblessness and the other children's illness. "He couldn't cry, he got all blue in the face," says the mother, without tears.

The father, who has been both painter and automobile mechanic, hasn't had any work for a year. He was told by the Veterans' Bureau that "You're more entitled to something than some," his wife says, but he gets nothing except the $30 a year interest he can draw on his endowment policy.

"He really enlisted and wasn't drafted," she sai'. She doesn't know what outfit he served with but remembers he had a "red cord and an overseas hat" and was in veterans' hospitals here afterward with an ailment about which the doctors wouldn't be specific. "He's not very strong," she added. "He's thirty-two years old and only weighs 120 pounds."

Though they don't have to pay rent, they have nothing for food except the few dollars a week the wife makes by cleaning. "I go out two days a week, and sometimes I only get three hours at 50 cents an hour, and I have to pay the agency 25 cents for the job." She sends her husband "way down to the market" and he comes back with seven or eight pounds of potatoes for 10 cents, but it is difficult to feed five people on a few dollars a week. Food was taken by the police to the people across the hall, though "they can't even speak English," she said. Family No. 4 got nothing, though named on the file at the police station.

Coal, of course, is out of the question. Two of the rooms have to be shut off entirely in winter and the other three heated with a tiny second-hand stove which the wife bought for $1. They pick up wood "where the fire was in the chair place" and boxes from the fruit stores, but this is utterly inadequate to heat the place in cold weather.

"Wood doesn't go far," said the woman, "but what can you do? It's not cold now and I hope to God it stays that way, for the sake of the poor people."

There is a mother of a family of three children. The children are pale, disease stricken until each of them had either ~~xxxixxhixxxxxp~~ small pox or the measles. The father who is a painter and automobile mechanic has been out of a job for a year. He is a World War veteran and has received only thirty dollars interest which he draws annually from his endowment policy from the Veterans~~'~~ Bureau. The husband is not very strong, weighing only 120 pounds. They have been existing on the wife's wages as a cleaner . She goes out two days a week and earns about fifty cents per hour and pays the employment ~~employment~~ agency twenty five cents for the job. Of the five rooms they occupy they have to shut off three of them so that a small second hand stove can heat the other two. They pick up wood from stores and other places to burn but this is inadequate to keep the home warm in winter.

#5

Take the head of Family No. 5, which has asked the aid of The World's Coal Fund. The husband, a war veteran of the Marine Corps, was among the highly paid workers, and still is. His only difficulty is that there isn't enough work.

He works in a poultry yard and gets $9 a day. That, in former years, put his wife and three children in fairly comfortable circumstances. The wife's mother worked as a cook, and altogether they were well able to take care of an uncle who is too ill to work and needs medical attention, which he can get free, and medicine which he cannot.

$18 for Seven Persons

Now, however, the poultry yard has reduced its schedule to two days a week, and the wife's mother has lost her job and can't find another. There is nothing but the husband's $18 a week on which to feed and clothe seven people, pay the rent, and buy coal for their unheated tenement. Consequently they are behind in the rent, much skimping has to be done on food, and fuel is a luxury hardly to be thought of.

The boy and the two little girls—eight, seven and five respectively—have colds and their teacher has told their mother to get them some medicine or to keep them home from school, but there is no money for medicine.

"I don't know what we're going to do. We'll all have to jump off the roof," says the wife's mother, a figure of neat respectability. They are all neat, this family. There is none of the taint of desolate poverty about this home. Everything is clean and shipshape.

They have four rooms in Yorkville for which they pay $26. A coal stove heats—or should heat—the rear rooms and an oil stove the front.

A Bag of Coal

"I got a bag of coal for a dollar last week, and I've been very scarce with it," says the wife, a neat, piquantly attractive little person, quite young. "I've made it last six days. But this week it's been warm. I don't know what we're going to do when it gets cold. We simply can't afford to buy coal. It's all we can do to eat.

"My husband has been looking around for more work, but he can't find any."

Much research into empty sugar bowls and other receptacles finally procured the husband's discharge papers, which said he had served in Co. F, 13th Regiment of the Marine Corps.

Contributions for coal for Family No. [illegible] and hundreds of other families living in old-law tenements, without any heat, should be sent to the Coal Fund Editor, The World, 63 Park Row, New York City.

This family was given a severe blow by the depression. The husband is a veteran of the Marine Corps. He was earning $9 daily working in the poultry yards until working time was cut to two days a week. The $18 supports seven people, buy food and fuel for the unheated tenement. The boy and two little girls have taken cold and the teacher informed them to either take some medicine or stay at home. They are far behind in the rent and fuel is a luxury not to be thought of. They live in Yorkville in a four room flat at $26 rent.

#6

For instance, there is Family No. 6. Father, mother, and four children living at home, and with them the baby of a married daughter whose husband is also out of work. They live on the lower West Side, so near the river that they have plenty of fresh air, but that is no advantage in winter.

"My husband has not done any work amounting to anything in quite a while," wrote the mother in an eloquently pathetic letter to The World, "and we have been trying to manage but cannot do it any longer. I owe two months rent and have four children. It is very hard for us. I don't know what we will do if things don't change for us. I will be ever so thankful to you if you can help us, as we need help very much."

A Fireless Stove

A kitchen that this mother has tried to make cheerful with flower boxes an d plants in the window. A wooly dog that rushes like a small white cyclone at the stockings of visitors. An unusually bright looking boy of nine trying to amuse a peevish baby. A tea kettle sitting on top of a tiny iron stove in which there is no fire.

The husband, a private detective, has been out of work since his firm closed down seven or eight months ago. He has done odd days' work whenever he could get it, but that isn't often. The same is true of the oldest boy, twenty-one, who lost his job as chauffeur nearly a year ago and has had nothing but odd days since. He has a promise of work hauling away ashes when it gets colder—"he does heavy work, ashes and all," says his mother—but that doesn't fill the family larder now.

Another boy, seventeen, who isn't strong enough for "heavy work," has been an errand boy and is also jobless at present. His own and his mother's efforts to "get him into an office building" have met with no results. Yesterday he got 75 cents for cleaning up a yard, and it is on such bits as this that the family eats at all.

And Save Gas

They pay $25 a month for six unheated rooms, part of which have to be shut off in winter even when there is money to heat the remainder. A tiny stove in the kitchen is the only means of heat and on it, if there were only money to buy coal, the wife could "cook and heat and all and save gas."

Mr. M. J. Morgan, vice president of the Bloomington Limestone Company, has offered to keep the "Irish woman"—Family No. 2—supplied with coal for the winter, and Miss Jenna A. MacNulty of the Park West Hospital, 170 West 76th Street, has offered to help the English woman who, with her child, was described as Family No. 3. Another offer of help for Family No. 3 came from Mrs. Lillian Okst of Port Jefferson, N. Y., who said she herself was an English woman, only a short while in this country, and would be glad to employ the young widow in her home as helper. Mrs. W. E. Briggs of 2 Bronxville Road, Bronxville, offered to supply milk for the water-drinking baby

Another pathetic letter written by a mother stated that her husband has not been doing anything for a long time. In the family there are four children and with them living the baby of a married daughter whose husband is also out of work. They live in the lower west side district. The home is rather well kept but there is two months rent due. The husband is a private detective and has been out of work for seven or eight months when his firm closed down. The oldest boy who is twenty one lost his job as a chauffeur nearly a year ago. Another boy of seventeen is not strong enough to do heavy work and gets odd jobs to aid the family. The rent is $25 for six unheated rooms and several of the rooms have to be shut up while the single stove in the kitchen heats it.

#7

Here is an old couple who live in three small rooms located in the middle thirties East of the Second Avenue L. Poverty prevails here among German Scandinavian and Swedish families. The husband works part time as a fireman. Their three children are married and have all they can do to care for themselves. Years ago when the woman was able to work she earned ~~xxixxixx~~ money as janitor. They pay rent and gas bills, but the question of getting coal is too much for their slim resources.

And so it would. Family No. 7 this is, an old man and an old woman, living in three tiny rooms which fairly shine with cleanliness, for this family is Swedish. They live in the middle thirties east of the Second Avenue "L," in a district where poverty wears an air of unaccustomed neatness and where there are many German and Scandinavian names. Nearby the new skycrapers of the Grand Central district loom up over the elevated tracks in fantastic beauty.

"Sit you down," says the old lady, greeting visitors, and wipes imaginary dust off a speckless chair with her apron. The little room is cluttered and surprisingly gay. Baby blue walls the color of the Swedish flag; a canary that bursts into song, a goldfish in a bowl, an aged but comfortable chair, a scrub brush and pail conspicuous among the family furnishings.

The old lady tells you that her husband has a part-time job as fireman and doesn't make much money. They live alone; their three children are married and have all they can do to take care of themselves. Until a few years ago the old lady used to be a "yanitor," but she is "getting to an age" now and can't do such hard work.

"I was born in 1863; that's pretty old, and my husband's yust within a year," she says. They have been in this country thirty-two years, "long enough to have better than what we have, but poor people have a hard time managing."

They "pay rent, pay gas and try to manage," but coal is too great a burden for their slender resources. Their three rooms are unheated, and all the old lady's "managing" won't provide fuel to tide them through the winter.

"We don't want to ask for anything else, but if we could get coal we would be glad," she says, with a certain homely dignity. "We've never asked for anything before. We go in to our children sometimes, but they are married and have families, and it is all they can do to take care of themselves."

She opens a window and apologizes for the smell of paint, remarking, "I like to have it clean."

"I and

#8

"I most humbly make this request for coal," comes a letter, written with copy-book neatness, to the Coal Fund Editor of The World.

"I am a widow, Jewish, living with my son who tries to support us both. Son has been working in a factory where garters are manufactured. During the past year he works about two hours a day, when there is work. His salary is from $3 to $6 a week.

"My rent is $15 per month. My table is naturally very meager. To climax the situation, I have been ill since my husband passed away. I need help at this time. Words are insufficient to express my gratitude if you can see your way clear to have coal sent me. Please help me."

All Too True

The little old lady of Family No. 8, who had this letter written by one of the younger generation who speaks English, for she speaks only Yiddish, has three rooms in the midst of the teeming East Side, far over near the river. Between the visitor's stumbling German and the little old lady's Yiddish, it is made clear that the letter is all true, that coal is urgently needed. The hand that she lays on her visitor's shoulder as she asks whether some one will "shicken" the "cool" is as light as a feather. Indeed, it seems as though a really wintry blast would blow this porcelainlike little old lady entirely away.

Another letter:

"I am a case of need but cannot get it. I am a veteran of the World War, have three little girls, four, seven, nine years. Wife going into the hospital in three weeks. No coal or wood. Ow three and one-half months rent and no food at present writing. Cannot get anything from any organization as I have only lived in Staten Island about eight months, but my home was in the 40th streets for about thirty-four years."

The World's coal fund received a windfall of $86.50, in amounts ranging from $1 to $5, from radio listeners to Tom Noonan's "Cathedral of the Underworld" services, broadcast last Sunday afternoon over a network of radio stations. The donations came from Pennsylvania, New Jersey, Connecticut and even Massachusetts, as well as New York City. Another welcome gift was that of five tons of coal from the Joseph L. Larkin Coal Company, North First Street, Brooklyn. Four tons of this were immediately dispatched in small lots to needy families in Brooklyn.

Here is a widow, Jewish, living with a son who makes $3 to $6 a week and tries to support both of them on that. Their rent is $I5 a week for three cold rooms over near the east river and not in Tudor City either. The mother wrote us such a beautiful letter. It looked just like a specimen from the Spencerian copy book.

" I most humbly make this request for coal",-- that was the way she started it, and after telling her distresses in a simple factual way, she concluded by saying " words are insufficient to to express my gratitude if you can see your way clear to have coal sent me. Please help me."

Another appeal by letter comes from a veteran of the World War who has three little girls and his wife going to the hospital in three weeks. There is no food at the present writing and three and one half months rent due, according to the destitute veteran. The family lives in Staten Island and during the eight months that they have been living there it has been impossible to get aid from the local charity organizations. The World's coal fund appeal was increased by $86.50 contributed by radio listeners. The donations came from Pennsylvania, New Jersey, Connecticut, New York and Massachusetts..

8-6

young wife of this family, who finds it impossible for three people to eat, dress, pay the landlord and the doctor and the gas man, and buy coal too on $10 a week, and who have appealed to The World Coal Fund for aid.

"We're full of ambition," she adds, "but we can't seem to get anywhere just now." And indeed this little family, unlike some others, is seething with ideas, going to night school, taking examinations for this and that. Only, on $10 a week, they're "up against it real bad, behind on all our bills, and of course coal is out of the question."

One-Man Cars Hit Family

One-man trolley cars have been the undoing of this family. The husband, a motorman, was one of those put on part time as a result of laying off a number of motormen and conductors when one-man cars appeared. A year ago he got down to $25 a week, then $20, then $15, and now $10.

He passed a post office civil service examination, only to be rejected as an inch too short; he passed an examinaton for probation officer, but has to await his turn for appointment; he is going to "get ready for busses, too," in case trolley cars are scrapped entirely. The wife, a picture-book German blonde type, is going to night school "because a woman has no chance in business unless she has some education." She also has a Health Department permit to board babies, but the department has suddenly changed its rules, barring women under twenty-five, and she's only twenty-four.

"We owe $24.59 on the rent and the gas and the electric light," she says, getting out a business-like little sheaf of accounts. "We got some food from the police last week—we had to—but there won't be any more until Thanksgiving. I suppose they expect you to put your stomach in the icebox until that time. We can hardly get wood now, because everybody grabs it. If we could only get coal somewhere! We wouldn't dare use it now, because it's warm. We'd keep it until it gets cold."

Their seven-year-old daughter is sick, but they can't afford a doctor. They haven't money to feed the dog, but "when you've had a dog a long time you hate to give him up," and a neighbor gives them bones. The wife needs warm underwear and clothes generally.

Job First, Then Coal

"A job first and then coal!" says the energetic little husband. "We don't want to ask for charity; we've never asked for help before." And off they go again into their plans and ambitions "when things get better."

A young couple with a seven year old daughter find it impossible to pay the landlord, doctor and gas man on $10 a week. He says the one-man trolley cars have stopped his income, which has been cut from a high of $25 to ~~XXXX~~ $10 at the present time. They're both pretty ambitious, but just a little bit discouraged right now. The wife, a pretty blonde woman of 24 is going to a continuation school at night, because she thinks she might be able to get some kind of work when she's better educated.

"A job first and then coal," said the energetic little husband. "We don't want to ask for charity, we've never asked for help before! But now that the little daughter is sick and needs a doctor they've swallowed their pride.

B-10

Dark, sensitive people who when happy are the gayest of the gay, they reach the depths of despair when things go wrong. In their tiny flat, up two flights of stairs, there are six of them—a father-in-law, a father, a mother and three children. And downstairs live the other members of the orchestra—an aunt, an uncle and three children.

Wife Shows Hunger

"We always loved music, and even the children play," says the mother of the first group, thin almost to emaciation. They had come from Austria-Hungary, bringing with them their instruments.

Here they learned to play jazz, but they found that on the East Side at the weddings and parties it was the old, sentimental songs which they had known in their youth which were more in demand. And both families managed by doing the thing they loved most to earn a good livelihood.

But now with three months' unpaid rent amounting to $51 and the threat of eviction hanging over them, they are frightened. There is no food, and even Elmer, the seven-year-old, who is the youngest of the group, has learned not to ask for too much. Even a 20-cent pair of shoes his mother bought for him at a push-cart is something to be thankful for when one has been going barefoot.

But Lewis, who is nine, refuses to be so philosophic. He has eaten nothing but some oatmeal for more than three days and he insists that his "tummy aches."

But what is there to do? oBth the father and mother of Lewis recently spent a whole day at the Municipal Employment Bureau hoping there would be something for them—anything at all with which they could provide food and shelter for their family. But nothing turned up. The wife fainted from lack of food and exhaustion. She probably wouldn't be strong enough to work even if she had found something.

And the aunt and uncle who with their three children live on the floor below, are even in worse straits. They have already received their dispossess notice and they ar tererified. They have no money, nowhere to go and it is getting cold.

Four Needing Jobs

The four adults in this case all want jobs. But before that they must have food, money to pay their rent and coal to keep them warm.

Contributions to help the many

Here are two families---related through marriage-and eleven people living in a pair of two room flats on the lower east side. They've got three months unpaid rent and a threat of eviction hanging over them. $51 for the rent of eleven people for three months isn't so much money, but its more to them than there is in the world. Three of the family are under 10 years old, and its kind of tough for little boys and girls without shoes in this cold weather.

for aid.

His plea that he hadn't worked since April, that he owes rent, that he has two baby girls who are hungry, is interspersed with exclamations of, "And I can prove you everything, too." By the stove of his meager tenement in Harlem is stacked up a neat little pile of kindling wood—pieces of grocery boxes picked up on the street. They are all right to start fires with, but one can imagine how long these fragile bits last when the are the only thing the family has to burn.

This young husband is a second generation Italian, "an American," he says, proudly. He was a power press hand, and still is. He has a perfectly good job—the only trouble is that the plant is closed down for lack of work, and day after day he waits calmly for the word that it will reopen. His savings are all used up now.

Coal Appeal Broadcast

Two little girls, one four and one seventeen months, regard the visitor with wan, hungry looks. "If I were alone I would get along somehow," says the husband, "but now I'm married and have to look out for everything."

An appeal for coal for these and many other jobless dwellers in old-law tenements who have no money to buy fuel was broadcast from Station WJZ last night by James W. Barrett, city editor of The World. He pointed out that The World and The Evening World were raising a coal fund because, despite the best efforts of the emergency unemployment committee, the mayors' committee and charity organizations, there would be many who could not afford coal through the winter months.

"We have found," he said, "that a great many families are going along without heat in their homes simply because they can't afford it. There is no money coming in to speak of, but when it does come in it is needed right away for rent, food or clothes. When it comes down to buying coal to heat the flat, there isn't any money left.

"The families and the cases—if they must be called cases—of whom I speak live for the most part in what are called 'cold water' tenements. There isn't any heat in the place except what can be made to come from one, possibly two, small coal stoves. Each family must furnish its own heat, but how? That is the problem.

"It is our idea to try to cut through some of the red tape to get coal to some of these tenements where poor families are trying to get along without it."

A young Italian-American who has worked steadily when there was work makes a plea for his two daughters, both under four. His plant was closed down and he is waiting every day for word to come back, looking meanwhile for anything that will keep body and soul together. His savings are all used up and he grows frantic when he thinks of his "babies" growing hungrier and hungrier with each day.

12

of distress. A woman whose husband —a war veteran—had just been committed to an insane hospital with a recurrence of shell shock, whose mother had just fallen dead of heart disease, who had been left without a penny for herself and five children, asked the Coal Fund of The World and The Evening World for aid.

"I have been left penniless with five children, five weeks ago," wrote this wife of Family No. 12. "My husband, a disabled British war veteran, was committed to Central Islip State Hospital with a return attack of shell shock received during four and a half years acive service with the British Army. I've applied for a pension for children, but have to wait at least six or seven weeks more. We have a cold-water flat and cannot even afford much food, and no coal. I would be very grateful for any coal."

Crape on the Door

Crape hung on the door of the Second Avenue tenement when a visitor from the Coal Fund arrived, and Mrs. B——— told, with tears, how her mother had just dropped dead of worriment, the insurance man said.

"My poor mother," she said. "She came from nice people, but down in the world she came. She was the only help I had, the only one to stand with me in my other trouble. She helped us out with food. There is just enough insurance to bury her."

The husband, a chauffeur, is an American citizen, according to Mrs. B———. He had been out of work four months. An eighteen-year-old boy who made $12 a week as an errand boy was jobless for three months. The seven-year-old boy, who was sickly and needed "all kinds of milk," couldn't get any. Mrs. B——— herself, a neatly dressed woman who had never had to ask for help before, found things just about too much for her.

Then her husband began "hearing things," and because of the children had to be "put away." Mrs. B——— didn't have even food and was afraid of being evicted, until a charitable organization paid her rent and gave her some food tickets. But no coal. And no milk either, incidentally.

The Children

Besides the other children, there is a sixteen-year-old boy whom she is trying to keep in school but fears she can't afford to, a girl of nine, and another boy of five.

A representative of the Brooklyn Children's Aid Society telephoned

Here's a dour outlook for Thanksgiving. A woman, wife of a shell shocked British war veteran who five weeks ago was committed to an insane asylum, has five children dependent on her for support----- and no money.

Her mother has recently died--"of worry" as the nerve wracked woman put it. Until her death she had helped them out with food, but when she died there was just enough money left to bury her. A seven year old son is sickly and her standby, an eighteen year old stripling was the main support of the family until he was laid off three months ago.

They've got some coal, but that doesn't begin to cover their needs.

kellogg

radio tripe for coal fund

I see a tenement in Brooklyn. It is called a "flat," but it is a tenement just the same, set in a sad district where "Tales of Mean Streets" might have been written. There are five cold rooms, most of them dark too. There is no heat, for in most of these tenements the families have to buy their own coal. There is a stove. It is cold.

The family living here has four children. The youngest is two. It should have milk. Instead it drinks water. The father has no job. He hasn't worked since August, and for six months before that he only had a few days' work now and then. He is a chauffeur who never made more than $20 or $25 a week. With four children, they never had a chance to save.

Now there isn't a penny in the house. The wife's dress is torn, and the baby's feet are coming through her shoes. They don't know where the next meal is coming from. Buying coal is out of the question. They can get food now from the police, but Help The World to keep a fire going in this empty stove.

1

I see two more tenements - on Second Avenue in Manhattan this time. The elevated roars past outside. Here are more cold walk-up tenements. The buildings are clean enough, but they smell of age and poverty and misery.

In two of these tenements, a score of blocks apart, live the families of war veterans. One lives with his old mother and his younger brother. The old mother is marvelous. Her voice, with its rich brogue, is lovely and ø comforting. She should be in a cottage in Ireland and you should drop in "for a bun and maybe a cup of tea" as her neighbors have done too often. Instead she sits by a cold stove,

more

wondering where the next meal is coming from, worrying because the owner of the building has threatened to dispossess her. And even though her own life is full of trouble, she has virtually adopted the baby of an even more unfortunate friend, is mothering a whole family of children, and worries over the misfortunes of the entire neighborhood.

Her son is not only a war-veteran but a member of a labor union for 25 years, but he can't find work. He is a brick layer. Sometimes he tramps miles in search of a job, only to find there is no work when he gets there.

The other war veteran has a wife and three little children. He was in the Marines. He is better off than some, because he works two days a week. But that two days a week isn't enough, because his wife's jobless mother and sick uncle live with them too. That makes two days work a week to feed, clothe, and pay the rent for seven people, and it simply can't be done. They have to skimp on food, do without medicine when the children are sick, and do without coal most of the time. Not long ago they had a bag of coal that ordinarily would last two days, and the wife strung it out for a week. But that was in warm weather. What will they do when it gets cold?

Another cold stove - a young English woman and her child. Her husband disappeared five years ago. She took care of herself and the child until she lost her job. Now she has nothing and nowhere to turn, except the charity of neighbors. Such a neat apartment, too - white paint, ruffled curtains, pictures on the mantelpiece. But white only looks colder when the stove is empty.

want any more of this junk?

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7300

United Artists Corporation

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SAMUEL GOLDWYN

Hollywood, California,
November 28, 1930.

Mr. D. W. Griffith,
729 Seventh Avenue,
New York, New York.

Dear D. W.

I am extremely glad to hear that you are back in New York and that you are your former self. I was somewhat worried about your health.

Any picture that you make, no matter who finances it, will be released by United Artists Corporation but be sure that you get the right kind of a story.

I don't know how much money "Abraham Lincoln" will make. At any rate, you can be justly proud of having produced it. The business at the box-office is very spotty. In some towns it is doing very well - and in others it is doing very badly. Have Arthur Kelly give you statements on the picture.

Kindest regards.

Sincerely yours,

Joe

Postal Telegraph

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Form 2

178

DECEMBER 5 1930

LLOYD WRIGHT
KERXXXXX 1125 BOARD OF TRADE BLDG
11 West 7th St. LOS ANGELES CALIFORNIA

WILL YOU PLEASE MAIL ME COPY OF JUDGE GATES OPINION IN RE JOSEPHSON AGAINST PATHE THANKS A LOT KINDEST REGARDS

ALBERT BANZHAF

charge Banzhaf & Richter 130 W 42n d St

12-7-30
Hollywood, Calif.

Dear Ms. Griffith:

I hope you'll forgive this theme paper as it's all the stationery I have. I was extremely sorry to see, in the newspaper, that you have been ill. I hope you are all right now. What you need is some nice warm Southern California sunshine and big juicy steaks barbecued in the middle of perfume laden orange groves ..... and darkies strumming banjos and singing Southern songs. Remember? I've spent a great deal of time lately thinking about you and the barbecues and life in general.

The reason I've had time to think about all these things is - I've been in bed sick for over a week now.

I worked one year in the engineering office of the Albatross Steel Equip. Co and through hard work and study managed to increase my pay from ninety to one hundred and twenty dollars a month. I decided that advancement was too slow there and as the chief engineer only made two hundred a month I quit and went into the aviation engineering course down here at the L.A. Junior College.

Now as a reward for my studying until one and two in the morning for these last fifteen weeks, I'm a wreck, and will be hopelessly behind in all my classes when I'm able to go back - if I ever am. You see, the vision of my right eye has become very indistinct. It looks perfectly normal but isn't, and I'm not willing to sacrifice my eyesight for a knowledge of engineering.

Once, while we were driving out to your ranch, you asked me if I would give up aviation for some other profession. I said, "no," very emphatically, but I now say, "YES," more emphatically.

Mr. Griffith, do you think there is a chance for me to make good in pictures? If you don't, don't be afraid of hurting my feelings. If you do, I'll be your servant forever - if you will give me that chance. It would mean getting on my feet so I could give my mother the many things she longs for and needs - while she can still enjoy them. Her life has been one of continual self-sacrifice and if I can make it a little more

pleasant for her now, I'll move heaven and earth to do it.

I realize that this is a tremendous favor to ask of you. For after all, I'm nobody and you're the world's greatest director. I'm just taking a chance.

I don't know whether or not you read your newspaper and magazine writeups, but I do. You can't imagine the thrill of joy it gives me to read each article about "Abraham Lincoln". Your dreams certainly are fulfilled in that picture. I haven't seen it yet, but every review of it classes it even above the "Birth of a Nation". It is hailed as the greatest work ever put on the screen. Aren't you proud. I am.

My next task is to find out where to send this so you'll get it.

I hope I haven't bored you with all my woes.

In case you want to communicate with me, the address is:

1807 N. Harvard Blvd., Hollywood, Calif.

Sincerely Yours

Bobby Brahm

P.S. There is always a chicken dinner waiting for you here! Just say when.

RECEIVED AT
20 BROAD ST. N. Y. C.
PHONE HANOVER 6520
STANDARD TIME INDICATED ON THIS MESSAGE

Postal Telegraph

THE SUPER SERVICE

SEE ASSOCIATED CABLES — TELEGRAM — CONSOLIDATED CABLES

This is a full rate Telegram or Cablegram unless otherwise indicated by signs in the check or in the address.

DL	Day Letter
NL	Night Letter
NM	Night Message
LCO	Deferred Cable
NLT	Night Cable Letter
WLT	Week End Cable Letter

Form 16

SA530 33 NM NW HOLLYWOOD CALIF 8

1930 DEC 9 AM 2 53

D W GRIFFITH=
HOTEL ASTOR NEWYORK NY=

THANK YOU FOR YOUR WIRE COMPANY STILL GIVING CAREFUL CONSIDERATION TO ADVISABILITY OF PRODUCING WARRENS OF VIRGINIA STOP AS SOON AS DECISION HAS BEEN REACHED WILL LET YOU HEAR FROM ME BEST REGARDS=

JOHN W CONSIDINE JR.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART, 11 W. 53 ST., NEW YORK

Hotel Astor
New York

Dec 9/30
N.Y.C.

Dear Mr. Griffith:-

When I left your room at 7:30 (P.M.) I've bursted into tears, It made me feel so bad because you seemed so anxious to dismiss me. I realize that you were hungry, and so was I - (perhaps that's why I cried) However you didn't give me any encouragement (which hurt) regarding some work in your next picture.

Please Mr. Griffith you must give me some part in your next picture, or I'll go mad! "I'll kill myself that's what I'll do!" I'm sick, tired & discouraged of

trying, and all in vain and not getting anywheres. Please Mr. D. you must help me & beg you — I have a sick crippled mother who means everything in the world to me and I must help her & make her happy & give her all she deserves, and I can't do all these things unless you Mr. Griffith the only big hearted and understanding man, & you have power and you are the only one that can help me.

Again I beg you please donot disregard this note but kindly give this your utmost consideration.

Thanks a thousand times for being so kind as to give me an interview last nite

Sincerely

Dorine du Pont

Ph. Clarkson 9672

Form 1207-A

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
	CHECK
	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Los Angeles Cal. 11 1930
via W.U. 12—

To Willard Griffith

Street and No.

Place

Regret necessity of having to ask for further funds stop. Real expenditure well worth while however stop Will you please send me One Thousand Five Hundred Dollars which I think unless something unexpected arising will finish transaction Stop Best Regards

Lloyd Wright

SENDER'S ADDRESS FOR REFERENCE

SENDER'S TELEPHONE NUMBER

135

AGREEMENT

between

COLUMBIA PICTURES DISTRIBUTING CO., INC.

and

UNITED ARTISTS CORPORATION

Dated: December 12, 1930

AGREEMENT

between

COLUMBIA PICTURES DISTRIBUTING CO., INC.

and

UNITED ARTISTS CORPORATION

Dated: December 12, 1930

AGREEMENT made this 12th day of December, 1930, between COLUMBIA PICTURES DISTRIBUTING CO., INC., a Delaware Corporation, hereinafter designated as "Columbia," UNITED ARTISTS CORPORATION, a Delaware Corporation, hereinafter designated as "United Artists," and UNITED ARTISTS CORPORATION, LTD., a British corporation, hereinafter designated as the "Subsidiary," as follows:

FIRST: United Artists warrants and represents that the Subsidiary is a wholly owned subsidiary of United Artists, and further, that the Subsidiary has the exclusive distribution rights to distribute for exhibition in the United Kingdom of Great Britain and the Irish Free State (hereinafter referred to as the "Territory"), the motion pictures of Samuel Goldwyn, Joseph M. Schenck, Art Cinema Corporation, Gloria Swanson, Mary Pickford, Douglas Fairbanks, Charles Chaplin and/or David W. Griffith, (all of whom or which are hereinafter referred to as the "Affiliated Producers").

SECOND: Columbia hereby grants to the Subsidiary and the Subsidiary hereby accepts from Columbia, the exclusive right to distribute to exhibitors for exhibition in the Territory Columbia's 1930-31 product consisting of nineteen (19) feature motion pictures, eight (8) so-called "Western" motion pictures and seventy-eight (78) so-called "Shorts" (and as many additional Shorts as may be required by Columbia to include the "Disney Cartoon" series, provided Columbia can make proper arrangements with the producer thereof to permit such distribution by the Subsidiary in the Territory but in no event shall the aggregate number of Shorts exceed 104) all such pictures as set forth in the schedule hereto marked Schedule "A," for a term of four (4) years computed from the date of this agreement, subject to the restrictions, limitations, terms and conditions herein contained.

THIRD: The Subsidiary agrees to release and distribute the prints of each such picture in the manner following:

(a) The Subsidiary shall provide and continuously maintain throughout the term of this agreement an exchange in each city of the Territory wherein the Subsidiary is now maintaining exchanges, the list of which cities is set forth in Schedule "B" hereto attached and made a part hereof.

Each such exchange shall be equipped, adapted and suitable to conduct the business of distributing motion pictures and the prints thereof and the Subsidiary shall employ and keep employed during the term hereof, a sufficient and effective sales force to distribute the pictures herein embraced and the prints thereof to exhibitors within the respective territory covered by each such exchange.

It is expressly agreed, however, that the salesmen handling the pictures of the Affiliated Producers shall handle Columbia's said features; it being intended and agreed that the same salesmen shall handle both Columbia's said features and the pictures of the Affiliated Producers, and that specified salesmen shall not be assigned to handle exclusively Columbia's said features and other salesmen to handle the pictures of the Affiliated Producers, but that the same salesmen shall give joint effort to the rental of both Columbia's said features and the pictures of the Affiliated Producers; nothing herein contained, however, shall be construed to mean that when a salesman shall rent pictures of Affiliated Producers, he shall be compelled at the same time to rent Columbia's features.

(b) The Subsidiary shall distribute the prints of each such picture for exhibition (and for no other purposes or uses) upon a fixed rental or upon a percentage basis directly to exhibitors operating theatres within the Territory.

(c) Each feature shall be sold separately, individually and upon its own merits. Each Western or the series of Westerns as a unit, shall be sold separately, individually and upon its own merits. Each series of Shorts as a unit, shall be sold separately, individually and upon its own merits. The rental of such individual feature or individual Western or series of Westerns, or series of Shorts, shall not be made dependent upon the booking, rental, lease, exhibition or use of any other feature or other motion pictures distributed by the Subsidiary or any of its exchanges, and shall not be used in any way to influence the booking, rental, lease, exhibition or use of any other feature or other motion pictures or the rental to be paid therefor, and the right, license or privilege to exhibit Columbia's said pictures shall not be denied any party whomsoever exhibiting motion pictures who is willing to pay a proper rental consideration for such license or privilege, except in such theatres which would be in direct competition with theatres for which contracts have already been made to exhibit such motion pictures, or, with respect to the features, such theatres which do not regularly exhibit so-termed first-class feature photoplays, and subject also to the rights of the Subsidiary to grant reasonable territorial and time privileges in connection with the exhibition of Columbia's said pictures in favor of the theatre or theatres selected by the Subsidiary to exhibit said pictures in the immediate locality in question as against any other theatre or theatres in the same locality.

Each print of each said picture shall be rented to exhibitors for exhibition by written contract only. Each feature and each Western or series of Westerns and each series of Shorts shall be rented by separate contract and such contract shall not include any other pictures. Nothing hereinabove contained, however, shall be deemed to prevent the Subsidiary from renting, and the Subsidiary shall have the right to rent as a program, the features herein embraced with the Westerns and/or Shorts.

(d) The Subsidiary shall use its best efforts to market the features upon a basis of the sharing in the gross receipts derived from the exhibition of each such respective features in the particular theatre in question together with an advance against such sharing, where it is possible, and for as long a period in each such theatre as possible. All Shorts, so far as possible, not rented as part of a program, shall be rented for a specific fixed sum.

(e) The Subsidiary, in the utmost of good faith and consonant with fair dealing toward Columbia:

1. shall use and direct its best efforts and exert itself to the distribution of Columbia's said pictures in the Territory, and shall promote and further their distribution and shall popularize and create a demand therefor, to the end that such distribution shall be as complete and efficient as practicable and that the gross returns thereof shall be as large as possible, consistent with sound business policy;

2. shall distribute each feature generally so as to secure play dates and the exhibition of the pictures on the earliest possible dates; and shall generally accord and give to Columbia's pictures the like attention, consideration and selling effort as are given to the pictures of the Affiliated Producers.

3. shall use its best efforts to procure prices and rentals and play dates satisfactory to Columbia or its representatives in a free and open market, without any rebates, allowances or deductions of any kind whatever, and for any reasons whatever, except consented to in writing by Columbia's representative in London.

(f) The Subsidiary shall not have the right to reissue any of the said pictures without first obtaining the written approval thereto of Columbia.

(g) The Subsidiary shall report in writing to Columbia the date on which each picture is first released in the Territory, and such written report shall be rendered to Columbia immediately after the fixation of such release date.

(h) The Subsidiary shall not permit, so far as its control extends, any of the negatives or prints of any said picture to be copied or duplicated.

(i) The Subsidiary shall keep and maintain the prints distributed by it of the said pictures at all times in clean and good condition, reasonable wear and tear excepted, and maintain an inspection service in order to produce the best projection when exhibited, to the extent of its ability to control the condition of such positive prints and to such extent as may be reasonable, considering the rental derived from such prints.

(j) Columbia shall have the right of approval or disapproval of all contracts for the booking, rental or exhibition of prints of each said picture.

In order to facilitate the submission of such proposed contracts for such approval or disapproval, Columbia agrees to designate a representative in London for that purpose, from time to time, at its own expense, during the period that such pictures shall be actively distributed.

The Subsidiary shall furnish to such representative reasonable office space at its main London office, without charge to Columbia, during the term hereof, and, if required by such representative, without charge.

No contract shall be entered into for the booking, rental or exhibition of prints of any said picture, unless the proposed written contract with the party with whom the Subsidiary intends to con-

tract shall have first been submitted to Columbia or its said representative for approval or rejection, and no such proposed contract so submitted shall be entered into by the Subsidiary if within three succeeding days following the date on which such proposed contract shall have been received by Columbia or its said representative, Columbia or said representative shall have returned the same to the subsidiary with its or his rejection noted thereon or appended thereto. It is agreed, however, that with respect to any contract so rejected by Columbia or its representative, Columbia shall have seven (7) days from the date of submission of the original contract within which to obtain, in respect to the exhibition zone or territory affected, and present to the Subsidiary, a more favorable contract than the one rejected (and the Subsidiary agrees in any such case at the request of Columbia or its said representative to send back its salesman to the parties to such proposed contract, to endeavor in good faith to improve the terms contained in such proposed contract), and failing so to do, the original contract presented shall ipso facto be deemed approved, unless, however, at the time of such rejection the same is made final by Columbia or its representative, by words noted on said contract or appended thereto, stating that such rejection is final, or words to that effect, in which event the provisions hereof regarding ipso facto approval shall not apply to said contract, and any contract finally rejected in said manner shall not be made or entered into by the Subsidiary, unless subsequently approved of by Columbia or its said representative.

Anything herein contained to the contrary notwithstanding, it is agreed that where Columbia or its said representative shall in advance, in writing, agree with the Subsidiary upon a price or rental for the exhibition of any said picture, in any particular theatre, then, in such event, it shall not be necessary for the Subsidiary to submit such contract for approval to Columbia or its said representative; but in every such case, however, the contract shall first be executed by the Subsidiary, and thereafter submitted to Columbia or its said

representative, which or who shall thereupon automatically affix Columbia's approval to such contract. The provisions contained in this paragraph shall operate until such time as Columbia may elect to discontinue this plan, and shall so notify the Subsidiary in writing. After receipt of such notice by the Subsidiary, the method of approval hereinbefore in this subdivision referred to shall be in full force and effect, as though the provisions set forth in this paragraph were omitted from this agreement.

In addition to the said original exhibitors' contracts, which are to be submitted to Columbia or its said representative for approval, the Subsidiary shall submit to Columbia or its said representative a duplicate original executed copy of each such contract, which is intended to serve as an office copy for the files of Columbia, such second copy to be submitted in London to Columbia or its said representative simultaneously with the original exhibitor's contract hereinabove referred to.

(k) The Subsidiary shall release such pictures as quickly, expeditiously, continuously and at such regular intervals as may be practicable and feasible and for the best interests of Columbia. All such dates of release and the sequence in which the pictures shall be released, shall be satisfactory to and first approved of by Columbia or its said representative above mentioned. Columbia agrees that a fair percentage of its features and its other pictures herein embraced, may be released during the summer months.

(l) Columbia shall have the right to road show in London any feature provided the Subsidiary shall consent thereto. In case of any such road showing, in lieu of the percentage of the receipts payable to the Subsidiary as herein provided, the Subsidiary shall be entitled to receive ten per cent (10%) of the net profits derived from any such road showing.

(m) Columbia's said representative shall be notified reasonably in advance of the date of each local convention or sales meeting, that may be held by the Subsidiary, and shall have the right to be represented at and participate in all such sales meetings.

FOURTH: Columbia agrees to ship for delivery to the Subsidiary, at its London office, four (4) prints of each said picture concurrently with the printing by Columbia of its first prints of such picture for American distribution and as soon as practicable after the execution hereof will make similar delivery to the Subsidiary of all the said pictures which up to the date of such execution have become so available.

The Subsidiary shall arrange, at the Subsidiary's expense, for the trade showing of and will trade show each said picture promptly after its receipt by the Subsidiary.

The Subsidiary shall conduct each trade showing with respect to each feature in such manner as to give to such trade showing not less than the amount of advertising, publicity, exploitation and importance that it gives to the pictures of the Affiliated Producers.

Such trade shows with respect to each picture shall be held in the cities where trade shows are held, from time to time, for the pictures of the Affiliated Producers, where possible.

Columbia agrees to deliver to the Subsidiary a negative of each said picture, including sound track negative and master discs, sufficiently in advance of the general release date thereof to enable the Subsidiary to have manufactured the prints required for the distribution of such picture in the Territory.

FIFTH: The Subsidiary shall cause to be manufactured as many prints as may be necessary of each picture, to give to such picture proper distribution, as defined in Article THIRD, hereof,

in the Territory. Such prints shall be of the best quality and workmanship, and shall be made by such laboratory or laboratories designated or approved in writing by Columbia or its representative, the cost thereof to be at the lowest rate consistent with such quality and workmanship above mentioned.

In case, however, more than twenty (20) prints of any feature, or more than ten (10) prints of any Western or Short shall be required by the Subsidiary, the same shall be ordered only with the written approval of Columbia or its representative.

The Subsidiary shall advance and pay for the cost of the first twenty (20) prints required for each feature, Western and Short, including the four (4) prints originally furnished by Columbia. The amount of such advance and payment shall be reimbursed to the Subsidiary out of the first moneys payable to Columbia as its share of the distribution of such picture in the Territory .

In case more than the said above mentioned twenty (20) prints shall be manufactured for any picture and likewise in case of any replacements of prints or parts thereof, whether of the first original twenty (20) or of additional prints, the cost thereof shall be advanced by the Subsidiary but shall be borne and paid for respectively by Columbia and the Subsidiary in the same proportion that the receipts are apportioned between them, pursuant to Article NINTH hereof, namely, 70% of such cost to be borne and paid by Columbia, and 30% by the Subsidiary, and in order to comply with the foregoing, such cost shall be deducted and retained out of the gross receipts of the picture on account of which the same shall be incurred, before apportionment between Columbia and the Subsidiary

SIXTH: The title in the negatives and prints delivered in pursuance hereof, and prints and parts of prints made in pursuance

hereof, and in all discs or other sound parts thereof, shall at all times remain, vest and be in Columbia, subject to the right of the Subsidiary, as set forth in this agreement.

Upon the expiration of the four year term of this agreement or sooner expiration thereof for any reason or in any manner, there shall be redelivered to Columbia, at any place designated by it in London, the said negatives, prints, parts of prints and sound parts, and Columbia shall have the right to seize and take possession of the same wherever they may be found, the said negatives to be in the same condition as when delivered, subject to reasonable wear and tear occasioned by usage.

In case of the inability of the Subsidiary to return any such negatives, prints, parts thereof or sound parts, because the same have been lost or destroyed, then the Subsidiary shall furnish affidavits to Columbia satisfactorily accounting therefor.

Columbia shall also have and reserves the right to the return of each negative within a reasonable time after delivery thereof to the Subsidiary for the making of prints, as aforesaid, and in any event, at any time from and after two (2) months from the date of the delivery thereof to the Subsidiary, as aforesaid. In case, however, of the return of any negative to Columbia, Columbia agrees to furnish to the Subsidiary additional prints as required, at the current market price therefor, the cost thereof to be borne as provided in this agreement.

Columbia shall also have the right at any time from and after the date of the delivery thereof to the Subsidiary to have such negatives stored in such laboratories, vaults and other places in England in such names and to the order of such parties as Columbia may desire, to the end that Columbia may be enabled to hypothecate and mortgage such negatives and the rights thereunder and

to assign its entire right, title and interest in such negatives and the rights therein in connection with any such hypothecation and mortgaging, subject to the right on the part of the Subsidiary to have access to any such negatives for the purpose of drawing prints therefrom during the time limit hereinabove fixed.

Columbia further reserves the right at any time from and after the date of the delivery thereof to the Subsidiary, to have access to such negatives, or to authorize others to have access thereto, for the purpose of having prints drawn therefrom for use in countries outside of the Territory, at such times as does not interfere with the Subsidiary's printing schedule.

Neither United Artists nor the Subsidiary shall have the right to sell, mortgage, hypothecate or otherwise encumber in any manner the negatives or prints of any picture or the rights hereunder, or to create any lien thereon, subject to the Subsidiary's rights of distribution under this agreement.

Columbia shall have the right to insure the negatives and prints of each picture to be delivered by it to the Subsidiary, as hereinabove provided, for the period of its transportation to Great Britain, in such amount as shall be fixed by Columbia, and upon the delivery thereof to the Subsidiary, the Subsidiary shall insure the negative for such amount from time to time as shall be fixed by Columbia for the benefit of Columbia or its designees for the entire period during which such negative shall be in its possession. The cost and expense of insurance on negative of each picture up to the amount of premiums on Five Thousand ($5,000) Dollars of insurance and of the packing, shipping and transportation charges of the negative and prints of each picture, as aforesaid, and the import duties, if any, payable thereon for their importation into the Territory shall be advanced by the Subsidiary and shall be reimbursed to it out of the gross receipts of such picture before the ap-

portionment thereof between the parties. All sound and music royalties for the territory herein embraced shall be borne and paid by Columbia.

SEVENTH: No changes, interpolations, modifications, additions or eliminations of any kind shall be made in any picture or any part thereof (this includes title and sub-titles) except such changes as the Subsidiary may be required to make by duly constituted Boards of Censors. Before making such changes, however, the Subsidiary shall communicate the character of the changes required by such Board of Censors to Columbia or its said representative hereinabove provided, and no change shall be consented to by the Subsidiary unless and until Columbia or such representative shall approve thereof. Columbia shall be given immediate notice of any and all changes required or objections made by any Board of Censors, and shall be given free and full opportunity to participate in and having control over all negotiations and adjustments made with any such Board of Censors. Any changes, rearrangements or replacements made by Columbia or its representative shall be final and binding upon United Artists, subject to censorship eliminations and changes.

Each picture, except as in this Article otherwise specifically provided, shall be exhibited in the same order, arrangement, sequence and manner as the negative and sample print delivered to the Subsidiary by Columbia, and without interpolations, modifications, additions or eliminations of any kind, either of or in the title or subtitles or any part of any said picture, unless Columbia or its representative shall otherwise agree to in writing. Each contract with exhibitors shall contain appropriate provisions binding the exhibitor to comply with the foregoing and the Subsidiary agrees at its own expense to enforce these provisions with all dispatch.

All censorship charges and fees shall likewise be advanced by the Subsidiary and shall be reimbursed to it out of the first receipts

derived on account of such picture by the Subsidiary, before apportionment.

EIGHTH: The manner of the release, distribution, exhibition and exploitation of each feature and all advertising and publicity in connection therewith, shall be of high order, dignified and first class in every way, and in the release, distribution, exploitation and advertising of all Columbia's pictures, the Subsidiary shall be mentioned and described as the distributor thereof in the same manner and extent as in the case of the pictures of the Affiliated Producers.

The Subsidiary shall give and accord to the features not less than the same amount of publicity, exploitation and advertising, both as to quantity and quality, as shall be given to the pictures of the Affiliated Producers other than that represented by extra appropriations for such purposes made and paid by any of the Affiliated Producers.

The Subsidiary shall give to the Westerns and Shorts reasonable publicity, exploitation and advertising, in keeping with the merit of the Subjects.

The Subsidiary shall promptly after the execution of this agreement, institute and conduct an extensive publicity campaign in the Territory announcing the making of this contract and announcing further the fact that it has become the Distributor of Columbia's product, and the Subsidiary shall expend in such campaign in no event less than £2000/0/0, which is to be borne by the Subsidiary.

The Subsidiary shall expend for the features in trade paper advertising, devoted exclusively to such features, a sum not less than that which has been expended and is being expended by it for the pictures of the Affiliated Producers.

The Subsidiary shall expend for the Westerns and Shorts in trade paper advertising devoted exclusively to such Westerns and Shorts, a sum not less than £100/0/0 per Western and not less than £100/0/0 per series of Shorts.

The Subsidiary shall announce and release all said pictures as produced by Columbia and use Columbia's trade-mark in connection therewith, excepting as Subsidiary may be directed to do otherwise by Columbia in writing, with respect to Westerns or Shorts or any of them, from time to time.

The Subsidiary shall cause to be printed in sufficient quantities at its own expense, high grade and first class press books of the same quality as printed by it for the pictures of the Affiliated Producers. Columbia agrees to supply to the Subsidiary at cost to Columbia posters, lithographs and other accessories printed in America for the exploitation and exhibition of the pictures. Any moneys derived by the Subsidiary from the sale of advertising accessories shall not be deemed to be receipts on account of the pictures.

Columbia shall have the right to give to the Subsidiary written notice of any agreement made by it with any artists, author or other parties to give to them or any of them publicity in connection with any picture, stating the character and extent of such publicity. The Subsidiary hereby binds itself to the extent that the same shall be within the control of the Subsidiary, to comply with any such agreement, provided that the Subsidiary shall not be required thereby to make any substantial expenditure on account thereof.

NINTH: All moneys derived from the license to use each such picture shall be divided and belong to the parties hereto as follows:

Seventy per cent (70%) to Columbia and thirty per cent (30%) to the Subsidiary, subject to recoupment by the Subsidiary as herein provided.

The aforesaid shall include all receipts of every kind and character derived from the use of said pictures by the Subsidiary, it being intended that "all moneys" shall, for the purpose of this agreement, mean and be construed to mean gross receipts and shall include all sums of money received by the Subsidiary, and/or by any of its exchanges, and/or from any other sources whatsoever, for the right, license or privilege to exhibit, exploit or otherwise deal with the pictures, in the Territory, without any deduction therefrom whatsoever, (excepting, however, that moneys derived from the sale of lithographs and other advertising accessories shall not be regarded as part of the "gross receipts").

Said gross receipts shall not be diminished by, but shall include, the amount of any allowances, rebates or deductions allowed by the Subsidiary to any party whomsoever, except where Columbia or its representative has consented in writing to a different arrangement, (and there shall be no adjustments with respect to exhibitors contracts without the written consent of Columbia or its representative); it being agreed that the cost of prints shall be defrayed as hereinabove in this agreement specifically set forth, and that the cost of all advertising (except any special advertising done by Columbia) and that all rents, fixed charges, operating expenses of every kind and description, all costs, taxes and salaries, disbursements and expenses of every nature, kind and description, in any way connected, directly or indirectly with the conduct and operation of the business of the Subsidiary and/or of any of its exchanges, in the business of the booking, distribution and exploitation of the pictures and the collection of all rentals or other sums, are assumed and to be borne solely by the Subsidiary and shall not be deducted from the "gross receipts" as herein defined.

The aforesaid moneys belonging or payable to Columbia, shall be paid or caused to be paid to Columbia or its said representative (as Columbia may direct) by the Subsidiary within two weeks after the money has been so received by the Subsidiary, excepting advance payments and deposits which are to be paid when earned or forfeited. Any taxes levied on Columbia or its share of the receipts directly or indirectly shall be borne and treated in the same manner as any taxes levied directly or indirectly on the Affiliated Producers, with respect to their share of the receipts on account of their pictures.

All payments shall be made in New York City in New York funds at the rate of exchange at the time of transmission of the moneys by the Subsidiary.

All payments shall be accompanied by true and accurate statements in duplicate showing the details of each rental for which payment is made, including the name of the theatre, the date when exhibited, and the rental or consideration paid for the use of the same, expressed in standard currency of the Territory. The first of such statements with respect to each picture shall be furnished in London within two weeks after the release of such picture or the receipt of such moneys, whichever shall first occur, and shall continue weekly during the life of such picture and the term hereof.

The Subsidiary shall also furnish to Columbia or its said representative (as Columbia may direct), after the release by it of each picture, within two weeks in London after the end of each such week, and continuing weekly during the life of such picture and the term hereof, an accurate statement in duplicate of each and all contracts made by the Subsidiary with exhibitors for the right to exhibit the picture and also all play dates.

Each of the statements referred to in this Article shall be certified to by a duly authorized representative of the Subsidiary, and

each statement shall be a separate statement covering each feature picture, each Western or series of Westerns as a unit, if they are sold in such manner, and each series of Shorts, and shall not cover or apply to any other pictures.

The release and distribution of each feature, and in the case of the Westerns, each Western or series of Westerns (if they are sold in a series), and in the case of the Shorts, each series of Shorts, shall be treated as a separate transaction, distinct and apart from the release and distribution of any other pictures, and only such deductions as are expressly permitted herein shall be made from the gross receipts of any such feature, Western or series of Westerns or series of Shorts, as the case may be, as shall relate particularly to such respective feature, Western or series of Westerns, or series of Shorts, it being intended that any advances and expenditures expressly permitted to be deducted by the Subsidiary, shall be deducted only from the receipts of such respective feature picture or Western or series of Westerns or series of Shorts, in respect of which such advances or expenditures were made, and not otherwise. In case, however, within six (6) months after the general release date of any such picture in such Territory, the Subsidiary shall not have been reimbursed in full for its advances with respect to such picture, it shall have the right to deduct and retain the amount of any such deficit from any other moneys payable to Columbia hereunder.

TENTH: The Subsidiary shall keep and maintain proper, complete and correct books of account and records, wherein will be recorded all transactions with respect to each picture and the prints thereof, (a separate account to be kept with respect to each feature picture and each Western or in case the Westerns are sold as a Unit, then the series of Westerns, and each series of Shorts), in which shall be included all the particulars set forth in Article NINTH hereof.

The Subsidiary shall continuously throughout the term hereof (and thereafter so long as any dispute may be outstanding with respect to any item or thing) retain all such books and records, data, papers, correspondence, vouchers and contracts of any and every kind in respect of the exploitation, distribution, booking and/or rental of each such picture.

Columbia shall (during the term of this agreement and so long thereafter as any of its provisions shall continue in effect, and in case of any dispute, then so long thereafter until the final determination of such dispute) have the right through its representatives and/or accountants, at its own cost, at all times during hours to have free and full access to and to examine all such books, records, papers, correspondence, contracts, vouchers and all other data relating to the pictures and the prints thereof, at the offices of the Subsidiary and of its exchanges, as well as at the offices of United Artists, and to require of the officers, employees and agents of United Artists and/or the Subsidiary and/or its exchanges such information and reasonable explanation, if so requested, of any and all items and transactions as Columbia may require for a proper understanding thereof.

In case of any examination, as aforesaid, such representatives and/or accountants shall have full and absolute right to make copies of and take extracts and excerpts from any and all such books, records, papers, correspondence, contracts, vouchers and all other data.

The Subsidiary agrees to check all percentage engagements of Columbia's said pictures at all theatres where the percentage engagements of the pictures of the Affiliated Producers are checked.

ELEVENTH: Columbia agrees to idemnify and hold harmless United Artists and/or the Subsidiary on account of and against any claims, demands or actions which may be made or brought by

third parties based upon a violation or alleged violation of copyright, or based upon a claim or alleged claim of ownership of the motion picture, music or other rights in any picture or any other rights with which any picture conflicts, questioning the right, license and privilege of the Subsidiary or its exchanges to use such pictures in the full exercise of the rights herein granted to the Subsidiary, and Columbia agrees to join in and conduct the defense of any such claim or litigation. The cost and expense of such litigation shall be defrayed in the same manner as in the case of any such litigation relating to the pictures of the Affiliated Producers.

United Artists and/or the Subsidiary agrees to give immediate notice to Columbia of any such claim or action and to deliver to Columbia the original or a true copy of any process, complaint or other writing received by or served upon United Artists and/or the Subsidiary, Columbia shall have the right to select the counsel to defend such claim or action, but at Columbia's expense.

TWELFTH: The parties hereto agree that this agreement shall be construed as in no sense a co-partnership between the parties hereto, and that neither shall have any authority to bind the other as its representative in any way, shape or form.

THIRTEENTH: In case by the 1st day of October, 1931, the amount of rentals payable on the features under bona fide exhibitors' contracts executed and delivered up to such date shall not be satisfactory to Columbia, and by reason thereof Columbia shall desire to terminate this agreement, then Columbia shall give notice to such effect to United Artists and thereupon all parties hereto shall submit the question as to whether or not Columbia is justfied by reason of the foregoing, to terminate this agreement, to Dr. A. H. Giannini, whose decision shall be binding, final and conclusive upon all parties hereto. In case such person shall decide that Columbia is not justified in terminating this agreement by

reason of the foregoing, then this agreement shall continue in full force and effect. In case, however, he shall find that Columbia is justified by reason of the foregoing to terminate this agreement, then this agreement shall terminate and come to an end upon the date of the decision of such person, with the same full force and effect as if this agreement had terminated on such date by limitation of time, subject however, to the following:

(a) The Subsidiary shall forwith assign, transfer over and deliver to Columbia all rental contracts upon the pictures herein embraced, and shall deliver to Columbia all negatives, prints, parts of prints and sound parts;

(b) Provided the Subsidiary shall not have breached this agreement, Columbia agrees to pay to the Subsidiary a sum equal to fifteen per cent (15%) of all moneys thereafter collected by it on account of any and all of the contracts turned over to Columbia in pursuance of Subdivision (a) hereof, as and when such sums are collected by Columbia in lieu of the percentage fixed in Article NINTH hereof;

(c) Columbia shall reimburse the Subsidiary for all moneys expended by the Subsidiary up to said date and not theretofore reimbursed for, for prints, parts and sound parts, charges in connection with the transportation of the negatives and prints from America to London, to the extent in this agreement provided for, and insurance premiums, copyright expense and censorship charges and fees, as herein provided, such reimbursements to be made as and when and out of the first moneys collected by Columbia in the Territory on account of exhibitions of the pictures theretofore delivered hereunder.

(c-1) The Subsidiary shall assign to Columbia all rights with respect to the quota pictures acquired with respect to pictures

herein embraced, and also any contracts for the distribution of the same and shall deliver all prints, parts, sound tracks and disks relating to the same to Columbia and Columbia shall reimburse the Subsidiary for all advances and other payments made by the Subsidiary to the party from which such pictures were acquired and also for the cost of said prints, parts, sound tracks and disks, out of the first moneys collected by Columbia in the territory on account of the exhibition of the pictures theretofore delivered hereunder and Columbia shall assume the performance of the contract made with the party from which any such quota picture shall have been acquired including any guaranties contained therein.

If the Subsidiary shall not have been reimbursed for its outlays within six months after the date when Columbia shall have taken over such contracts, then upon the expiration of such six months period Columbia shall make good and pay to the Subsidiary such deficit.

(d) Columbia shall keep true and accurate books and records concerning all of the foregoing, and shall account to United Artists weekly with respect thereto, and United Artists shall have the right of inspection and examination at all reasonable times of such books and records in order to check the accuracy of all such accountings.

Other than hereinabove provided, neither the United Artists nor the Subsidiary shall be entitled to participate to any extent in any receipts derived on account of the pictures in the Territory, whether under the contracts so assigned or otherwise.

In case of any termination pursuant to this Article, Columbia shall also have all the rights granted to it under subdivisions (c), (e) and (f) of Article FOURTEENTH hereof.

FOURTEENTH: (a) In case United Artists and/or the Subsidiary shall violate any of the terms or conditions of this agreement to be kept and performed by them or either of them, such party shall have ten days (with respect to the payment of moneys or furnishing of statements) and twenty days (with respect to all other matters), in which to rectify such violation and comply with this agreement after the mailing of a notice to that effect by registered mail sent by Columbia to the principal office of United Artists located in New York City; and until after the expiration of such fourteen (14) days or thirty (30) days, as the case may be such party shall not be deemed to be in default. But if such violation or failure to comply with this agreement shall not be remedied or rectified within such fourteen (14) day or thirty (30) day period, both United Artists and the Subsidiary shall be deemed to be in default and Columbia shall thereafter have the right to terminate this agreement by mailing to United Artists under registered cover addressed to its principal office located in New York City, a written notice to the effect that on account of such breach, Columbia elects to terminate as of a date to be specified in such notice, the rights conferred on United Artists and/or the Subsidiary with respect to all pictures covered by this agreement, or, at Columbia's option, with respect to all pictures required to be thereafter delivered hereunder, or at Columbia's option, with respect to certain named pictures, and this agreement shall ipso facto thereupon terminate upon the date and to the extent specified in such notice. The rights herein granted to Columbia are in addition to all other rights which Columbia may have at law or in equity. In the event of such termination of this agreement, Columbia shall carry out all unfulfilled contracts entered into by the Subsidiary pursuant to its agreement, with exhibitors, for the exhibition of any of said pictures, with respect to which this agreement has been so terminated, and the Subsidiary shall not be entitled to receive any percentage of the rentals payable under such contracts; provided that such exhibitor or exhibitors shall faith-

fully and fully carry out and perform the terms of such exhibitors' contract or contracts on his or their part to be performed, and provided further that the Subsidiary shall have turned over to Columbia any advance or deposit theretofore made on any such contract or contracts, which the Subsidiary agrees to do.

(b) In case United Artists and/or the Subsidiary shall be adjudged a bankrupt, in proceedings instituted by or against it, or take advantage of the insolvency laws of any state, territory or country, or a receiver, trustee or other court officer of its property be appointed, or in the event of a voluntary or involuntary dissolution of United Artists and/or the Subsidiary, or in the event that United Artists shall sell or otherwise dispose of a controlling interest in the Subsidiary, or shall cease to distribute the pictures of the Affiliated Producers through the Subsidiary, then, and in any one of said events, Columbia shall have the right to terminate and cancel this agreement, with respect to all pictures covered by this agreement, or at Columbia's option, with respect to all pictures required to be thereafter delivered hereunder, or at Columbia's option, with respect to certain named pictures, to be specified in a notice to be served upon United Artists as hereinafter more specifically provided, and Columbia shall thereupon become entitled to all the rights and remedies and be revested with all the rights in the same manner and to the same extent as provided in Subdivision (a) of this Article. The election of Columbia to terminate this agreement and revest itself of the rights granted to United Artists and/or the Subsidiary in accordance with the foregoing provisions of this Article, shall be signified by Columbia and by the sending by it under registered cover to the United Artists or to its legal representatives, at the office of the United Artists in the City of New York, of a written notice to the effect that pursuant to the provisions of this Article, Columbia elects to terminate as of the date to be specified in such notice, the rights conferred upon United Artists and/or the Subsidiary with respect to all or

any of the pictures covered by this agreement, as specified in such notice.

(c) In case of the termination by Columbia of its agreement for any cause hereinabove specified, Columbia with respect to the pictures covered by this agreement or any of them, as the case may be, shall after such termination be relieved and released of each and every obligation to make or tender future deliveries to the United Artists and/or the Subsidiary, of any of the pictures called for by this agreement, and shall have the right to take and revest itself of the negatives and all prints and parts and sound parts made therefrom wherever the same may be found, and all rights connected therewith, of all pictures delivered to United Artists and/or the Subsidiary hereunder, or such of them, if any, as are affected by such termination, as the case may be, without liability therefor to any persons, firm or corporation whatsoever, and the Subsidiary agrees to deliver or cause to be delivered to Columbia at such places in London, England as Columbia may designate, all such negatives, prints, parts and sound parts. Columbia agrees to reimburse the Subsidiary for all moneys expended by the Subsidiary up to such date and not theretofore reimbursed for, for prints, parts and sound parts, charges in connection with the transportation of the negatives and prints from America to London, to the extent in this agreement provided for, and insurance premiums, copyright expenses and censorship charges and fees, as herein provided, such reimbursements to be made as and when and out of the moneys collected by Columbia on account of the exhibition of the respective pictures for which such expenditures were incurred, in the Territory.

(d) In case of the happening of any of the contingencies above specified in subdivisions (a), (b) and (c) hereof, and pursuant to which Columbia terminates this agreement with United Artists, from and after such date of termination, Columbia shall in

addition to all its other rights, have a first lien against the Subsidiary's share, if any, of the gross receipts thereafter derived from or received by the Subsidiary on account of the distribution or exhibition of any of said pictures, to the extent, however, of any sums which may be due and owing from the Subsidiary to Columbia at the time of the happening of any of said contingencies.

(e) As to all contracts with exhibitors taken over by Columbia, as aforesaid, the right, title and interest of the Subsidiary thereunder shall be deemed to have been assigned to Columbia and Columbia shall have and shall be subrogated to all the rights of the Subsidiary in, to and under all such contracts and Columbia shall indemnify the Subsidiary against any claims, demands or liability for damages or otherwise by reason of any acts done or performed by Columbia under such contracts.

In order to enable Columbia to enforce the performance of said above mentioned contracts and also to secure possession of the negative, prints, parts and sound parts as herein provided, the Subsidiary hereby constitutes and appoints Columbia its true and lawful attorney-in-fact irrevocable in the name of the Subsidiary or in the name of Columbia, in Columbia's discretion, to do all acts and take all steps and proceedings and institute, prosecute, settle, compromise, or otherwise dispose of all actions and other proceedings, for any and all of the foregoing purposes. Any checks and other negotiable instruments and money received by the Subsidiary after such termination in connection with the abovementioned exhibitors' contracts taken over by Columbia as aforesaid, shall be received and held by the Subsidiary as Trustees for Columbia and such moneys and the proceeds of such checks and other negotiable instruments shall be promptly paid over to Columbia.

(f) In case of any termination as to any pictures, as aforesaid, Columbia shall purchase from the Subsidiary at a valuation to be

fixed by arbitration, all lithographs, posters, lobby displays, press sheets, press books and all other advertising accessories, display and publicity matter, owned by and then in the possession of the Subsidiary relating to such pictures.

(g) In case of any such termination as aforesaid the Subsidiary shall assign to Columbia all rights with respect to the quota pictures acquired with respect to pictures herein embraced, and also any contracts for the distribution of the same and shall deliver all prints, parts, sound tracks and disks relating to the same to Columbia and Columbia shall reimburse the Subsidiary for all advances and other payments made by the Subsidiary to the party from which such pictures were acquired and also for the cost of said prints, parts, sound tracks and disks, such reimbursement to be made as and when and out of the moneys collected by Columbia on account of exhibitions of the pictures delivered to the Subsidiary up to the time of such termination.

FIFTEENTH: Whereas it is provided under the laws of Great Britain that as a condition to the release, distribution and exhibition in the Territory of pictures made outside of the Territory, there shall be released and distributed pictures produced in the Territory, such latter pictures being referred to as "quota pictures" and it will accordingly be necessary that quota pictures shall be released and distributed by the Subsidiary in conjunction with Columbia's said pictures, it is agreed that Columbia shall furnish to the Subsidiary the required quota pictures.

Columbia shall furnish not less than one feature picture on or before February 15th, 1931 to cover the quota requirements for the quota year ending March 31, 1931.

Columbia shall furnish the remaining required quota pictures which it is estimated will amount to either four or five feature pic-

tures, in time sufficient to comply with the requirements for the quota year ending March 31, 1932. Columbia, however, agrees to supply one quota picture for such year in no event later than October 31, 1931, one in no event later than November 30, 1931, one in no event later than December 31, 1931, one in no event later than January 31, 1932 and if a fifth shall be required, then one in no event later than February 29th, 1932. If the releases of any of the pictures shall be moved forward in point of time, then the dates hereinabove specified shall likewise be moved proportionately forward.

In case Columbia shall fail to furnish any such quota pictures within the time limits above specified, then the Subsidiary shall be obligated to acquire the quota picture or pictures which Columbia has failed to furnish and the Subsidiary shall have the right to hold up the further release of Columbia's pictures to the proportionate extent of the footage embraced by the quota picture or pictures which were not furnished, until the same shall be so furnished.

The Subsidiary shall advance whatever sums may be necessary to finance these quota pictures whether secured by Columbia or by the Subsidiary. In no event, however, shall Columbia or the Subsidiary acquire any such quota picture at an outright cost or advance or guarantee in excess of £6000/0/0 without first securing the consent thereto of the other party, such consent, however, not to be unreasonably withheld.

As between the parties hereto, such quota picture or pictures shall be released and distributed by the Subsidiary upon the same terms and conditions as herein contained, excepting that the seventy percent. (70%) of the gross receipts remaining after deducting charges as herein contained and in the manner herein provided and, after also deducting the thirty percent. (30%) charge for

distribution by the Subsidiary, shall be applied by the Subsidiary toward the recoupment of the cost or advance or toward the payment of the guarantee. After such cost or advance has been recouped or such guarantee has been paid up in full, then and thereafter such seventy percent. (70%) shall be divided equally between Columbia and the Subsidiary. In the event that one year after the release of any such respective quota picture, such cost or advance has not been recouped by the Subsidiary or the guarantee has not been paid up in full, then such deficit shall be borne equally between Columbia and the Subsidiary. Thereafter such seventy (70%) percent. shall be divided equally between Columbia and the Subsidiary. In case the terms made with the party from whom any such quota picture is acquired shall be upon a percentage arrangement (for example sixty percent. (60%) to such party and forty percent. (40%) to the Subsidiary), then all charges for distribution made to such party over and above thirty percent. (30%) shall be deemed to be income from the picture as between the parties hereto and shall be applied and apportioned in the manner herein provided.

Anything hereinabove to the contrary notwithstanding, Columbia shall have the right to either produce itself or to cause to be produced any such quota picture in which case Columbia shall have the right to have such quota pictures distributed by the Subsidiary upon the same terms and conditions as provided in this agreement for Columbia's features, and in such case Columbia shall bear and pay the entire cost of such quota pictures without contribution thereto on the part of the Subsidiary.

SIXTEENTH: The rights herein granted to the Subsidiary are declared to be personal to the Subsidiary and the Subsidiary shall not assign, mortgage, hypothecate or otherwise encumber this agreement or any rights granted to it hereunder, nor shall this agreement be deemed assignable by operation of law, devolution

or legal proceedings. Neither United Artists nor the Subsidiary shall have or claim any right, title, lien or other interest in the negatives or prints, parts or sound parts of any of said Columbia's pictures, subject to and in accordance with the terms and conditions of this agreement and during the period herein limited.

SEVENTEENTH: It is agreed that neither party hereto is the agent or representative of the other in any manner, except as herein expressly provided.

EIGHTEENTH: This agreement is entire and complete and embodies all previous understandings between the parties and no representations or warranties of any kind or character have been made by either party to the other, to induce the making of this agreement, except as in this agreement expressely set forth, and each party agrees not to assert to the contrary, nor is this agreement subject to change or modification except in writing, and consented to and approved by the parties hereto.

NINETEENTH: In case of any assignment by Columbia of any of its right, title or interest in and to the negatives, prints, parts or sound parts of Columbia's said pictures and/or of Columbia's share of the gross receipts payable to it under this agreement, United Artists and/or the Subsidiary shall execute and deliver from time to time to such party as Columbia may designate, such acceptances of such assignments, and agreements to carry out the same, as Columbia may reasonably require, subject at all times to the rights granted to United Artists and/or the Subsidiary hereunder.

TWENTIETH: Columbia shall have the right at all times to decrease the number of features, Westerns or Shorts comprising its 1930-1931 product in any which case the pictures embraced by this agreement for the Territory, shall be modified accordingly.

The foregoing is subject to the proviso that Columbia shall not have the right to exclude any pictures aforesaid unless it shall fail to release the same in the United States during the motion picture season 1930-31; Columbia shall also have the right to increase its number of features, but not exceeding two.

In case any of the Shorts constituting the 1930-31 product shall not be generally released in the United States until after August 31st, 1931, then Columbia shall have the right to except and exclude such Shorts released subsequent to said date from this agreement.

The Subsidiary agrees not to distribute a group or series (as distinguished from individual pictures) of features, Westerns, or Shorts of any producer or other party, other than those of Columbia and of the Affiliated Producers for the period commencing with the date hereof and until August 1st, 1932.

Nothing herein contained however, shall be deemed to prevent the Subsidiary from releasing and distributing individual pictures of any party, it being intended and agreed that the Subsidiary shall have the right to release and distribute individual pictures, but shall not have the right to release and distribute any group or series of pictures of any producer or other party other than those of Columbia and of the Affiliated Producers during the period above specified, and except further that the Subsidiary shall have the right to release and distribute any picture which the United Artists shall release and distribute in the United States of America.

TWENTY-FIRST: There is expressly reserved and excepted from this agreement the so-called "non-theatrical" narrow gauge film rights in Columbia's said pictures. Columbia may exploit and otherwise dispose of such rights for the Territory concurrently with the term hereof, free from any claims with respect thereto on the part of United Artists and/or the Subsidiary.

TWENTY-SECOND: All sums received by the Subsidiary from the National Screen Service or other parties from the use of trailers in connection with Columbia's said pictures, shall be handled in the same manner as in the case of the moneys derived from the pictures of the Affiliated Producers.

TWENTY-THIRD: Whereas United Artists acknowledges that it will be of benefit and advantage to it to have this agreement executed by Columbia, and in order to induce Columbia to execute the same, and in consideration of such execution by Columbia, United Artists hereby unconditionally guarantees and agrees that the Subsidiary will duly, completely and faithfully perform, carry out and fulfill each and every term and condition of this agreement on the Subsidiary's part to be performed, carried out and fulfilled, and that in case any default should at any time be made hereunder by the Subsidiary, United Artists will well and truly pay all sums agreed to be paid hereunder, in the manner, and at the times herein specified, and will well and truly pay all damages that may arise in consequence of the breach or non-performance of the said terms and conditions or any of them by the Subsidiary.

TWENTY-FOURTH: All notices to be sent by any party hereunder to the other, shall be sent as follows:

To Columbia, at its principal office in the City of New York, which is now 729 Seventh Avenue, New York City; to United Artists, at its principal office in the City of New York, which is now 729 Seventh Avenue, New York City; to the Subsidiary, care of United Artists, 729 Seventh Avenue, New York City.

TWENTY-FIFTH: All notices sent as aforesaid, shall be given in writing and sent by registered mail.

IN WITNESS WHEREOF, the parties hereto have caused these presents to be duly executed the day and year first above written.

COLUMBIA PICTURES DISTRIBUTING CO. INC.
By, JOE BRANDT,
President

UNITED ARTISTS CORPORATION
ARTHUR W. KELLY
Vice-President

UNITED ARTISTS CORPORATION, LTD.
ARTHUR W. KELLY
President

1930-31

"SCHEDULE A"

Rain or Shine
Africa Speaks
Brothers
Tol'able David
Madonna of the Streets
The Lion and the Lamb
The Criminal Code
The Last Parade
Dirigible
The Flood
Subway Express
The Miracle Woman
Meet the Wife
Fifty Fathoms Deep
Virtue's Bed
Good Bad Girl
Lover Come Back
Arizona
Holt-Graves
8 Buck Jones
26 Screen Snapshots
13 Specialties
13 Curiosities
13 Rambling Reporters
13 Krazy Kat Cartoons
13 Mickey Mouse Cartoons
13 Silly Symphony Cartoons

"SCHEDULE B"

LONDON, ENGLAND, Film House, Wardour Street, London, W. I.

LIVERPOOL, ENGLAND, 10 Commutation Row

NEWCASTLE-ON-TYNE, ENGLAND, 4 Westmoreland Road

BIRMINGHAM, ENGLAND, 1-7 Hill Street

LEEDS, ENGLAND, 1 Upperhead Row

MANCHESTER, ENGLAND, 3 The Parsonage, Deansgate

DUBLIN, IRELAND, 71 Middle Abbey Street

GLASGOW, SCOTLAND, 127 W. Nile Street

CARDIFF, WALES, 9 Queen Street

RKO STUDIOS INC.

780 GOWER STREET, LOS ANGELES, CALIF.

137

December 15, 1930

D. W. Griffith Inc.,
New York City.

Gentlemen:-----

Having never been notified of a meeting of the Board of Directors since my election to membership; having never attended a meeting of the board; having never been informed of any action the Board has taken at its meetings; and having no knowledge whatever of the business affairs of the Company, I therefor wish to herby tender my resignation as a member of the board of directors of D. W. Griffith Inc.

Gerrit Lloyd.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

PA[illegible] ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 12018

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL	= Day Letter
NM	= Night Message
NL	= Night Letter
LCO	= Deferred Cable
NLT	= Cable Night Letter
WLT	= Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1930 DEC 16 PM 8 50

SA419 45 NL=LOSANGELES CALIF 15

ALBERT BANZHAF, BUSH TERMINAL BLDG=
130 WEST 42 ST NEWYORK NY=

UNABLE TO LOCATE WRITTEN OPINION OF JUDGE GATES IN RE JOSEPHSON VERSUS PATHE STOP PLEASE WIRE COMPLETE TITLE TO CASE WITH NUMBER IF POSSIBLE STOP IS THIS CASE ONE INVOLVING RIGHT OF STUDIO TO USE STORY IN TALKIE VERSION OF SILENT PICTURES STOP KIND REGARDS=

LOYD WRIGHT.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

December 16th 1930.

State Tax Commission,
Department of Taxation and Finance,
Albany, N.Y.

Re: A 838073
David W. Griffith Corp.

Gentlemen:

Enclosed herewith please find my check to the order of State Tax Commission in the amount of $25. in payment of franchise tax of the above Corporation for the year ending October 31st 1931.

Very truly yours,

GDM
Enc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

December 18, 1930.

My dear Mr. Griffith

If you recognize any screen potentialities in the photograph which accompanies this message or if you feel gracious enough to grant this insignificant person a short interview I shall feel greatly honored and infinitely grateful-

2

I shall be
in the lobby of
your hotel,
Friday Morning,
December nineteenth
(19) between the
hours of eleven
and twelve A.M.
May I be
presumptuous
enough to hope
that you will
have me paged?

3.

I shall be
waiting — anxiously —
and I hope —
not in vain.

Sincerely and
Gratefully,
/,
Arden Nedra

(found in Arden Nedra
stills file
on 2/16/62
-et)

To

Mr. David Wark Griffith

From

Miss Arden Medra

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 12018

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

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WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

SB14 59 NL 7 EXTRA=LOSANGELES CALIF 19 1930 DEC 20 AM 3 14

D W GRIFFITH=

HOTEL ASTOR NEWYORK NY=

SICK IN BED FOR THREE WEEKS EITHER HAVE TO GO TO SANITARIUM OR WILL BE FORCED TO GO TO THE DESERT DOCTOR WHO HAS BEEN TREATING ME IS TRYING TO ARRANGE THINGS SO I CAN REMAIN HERE NEED MONEY FOR HIM TO DO THIS WILL APPRECIATE ANYTHING YOU COULD DO AM DESPERATE=

IRMA 2518 NORTH HIGHLAND AVE.

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

1088 PARK AVENUE

New York, N. Y.
December 26, 1930

Dear Mr. Griffith:

Thank you so much for the box of oranges. They are delicious and we are enjoying them very much. I cannot tell you how much I appreciate your thinking of me and also in sending me the lovely Christmas card.

Some time when you are in New York do ring me up. I shall be so glad to see you again after all these years.

Sincerely yours,

Grace Hartman

D. W. GRIFFITH, INCORPORATED
729 SEVENTH AVENUE
NEW YORK CITY, N. Y.
TELEPHONE BRYANT 6761

December 29, 1930.

Mr. A. H. T. Banzhaf,
130 West 42nd Street,
New York, N. Y.

Dear Mr. Banzhaf,

We are sending you herewith note of the Edgewater Point Company, in the amount of $6,000, due yesterday, which note was unpaid by them at the bank, but paid in part by their check of $3,000 and interest received from your office this morning, with a new note for the balance of $3,000, said note maturing Jan. 12, 1931.

Very truly yours,

D. W. GRIFFITH, INC.

CC/S

Edgewater Point

"One mile of shore front on Long Island Sound"

EXCLUSIVE, HIGHLY RESTRICTED WATERFRONT DEVELOPMENT
1501 Broadway, New York City

PHONE
MAMARONECK 1190
PENNSYLVANIA 7496

DEVELOPMENT BY
EDGEWATER POINT, INC.
MAMARONECK, N. Y.

December 29, 1930

Mr. A. H. T. Banzhaf,
130 West 42nd Street,
New York City.

Dear Mr. Banzhaf:

In pursuance of our telephone conversation in connection with the $6,000 note due today, I am enclosing herewith check of the company to the order of D. W. Griffith, Inc. for $3,060.00 of which amount $3,000 is to apply on principal of the note, and $60.00 to cover interest for two months. I am also enclosing renewal note for the balance of $3,000 dated today payable to D. W. Griffith, Inc. fourteen days after date at the Federation Bank & Trust Company. Will you kindly return the old note for $6,000 which was due today.

I wish to take this occasion to thank you very sincerely for your courtesy and assistance in this matter; and wishing you a very Happy New Year, I remain

Sincerely yours,

Chas. F. Catlin

CFC:HK

Encl.

D. W. GRIFFITH, INCORPORATED

729 SEVENTH AVENUE

New York City

December 31, 1930.

TO THE STOCKHOLDERS:

We are submitting herewith a balance sheet setting forth the condition of your Corporation at December 31, 1930, together with a statement of Income and Profit and Loss for the year ending as of the same date.

RAYMOND A. KLUNE,

Vice-President and Treasurer.

BALANCE SHEET

ASSETS

Cash		$ 29,599.19
Inventory		
Ten completed negatives — nominal value	$ 10.00	
Stories at cost—unproduced	5,600.00	
		5,610.00
Notes, Loans and Accounts Receivable — Mostly secured		23,292.81
Income earned but not received		5,868.64
Investments—At Cost		465,112.50
Cash Value of Life Insurance Policies		46,488.26
Deferred Charges to Future Operations		1,500.00
Furniture and Fixtures		750.00
Goodwill, Equity in Films, etc.		846,955.50
Deficit:		
At beginning of year	$1,904,659.01	
Profit for current year	36,730.66	
		1,867,928.35
		$3,293,105.25

LIABILITIES AND CAPITAL

Accounts Payable		$ 9,905.50
Capital Stock—Represented by:		
121,693 shares of Class A stock of no par value (125,000 shares authorized)		
375,000 shares of Class B stock of no par value..		3,283,199.75
		$3,293,105.25

STATEMENT OF INCOME AND PROFIT AND LOSS

Gross Income	$192,843.25
Less Expenses	156,112.59
Net Profit for Period	$ 36,730.66

D. W. GRIFFITH, INCORPORATED

TELEPHONE BRYANT 6761

729 SEVENTH AVENUE

NEW YORK CITY, N. Y.

CASH	$ 29,599.19
NOTES RECEIVABLE	4,250.00
INTEREST RECEIVABLE ON MORTGAGES	6,661.02
MORTGAGES ON REAL ESTATE	268,350.00
U. A. COMMON STOCK	2,500.00
OTHER STOCKS OWNED AT MARKET	145,001.50
CASH VALUE LIFE INSURANCE	46,488.26
	$ 502,869.97

VALUE APPLICABLE TO STOCK OF APPROXIMATELY $4.15 per share.

D. W. GRIFFITH, INCORPORATED.

BALANCE SHEET AT DECEMBER 31, 1930.

ASSETS

CASH			$ 29,599.19
INVENTORY			
Ten completed negatives - nominal value		$ 10.00	
Stories at cost - unproduced		5,600.00	5,610.00
NOTES RECEIVABLE - Schedule A			4,250.00
ACCOUNTS RECEIVABLE - Schedule B			3,669.45
LOANS RECEIVABLE - D. W. Griffith			15,353.36
Secured by collateral of a greater value			
ACCRUED INTEREST ON MORTGAGES RECEIVABLE			6,681.02
BOND and MORTGAGE on REAL ESTATE RECEIVABLE			268,350.00
OTHER INVESTMENTS			
U. A. Common Stock owned		$ 2,500.00	
Other Common Stocks owned at cost Schedule C.	$194,262.50		
Reduced by profit on other securities sold during year	23,399.60	170,862.90	173,362.90
Note: At Dec. 31, 1930 these securities had a market value of $145,001.50			
CASH VALUE LIFE INSURANCE			46,488.26
PREPAID EXPENSES - Life Insurance premium paid in advance			1,500.00
FURNITURE and FIXTURES			750.00
GOODWILL, EQUITY IN FILMS, etc.			802,865.85
INCORPORATION EXPENSE - Less amount written off			44,091.67
DEFICIT			
At Beginning of Year	1,904,659.01		
Less Profit for Current Year - Schedule D	13,331.06		1,891,327.95
			$ 3,293,917.65

LIABILITIES and CAPITAL

ACCOUNTS PAYABLE		$ 9,905.50
INCOME RECEIVED BUT NOT EARNED		812.38
CAPITAL STOCK - Represented by:		
121,695 shares of Class A stock of no par value (125,000 shares authorized)		
375,000 shares of Class B stock of no par value		$ 3,283,199.75
		$ 3,293,917.65

Mr. Griffith's Copy.

SCHEDULE A

NOTES RECEIVABLE

Edgewater Point, Inc.	$ 3,000.00
Jack Sherman (Secured)	250.00
A. H. T. Bannhaf	1,000.00
	$ 4,250.00

S C H E D U L E B.

ACCOUNTS RECEIVABLE.

A. G. Grey - Personal bills paid from 1920-1924	$ 1,142.88
" " " - Balance of M. P. Capital Corp. note paid	912.97
" " " - Unsettled Contingent fund - 1923	1,143.00
A. H. T. Banzhaf - Balance of fund on trips to Coast - 1926	250.00
G. W. Bitzer - Loan authorized by D. W. Griffith	225.00
J. C. Epping - Miscellaneous	15.10
R. A. Kluge - Telephone charges	.50
	$ 3,689.45

3,198.85

S C H E D U L E C.

OTHER COMMON STOCKS OWNED.

No. of Shares	Company	Cost Per Share	Total Cost	Market Value at Dec. 31, 1930
1100	American Can Co.	145	$159,500.00	$ 121,157.50
300	Continental Can. Co.	68.758	20,627.50	14,400.00
208	Standard Oil of Calif.	68.455	14,235.00	9,464.00
			$ 194,262.50	$ 145,001.50

SCHEDULE D

D. W. GRIFFITH, INCORPORATED.

STATEMENT OF INCOME and PROFIT AND LOSS FOR YEAR ENDING DECEMBER 31, 1930.

INCOME		
Production Income	$ 13,518.45	
Income from Art Cinema Corp.	113,000.00	
Miscellaneous Income	270.64	
		$ 126,789.09
LESS: GENERAL EXPENSES		
D. W. Griffith Salary Expense	100,000.00	
General Salaries	29,820.00	
General Expense	7,460.46	
Advertising Expense	956.50	
Taxes	5,915.97	
Miscellaneous Distribution Expense	171.16	
Insurance Premiums on life of D. W. Griffith	8,291.50	
Interest and Bonus Paid	1,824.06	154,439.65
		$ 27,650.56
ADD: SPECIAL INCOME		
Interest Received on Bond & Mortgage	$17,984.75	
Dividends " " Stocks Owned	7,924.10	
" " " U.A.Common Stock	10,000.00	
Increase Cash Value Life Insurance	6,924.81	
Profit on Foreign Exchange	20.90	42,854.56
		$ 15,004.00
LESS: ACCOUNTS RECEIVABLE - Uncollectible		1,672.94
		$ 13,331.06
PLUS: Profit realized on sale of securities	$23,399.60	
LESS: Amount reserved for shrinkage in market value of securities held	23,399.60	
NET PROFIT		$ 13,331.06

December 31st 1930.

Mr. Loyd Wright,
1125 Board of Trade Building.
11 West 7th Street,
Los Angeles, California.

Dear Mr. Wright:

I am enclosing herewith my check for $7,500. under date of January 2nd 1931 to your order to be used for the full settlement of the Griffith matter in conformity with the plans which we discussed over the telephone. I am depositing a certified check to my account to cover this item so you may rest assured that the check will be taken care of when presented as it was too late to get the certified check to me deposited in time to certify mine.

Please be sure to get all the necessary releases and other agreements which you stated were necessary to finally close this matter before delivery of your check.

With kindest regards and best wishes for a Happy New Year, I remain

Sincerely yours,

AHTB:GDM
Enc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

LIST OF CLASS "A" STOCKHOLDERS, D.W. GRIFFITH INC.

RESIDING IN MARYLAND AS OF DECEMBER 31st, 1930

	Shares
Albert G. Adcock, 2517 Francis Street Baltimore, Maryland.	10
Wm. A. Albaugh, 6 E. Fayette Street Baltimore, Maryland.	1
Mrs. Catharine A. Allison, Box 68, Brentwood, Maryland.	20
N. E. Besson, Box 68, Brentwood, Maryland.	30
Miss Henrietta Booth, Elkton, Maryland.	6
Susan B. Booth, Elkton, Maryland.	5
Mary C. Burrows, 1403 John Street Baltimore, Maryland.	10
Miss B. Clare & Miss M. Blanche Briscoe or either of them or the survivor, 849 Park Avenue Baltimore, Maryland.	4
John C. Dotterweich, 402 S. Collington Avenue Baltimore, Maryland.	40
Mrs. Nellie P. Feltner, Hancock, Maryland.	5
Jacob Goldfine, 101 Baltimore Street Cumberland, Maryland.	10
Morris Goldman, 1605 Linden Avenue Baltimore, Maryland.	25
Wm. L. Hammond, 335 Potomac Street Hagerstown, Maryland.	10
Paul G. Hentschel, 607 N. Luzerne Avenue Baltimore, Maryland.	10
Jane Palfrey Homer, Riderwood, Balt. County, Maryland.	20
Frances L. Homer, Rockville, Maryland.	10
Z. Ethel Pope Jones, 40th Street & Canterbury Road Baltimore, Maryland.	6

	Shares
Thomas M. Kent, 3006 Clifton Avenue Baltimore, Maryland.	250
Mary Louise Larcombe, Rockville, Maryland.	10
Mrs. Evelyn Pope Lord & J. Williams Lord, J/T with right of survivorship and not as tenants in common, 1011 No. Charles Street Baltimore, Maryland.	5
Emmet M. Lowry, 835 W. Franklin Street Hagerstown, Maryland.	200
John Luntz, Jr. Walker Avenue Towson, Maryland.	10
Edgar L. McClure, 2212 Wahlbrook Street Baltimore, Maryland.	20
John McCormick, P. O. Box 272 Cumberland, Maryland.	20
William J. McLaughlin, 1122 N. Eutaw Street Baltimore, Maryland.	5
M. C. Mules, 4106 Falls Road Baltimore, Maryland.	5
Miss Marie Pahud, 1908 Eutaw Place Baltimore, Maryland.	3
Dorothy Pope, 813 Hamilton Terrace Baltimore, Maryland.	1
Evangeline Pope, 40th Street & Canterbury Road Baltimore, Maryland.	6
Margaret C. Rabold, 2214 N. Calvert Street Baltimore, Maryland.	30
Neubert M. Randall, Sparrows Point, Maryland.	25
Miss B. Clare Rusk & Miss M. Blanche Briscoe or either of them or the survivor 1817 Park Avenue Baltimore, Maryland.	4
Miss Ruth Seifield, Earl Junction, Maryland.	20
Walter K. Strine, 30 East Franklin Street Hagerstown, Maryland.	2

838

	Shares
Jesta Warthen, Kensington, Maryland.	20
Karl Waterman, Rockville, Maryland.	6

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

FORM S-9 10M 11-30 K-1 CO.

1930 Gen.

R K O STUDIOS, INC.
LOS ANGELES

INTER-DEPARTMENT CORRESPONDENCE

Monday.

Dear Mr. Griffith:---

Did you read about "Hatter's Castle", the new novel that is smashing England!

The important thing is that the story is straight action:(gal even driven out into storm by angry father). No fifty page outbursts of a person telling all about himself while counting the hairs on his belly.

It means one thing:--- what you've got on the ball is coming back into popular favor.

You should feel cocky about this for it certainly means a great career ahead for you. And with all the panic around, it makes one feel good to write cheerful news.

.....

Every studio executive here is sitting in one of those electric chairs like they had in the old saloons. And plenty of persons are moving around back, touching the button...some on Wall Street.

.....

Lebedeff is reported to have made a personal hit in his first starring picture.

.....

The most discredited man in Hollywood is your old college chum, Joey Schenk. If he heard what is said of him, his other eye would go cocked. Also Goldwyn's regime is branded out here as a failure.

.....

Still think there is a great bet in that Harding story, Strange Death. Film would not expose him any more than did Hoover's speech. And what drama, and what a picture to arouse talk. The head of RKO sales force told me it was a "perfect natural" to sell.

.....

Did you read where the "yes-men" here, since having their salaries cut, now only nod their heads.

.....

Again back to the English book: whatever may be its plot, the sensational success of that kind of story means great days ahead for you.

With a Welshman's good wishes,

Lloyd.

1930 Jan.

GERRIT LLOYD
232 EL CAMINO
BEVERLY HILLS, CALIFORNIA

Dear Mr. Griffith:---

I think you're putting water on the wrong whet-stone, thinking about that love story in Abe. There wouldn't have been time for anything but pure romance, and I fear you would have slowed your story too much.

See the pictures that are going big! They put the characters in and keep them hopping from beginning to end. If you ever let them stop these days, God help you, for the Box Office won't.

Joe Schenk has played Home Sweet Home on himself as a producer...Sammy Goldwyn stepping up. You shouldn't let them parcel out all those productions without yelling " Robber".

LeBaron sent for me and said he had sized me up for a producer, and would I take the baptism. I said "Sprinkle, Brother, Sprinkle", but he started running a high fever and has been in bed ever since. You see what I do to a man! However it looks as though this week puts the dotted line to work.

Two days later Considine sent for me and said Sheehan wanted new talent for directors and would I be interested as he, Johnny, had recommended me. I said I was pledged to RKO heaven, but if anything went askew would try the harps in Fox.

Then he asked me to feel you out about Lee.

Johnny is making his first big shot in Fox on story of one doctor operating on another in triangle. An operating knife is one stiff thing which doesn't lift a picture.

If you had put Dempster in sophisticated roles, she would have been better than Shearer. I argued this twenty years ago, so must brag.

You have better chance now than in years to step ahead on the lads....Vidor hopelessly soft...De Mille hopelessly brittle...Brenon drunk and daffy.... Lubitsch strictly limited---time for you to grab the flag and sing I am King.

But get hard, fast, heady and hearty stories or you'll be in a diving bell. It's a sweet game to lead and a tough game to follow.

The Welshman ends with greetings.

Lloyd.

1930 gen.

GERRIT LLOYD
232 EL CAMINO
BEVERLY HILLS, CALIFORNIA

Dear Mr. Griffith:----

Why not make " The Strange Death of Pres. Harding".

Merely call it "The Strange Death".

This story will make money, will attract attention and certainly not be unimportant.

You have ennobled one President, now tell the story of another.

For dramatic worth, the story can't fail because it it has the foundation.

You are dreaming about Benet's script...it was loose, heavy and would have been tiresome.

Don't trust your judgement on stories too much... your mind wants to make pictures but your body doesn't. And your body puts in kicks to your wonderful imagination which creates a lot of arguments that aren't sound.

Schenk and his friends are howling at West Coast. DuBarry is awful flop and "Bat Whispers" is not so hot. Nor is Goldwyn picture with Laye and Boles.

No use making pictures these days without building that story.

At present, Universal is being murdered in first, second and third degrees. Your friend St. Clair sunk his knife in them....lousy picture.

R.K.O. in trouble....Fox in despair. Big Trail was a dainty little thing...did you see your friend Tyrone Power. Only one I ever knew to wipe his mouth beginning on shoulder and dribbling along to finger tips.

Plenty good notices on Abe! Will try and see Parsons.

Did you see Madame Satan! That's a treat..if one is a little delerious.

Think over "Strange Death". It's a grizzly b'ar in these days of jack-rabbit pictures.

I hope you understand what your aims are in the picture business. The United Artists, of which you have heard,

GERRIT LLOYD
292 EL CAMINO
BEVERLY HILLS, CALIFORNIA

---2 solemly proclaimed they were interested only in art, and worked with no view to money. After they ha all declared it in pompous announcement, Mary Pickford came forth next day with a further utterance. She said in her pictures, she thought only of art. Isn't it grand...the leetle gal's devotion to her idee-eals! You know that "My Best Gal " was just a honey for art. Ain't it grand that she never thinks a thing about money?

Report is that Schenk has moved Sidney Franklin into the position formerly adorned by the peerless Irishman, John Wonder-man Considine, Junior. Mr. Franklin is reported to be the intellectual equal of Mr. Schenk, in picture making.

Del Rio is out entirely. The girl has been most dangerously ill. Whatever it is that happens on honeymoons started a series of hemorrhages which nearly took her life. She couldn't work in the picture and her contract was cancelled.

An executive at Paramount told me that at a meeting of the company heads, Abe was cited as the great production of the year both from merits of production and from earning power.

Under new studio arrangements at United, the studio costs to a production have been greatly reduced. If you would stop thinking you had to do all the work, and would organize a real production company, you could make a real fortune in the next two or three years.

Did you read the crack about Chaplin? It said when he comes to a time lapse of six months in his story, he doesn't use a fade, he merely waits out the six months.

Uncle Carl Laemmle said " All Quiet" and his first grand-child arrived the same year, and that he thought he had made a mistake not paying more attention to raising a big family, so he could have been sure of another grand-child each year.

So waggeth Hollywood, and with his best regards to you also waggeth

The Welshman,

Lloyd

1930 Jan.

GERRIT LLOYD
232 EL CAMINO
BEVERLY HILLS, CALIFORNIA

Dear Mr. Griffith:----

Do you know Hiram Brown, the president of Radio Pictures?

If you do, I know a swell set-up for you...and I hope for me.

As you know, the Welshman is not so dumb in sizing up a situation, and I know exactly why the R-K-O studio is not clicking. By your sitting in, there, I know you could make a million dollars difference in their annual earnings. This would only mean thirty thousand dollars added to the net of each of their thirty-odd pictures, and it is a cinch for you to do it.

The lay-out there has one weakness which the skillfull R-K-O business brains haven't been able to probe. The business men keep complaining the pictures are too weak, and they are right. The production men don't understand where and why they are failing.

The personnel is not bad:

Schnitzer, the head man, is sincere and eager to help, but is becoming hysterical knowing that he is not improving matters and realizing he will have to answer a lot of tough questions when balancing time comes at the end of the year.

LeBaron sits there clever and smiling, and secretly trusting in a miracle, and knowing down in his heart 'they ain't gonna be no miracle'.

The rest merely need leadership.

Another angle where they are like children is in their choice of screen talent for development. You would be of enormous value to them in that way also. Then you could direct one or two pictures a year to keep your hand in the game and your personal banner flying.

If your personal plans permit such a venture, I know that studio is a hot spot. Knowing it as I do, I know it is doomed to fail; and knowing you as I do, I know you can make it a success.

If you are interested, I will be glad to give you what I am confident are the reasons and the answer in the present situation. Further I know that Hiram Brown would immediately see the logic of such a situation in regard to you.

I consider it a swell dish for you and for R-K-O .

My best regards,

Lloyd.

Samuel Gompers and other celebrities at the Griffith Studio in California

D. W. Griffith directing some of the big snow scenes for his production of "Way Down East." "Billy" Bitzer at the camera. With the weather hovering around the zero mark, one has to be prepared for almost anything.

NEW YORK LIFE INSURANCE COMPANY
51 MADISON AVENUE, NEW YORK, N. Y.
GEO. "COXEY" PHONE: 5000 CALEDONIA

D. W. Griffith
Another Laugh
for You
Regards
Coxey

IF NOT DELIVERED IN FIVE DAYS, PLEASE RETURN TO
New York Life Insurance Company
51 Madison Ave., Madison Square
New York, N. Y.

502

found still sealed w/1930 Christmas seal - gb 1/17/62

D. W. Griffith

EAGLE HOMMOCKS

A SELECT WATER FRONT COMMUNITY
BUILT AROUND A GOLF COURSE

AT ORIENTA POINT, MAMARONECK
WESTCHESTER COUNTY
NEW YORK

n.d. 1930 gen. Monday.

Dear Mr. Griffith - just a short note to thank you, and tell you how grateful I am to you for helping me. Would have written sooner, but have been too sick. Still in bed + running a temperature of 102 - Hope to be able to get up some time this week. I certainly have been a big help to you. My luck is bound to change. Can't go on this way forever. Doctor claims my teeth are the cause of a lot of my sickness. Really every tooth in my head is decayed. He claims my health would

must bring this note to an end. When I sit up to do something becomes blurred—

Thanking you a million times from the bottom of my heart for helping me. Hope to see you soon.

Love. Irma.

improve if they were attended to.

Jimmy Smith phoned again just before I took pictures & said he thought you would be out here soon. I hope so would love to see you. What a treat it would be to talk to some one who is sincere. There are so few people in the world that are. At times I wonder if it pays to be square & on the level. You have been and your life and you have received in return was a good kick. If my prayers are answered all the good fortune in the world will be yours.

n.d. 1930 gen.

Thursday.

Dear Mr. Griffith—

Received wire yesterday. God what a life saver. Sorry to have had to send that wire to you, but was desperate. Not so pleasant to be out on the street & no money & no place to

I want to thank you a million times from the bottom of my heart. Please excuse stationery, but all I have — and the success in the world with

your picture - Hope + pray it is a huge success - Will see write you this week - Thanking you again for what you did for me -

always -
Irma.

n.d. 1930 gen.

Wednesday.

Dear Mr. Griffith -

Received letter yesterday afternoon with $150. Talk about a life saver. Don't know what I would have done if I hadn't received that. You have no idea how tough things are with me. Mother being so sick makes things so much harder for me. Sam certainly paying for what ever I might have done in my life. Would have answered immediately upon receipt of letter but Sam constantly on the go taking care of mother.

Don't know how to begin to thank you for helping me. All I can say is that I am very grateful

Do hope + pray the picture you are making will be a great success for I know that would bring you a lot of happiness. God knows you are deserving of a good break.

Thanking you again for hoping me
Wishing you all the luck in the
world with your pictures. If my
prayers mean anything you will
have it. Remember me to Willard
Love -
Irma -

n.d. 1930 gen

Dear Mr. Griffith -

I am sorry I was
forced to wire you, but was desperate
I did know which way to turn. Still
don't know what I will do. I am
back at Highland Ave. Have tried
to see my furniture, but they won't
give me any thing for it. Was forced
to pay the landlord part of what I
owed him, in order to get back
in the house.

I am now trying to line up some
thing in the Black Hills business
& it looks as if I get a percentage
on what is sold to customers I
mine. I am trying to find a few
people to buy from this party. Wish
you were here, then I could have
you for a customer. I am forced
to find something to do after all
I have to eat & have a place to
sleep. It will take another month
for this business to get going. If you
could help me out until then I would

be more than grateful - I suppose you are fed up on my asking you for help, but I need to collect you until I am absolutely flat + nothing to eat then I am forced to turn to you. I want to thank you a million times for what you have done for me. Hope you are not pissed at me for writing you for help.

If you can possibly see your way clear to give me a little help so I can hang on until this other business gets under way. Just enough to pay this months rent and enough to live on - It will take at least a month to get things under way. I don't expect to make a lot, but I can just make expenses. This is a dark.

Thanking you again from the bottom of my heart for coming to my rescue. If you can help me out let me send it to the Sunset address as I am liable to be locked out

again, because on the 5th of this
month I owe another month's rent.
So it's best to send it that is if you
can to 7277 Sunset Blvd.

Hope everything is breaking good for
you. Saw in Variety that you were
going to England. Please let me
know if you are returning to Calif so
what. Best of luck, and keep up
success -

Love Irma.

n.d. 1930 ger.

Sunday.

Dear Mr. Griffith -

Please accept my apology for not writing sooner, but haven't been able to see - My eyes are very bad since being ill. The doctor put drops in my eyes to dilate them, so he could make an examination - The glasses I bought last year are all wrong + need new ones. I wonder if there is anything else that could be wrong.

Want to thank you for sending wire - Saved my life. My rent is at least paid up to the 15th of this month Thank God!

I hope I see you soon, and that when you do come out here

I will be feeling my old self again.
Have been on the lookout for
Lincoln - I didn't see it when it
was playing in Los Angeles. Was
sick in bed at the time - Can't
understand why it hasn't played
Hollywood. Imagine it would do
there are so many people that
don't go to Los angeles - Perhaps
it won't long enough. I will see
it.
Have hoping I will see you
real soon - Best of luck in
your undertakings - Hope you +
Willard are having a Happy Easter
Love - Irma.

md. 1930 yrs.

Monday.

Dear Mr. Griffith I thought sure I would hear from you before this. Hope everything is all right. Hate to bother you, but am desperate - Don't know which way to turn. I am so far in debt now I never expect to get out. I am a nervous wreck, will go crazy - Girl collectors don't leave me alone. You told me what the million dollar [illegible] too hot after me to get you know. Hate to ask you for anything, but I am forced to. Have been very sick. Still running a high fever 102. I am so weak I can hardly walk. Wish there was some way you could manage to send me a little some thing each month. until I can get on my feet. If I could go to the doctor + take treatments I know I would get well. my lungs are in terrible condition. Have a spot in my left lung. Would only have to take treatments for a few months - It isn't bad enough to be broke and have nothing, but I had to get sick on top of everything. Will you please let me know what way or the other, so you can help me. Would

appreciate it very much. Hope you are getting the breaks, and everything is running smoothly - Wish you add luck in the world - Miss you so much -

Love -
Inna.

2518 N. Highland Ave -
Hollywood -

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Mid. 1930 gen.

Wednesday.

Dear Mr. Griffith -

Have been waiting patiently to hear from you. Conditions terrible here. Had to give my wrist watch to landlord in order to remain here. Suppose he feels he has a better chance of getting what I owe him if he keeps my watch. Would certainly hate to lose it.

Well my hopes are gone of making any money in the black bottle business. This girl had a place where she kept the stock & the other night every thing was moved out on her - Nice breaks.

I had a talk the other day with an agent & he seems to think he can do something for me as soon as production starts out here. In order for him to work

for me he claims he just must have some pictures of me and I haven't any. Do you see how I am handicapped. Can't do anything toward getting a dress - no money to do anything with - Don't even get enough to eat. Have been trying to keep up my monthly payments on my rug + radio so I wouldn't lose them after having put so much money into them. Just had the rug. Don't feel like you owe the dirty rats. You either pay or they come + get. I hope you will be able to help me as I won't lose my radio. Only have two more payments to make. Would be sick with - but it. Mr. Griffith if you can will you please help me to get on my feet. Don't know which way to turn or what I am going to do. Any help you could give me would be most thankfully welcome. You don't have to wire. Just send it air mail. What you spend to wire I could live several days on that. Will be waiting to hear from you — always - Irma.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

n.d, 1930 gen.

Tuesday.

Dear Mr. Griffith -

Have expected to hear from you before this. Can't understand, unless you didn't receive my last letter. I wish you would phone me. Would love to have a talk with you. I am so tired of having to beg for keep; just to have a place to sleep + some thing to eat. It isn't the most pleasant thing in the world. I still have a little southern pride left. I wouldn't write you now + bother you with my troubles, but I am desperate - my mother is very sick again; and I have not the money to get her medicine - She has lost complete use of her legs. So please be so kind as to let me know whether you can help me or not.

I either have to pay the landlord by the

12th of the month, which is next Monday or get out. He still has my watch. I certainly have a lot to look forward to.

Heard you were going to work in N.Y. Do wish you would try & find something in it for me. All I need is a chance, something I've never had, then I could help myself.

Again I ask you to please let me know one way or the other if you can help me. Don't know what I am going to do. No money & no place to go. Great feeling!

Hope this finds you well & happy. Please let me hear from you soon.

Love - Irma

#2518 N. Highland Ave

D. W. GRIFFITH COLLECTION
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Dorothy West (Cornwallis) letters
n.d. – file 1930 gen.

2 letters – PL 3-6147
3 letters – 111 E. 60 St., RE 3-4121
20 letters – Allerton House, PL 8841
4 letters w/o ref., 2 of which may be incomplete

(mid. 1930 gen.)

Dear David:

Before you close the studio I have a favor to ask which could but take much time or work on your part and which because of my connection with Radio, mean much to me. Will you take a test of me? It could not

photographic subjects than I
can during quite a bit of money
which I shall need to do so
profitably of course.
Darling, please I need so
much for you to do these
two things for me just now.
Two last check and please

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

embarrass you in any way and I could have it sent on to the R.K.O. Studios etc

I am definitely on my own financially and you must realize how much this might help me since my Voice records well and certainly there are many people not better

Re. please arrange for the
lecture.

I must pay my stenographer a part of the $300 would help for that and so many I see you in the a.m. of Tuesday early or Monday which ever best for you and the you call me Miss P. Lee. Dawn so eager to know about the lecture

Dr. Dorothy Phone 3-6147

(n.d. 1930 gen.)

Dear Marie:-

I find it essential to pay my fare and secure my ticket and reserve I can pay for the trip. Since you are to give me $300 more, and no more, can you

two $168 storage this week.
May I come on Wednesday —
morning? Will you call me
to-night or Tuesday morning
before you leave? I can only come
you because I am staying
temporarily with Helen —
Playa 3-6147 and miss you
D Draper

please do it soon. I think the best thing for me to do since my last piece and biggest banker will be my book (manuscript) is to get the furniture and take some apartments.

Darling Dorothy Jay

My dear David:—

If you can in any
possible way to reach
me at once. As I said
it is desperately urgent.

Dorothy

111 Cadogan Sq.
Regent 3421

My dear David:

If it is essential for me
to see you tomorrow or
Monday at the latest.
I have a note on the
money I told you I had
borrowed and must
do something about it.
If it is not only urgent

very necessary that I
see you.
Please.
Dorothy

P.S. Shall stay at
home all day Monday
Sunday for you
call. Rosen 3402.

Sunday.

Dear David:— Regent 3421

I have sat on the telephone three weeks feeling absolutely unhappy that you are in New York and not seeing you.

Of course you do not know that I was wearing a cheap dress and an old hat when you saw me but surely you must realize that I would not be calling

hers Land. that is for me.

You have been more than thinking about my situation and I shall always love you for it. Do please write me and talk it over with me. I feel so much more deeply than I can say that you seem distant about me after me have two years.

You certainly think of me as to his money I told you I had borrowed

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the long distance and so desperately hard up if anyone else were providing for me - I could get money of course but I can't play the game that is essential.

We have always discussed things so frankly and I told you that I thought I ought to marry for your sake - you must know with you as a comparison

must be returned to two women
friends and is there any way Dada
can have it by Monday -
it would save great embarrass-
ment. I was so sure Dada would send
again within a few days since
she said she'd call me
back. I didn't want to trouble
her with my worries because
she had had so many of her
own but I am really frantic -
Darling please take the pressure
a little by calling me tomorrow
morning & I shall be at home
alone after nine tonight Dearest

ALLERTON·HOUSE
130 East 57th Street
New York

Dear David:-

I am obliged to have help from time to time --I certainly didn't choose the right yeer to trynit alone.

Please make every effort to let me have some definite amount as long as I am trying to stick it tnNaw York until I get some kind of job Not knowing whether I can pay the rent(I2$) aweek and my current expenses is making a physical wreck of me.

Would you see what you can do --I need some clothes frightfully and there are the things I have mentioned above.

There is no use in my saying I am sorry I am doing the best I can.

Will call you.

ALLERTON·HOUSE
130 East 57th Street
New York

Wednesday

Dearest David:-

It must be a great relief to have already settled on the picture. From the letter I know it is here, I think the subject matter pleasing - something fine - seeing nothing in the papers caused me real anxiety.

Of course I lost the chance in the shop and have continued with the broadcasting meeting it will develop into something worth while - at present scarcely paying the rent. Please do what you can and when, or as soon as you can - I have had of course to borrow money to carry me

With love

Oswald

THE ALLERTON
130 East 57th Street
New York

Dear Dario

I am heart broken and a-mad that no tickets were sent along through Inquiries to the. I called you also, but- they say there may be more than enough for the papers in the morning and any thoughts and

Best wishes -

Please call me when you
feel like staying in bed
Morning

D. W.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

ALLERTON HOUSE
130 East 57th Street
New York

Monday —

Dear Daniel:—

I am most anxious about my letter. Since I have heard nothing from you etc.

Please call me — I shall reach home by 1/- 30 and please — have thought you can not arrange the matter of the letter see me this afternoon 2

having and could
any day have $150 from
I have promised a
payment on the Amount
done. and if we can pay
work done this other matter
perhaps I'd will go
South until the trading
thing has been O.K'ed.

Darling
Please call me at
Plaza 8-8741 - Room 1116
If you have to have a little
I could say yes or no. today about his business matter
Justin talk this over.

(1)

ALLERTON·HOUSE
130 East 57th Street
New York

Sunday —

Dear Davis:

Please see me for
a little while tomorrow.
I find I shall lose
my jewelry which is
in pawn. If interest
is paid as pre-
viously and
I shall undoubtedly go

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

to fail to meet his
demands. I like Miss
Barney I do—

If we can get work
this run somehow—
The radio will try to take
care of these parking
matters—it pays us
slowly—

Please forgive
this urgency
Dorothy—

Hope you can come in this a.m.

unless I can meet you at 12

ALLERTON·HOUSE
130 East 57th Street
New York

Sunday.

Dear Daisy:-

I made me very glad to have Willard's wire after much anxiety about you and I am more eager to hear that you are in, or en route, to New York since I know how much you dislike Chicago in Nov.

Since you [illegible]

because it is more than
worth that I make every
effort to straighten out
my affairs - Please co-
operate with me to the
extent of letting me know
when you are coming East
so that my coming East
will coincide with the time
you do reach New York -
I wish I, too, had had
to borrow money to get by
and must pay back -
My affairs are in such

ALLERTON·HOUSE
120 East 57th Street
New York

a mess I am desperate
and have need Someone I
am deeply interested in
and my hands are tied
by being in such a jam
financially - I am
very eager & hopeful -
this all can it else
take some time
Sincerely. I am
Sorry but that's that

and we'll have to work
it out somehow. I am
just counting time until
I see you.

It's impossible for me
to see this whole
situation as a loss but
does do something about
me. This maybe my chance
to change my whole life
which God knows would
be an advantage to both
of us. Write everything and
Yours Darling

(1)

THE ALLERTON
130 East 57th Street
New York

Thursday

Dearest David:-

I have been having more trouble with my throat and the doctor says I must leave N.Y. for a while at once. Some friends are here and I have the chance to motor up to the mountains in Canada with them on Tuesday.

There is the chance of my not being able ever to

he pleases - by the end
has become a blessing to
me.

She have given me
about $2000 since she
returned to N.Y. ten months
ago. Only wonder the
amount she would have
given me had she sent
it last year etc. $3000 -
Could she pay more
heaven and earth to
give me ten $1000 more
on Monday and had

THE ALLERTON
130 East 57th Street
New York

this right here? I can scarcely go with less than $500 if it be cause there is the hotel there and a balance on that money I owe of $150.

Darling, can't we do this or allow $500 and the balance the middle end of July when I hope to be able to come back and to work - But please try and do it as we now so that the precious hours

I have will. Yale will not be settled by this de-
cision today.
Please call this
morning if possible
around 10:30. I must
leave at once because
I can't use my horse and
am just borrowing mine
a little time. Could not get
this down earlier
this morning to call me
late tonight if
impossible till
after 4 pm in the
Mohawk. How about Sat. P.M.?

MUSEUM OF MODERN ART LIBRARY

ALLERTON·HOUSE
130 East 57th Street
New York

Dearest David:-

The cable arrived safely and thank you so much for it and the wire.

I was sorry the telegraph office had a very bad few months trying to stay by the radio

D. W. GRIFFITH COLLECTION
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ob- Much seemed promising but have worked out very well. Why, I don't know- other than they have a lot of people also without giving anyone enough to make a work. While - of course there are a few exceptions. By the way to-day I heard "Journey's End"

ALLERTON·HOUSE
130 East 57th Street
New York

On the air - Cut to me
a story forty five minutes
and by far the best
play I've ever heard
either on radio. I
mean talkies, the most
exciting and electrifying
thing by Samuel New York
company and in
[illegible] Simple

manner they use in the
play on the stage =
Extraordinary how a
chance does!

I appreciate that it is
undoubtedly very difficult
for you to send along
any check etc. but please
try to use utmost to do
this - of course that
three hundred dollars
went with
bills which

ALLERTON·HOUSE
130 East 57th Street
New York

receiving me. Please
David, send me
whatever else you can
immediately on receipt
of this letter. Could you
make it pay my
allowance and continue
with that by the month
until I see you & plan
Yours & God Bless

And so please answer immediately - I've never been able to get away at all and have run away from New York somewhere & live & continue with any kind of a job: am completely done for.

For some word from you other than there

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ALLERTON HOUSE
130 East 57th Street
New York

Starting Telegrams —
I don't know what is really happening & when and if I come you would be on the 5th January.
Bless you and please answer at once since I am dying much again I shall end in Bloomingdale if

I do not feel any of the worry and pressure of New York for a little while —

Dorothy

THE ALLERTON
130 East 57th Street
New York

Tuesday

Dear Doris

I phoned you to-day to tell you tomorrow unless we can pay our hotel bill Phone call me tonight & when you get up in the morning —

Dorothy Gonzalez

Plaza 3
8841 - Room 1628

ALLERTON·HOUSE
130 East 57th Street
New York

Dear David:—

If you are to be in town for Christmas why don't you come in for a drink with us before dinner on Christmas Day—

I'd love to and you can reach me at the telephone here at

[illegible] Sie [illegible]
Wednesday - Olga 88th.
I/ I do not see
[illegible] anyway my
man - but you and
love wherever you are -
wherever I am
Dorothy

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

THE ALLERTON
130 East 57th Street
New York

Dearest Davis—

Oswald is, I think going to the Country next week and after that it will not be easy to see him for dinner etc. Could Saturday night be arranged if the is free?

If you think well of this idea do let

The know if possible
around Sept tomorrow
hearing or if she have
any other ideas — well,
here's a little rosebud
I can ear to whisper
them in as any time!!

Yours truly

Thursday

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

ALLERTON HOUSE
130 East 57th Street
New York

Dearest David:
Please don't let
Callie - I'm very
anxious about it
and please see me
late Monday afternoon
Something I must
do and so please
let me have dinner R

ALLERTON HOUSE
130 East 57th Street
New York

Something Wrong.
Jim off to his country
since I cried him
back when he was
sick and with
me seeing you this
evening instead but
then I'll always see you
dear
Dorothy

ALLERTON HOUSE
130 East 57th Street
New York

Thursday

Of course I was in
New York - being
unable to leave for
Norris reasons & and
am deeply hurt -
but am glad you did
not call me

Dorothy

Dear Dorie:-

It was impossible for me to say this on the phone today and I had hoped to see you later.

It is necessary for me to have some pictures taken on Thursday morning for a portfolio be

more about the program
and the songs Trilby etc.
Should have written before
this but was late
so to do it and thought I'd
see you today and ask.
I spent the hundred
dollars of course the

are working on Saturday
at the Studio and I
have to work I
simply can't even
pay the deposit on
them.

Can you possibly
arrange something
for next Wednesday
and I can see you

G. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Mary Dove -

Please call me when

Stern wake up in the

a.m. Plaza 8841 —

Room 1116

D. W.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Culloden Farm
Sunday

Dear Patrick:-

It is essential for me to have some money. Borrowed sufficient to bring me here but must have some from you before I can go back as the Studio which means I must hear from you next week

breathing much easier for us
both - I am not a child and
please do not dismiss things
by not answering - Dealings
not only, thoughts, you have
done so much for me &
has done me no appreciable

I have done nothing
can borrow money
and with you had been
partner with me when
you were in New York.
if you would only
realize that I want to
strengthen myself thus
by Co-operating with
you you would make

food and I am both
angry and hurt that
you did not communicate
with me while in
New York -

Please at once send me
my allowance by me
month beginning next
month at 130 & 5-7 W.

then and now at
once whatever you can
for my back allowance -
Dive had one month
since July and I owe
it all & cannot
can going back to
the studio but that
financially is
as yet and I stand

to stick it out because
I think it pays -

Do not write Lee
address Mrs Allen Tapp
Huntsville Alabama.
all messages come on
telephone - and please
darling I must have
some money and
can borrow any more
Dorothea

Plaza 8841

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Dear Darcie :-

I'd really a shame
for my sister Bee and
Jim Dare you can't let
them be further
embarrassed about
that - I have tried to
borrow it elsewhere

And needless to say - Dear

Sally

Love

Donald

(Cornwall's Week)

Friday

as well as the interest
on my jewelry before
coming to you.
I shall call you
about 1 - and if I
do not get you please
call me around 5 -
Something must be
done about it today

Dear Davis;—
I am sure you did
not understand my
letter or perhaps you
did not have read
it.
Please do something
so that I can have
my jewelry. I can
even pay the whole

My here please can
extended for a few
days—

Please call me
around 6 or late—
Number is most
convenient

Thursday Omen
Plaza 3-8841

Dear David:—
I have Dear Chas Lee
N.Y. papers for some
reason I—Sock (do you
mean that—to be funny)
but you a line have

miserable place to remain and my hostess has other guests coming.

The nicest possible thing would be to have a handsome and distinguished beau ask me for dinner on Sunday

I found and so I became extremely fascinating however, I am returning to New York on Sunday next. I have been unable to find pen ink

Darling and I be still
worrying and dreading be
cause so ill — with my
compliments and
love (pay a little
Dorothy

Plaza 3-
8841

Darling:-

I am sorry but am
so busy I can't get
along until next week-
end I promise etc.
this afternoon late.
He be at home at 6
and would appreciate so
much your calling me
Plaza 8841. Dorothy

Dear David:—

Please don't make everything so hard for us.

I want to see you for a few minutes. I'd like to go away for a while since the-well, I tell you why when I see you. I'd like to go the first

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Perhaps I'd better
add that the doctor
thinks I'd better go in
the country and get
built up a bit. If I'm
to work in his place I
seem advised to
get away at once.
Please see me
tomorrow without fail.
It seems stupid to
have to pay about
the schedule for one

of the week.
I shall be at Lecture
Concert at 6 - or if
impossible for you to
call me I shall
come over to the Lecture
at 11 tomorrow morning

Odell

Plaza 6844

Rooms 12/6

P.S. Tomorrow being Saturday please
call and say what train you will

Dear David:-

You can reach me at the old number--
P13--8841---am back here until I can make
some change in my way of living.

It will be nice to come for dinner with
you and I shall bring my little story which
I am most anxious for you to see.

Yours and everything

Dorothy

Rec'd 8/5/32
Answered 8/5/32

531
130 East 57th Street
New York

Mr. David W. Griffith,
Hotel Astor,
New York City.

Suite 502

502

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Dear Dave:-

Am sorry to have
missed you about the
Gospels. Was we had
all accountants in
and the time was so
short for me to
decide what I would
do. I decided
not to carry on further.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Please let me know
whether you can turn
about 1st June. They
want plans for the
new studio & to
see he is there
by then but are
coming or not.

It would be almost
impossible to duplicate
those few happy weeks

If the girls only knew
how would be willing
to take a chance!
Dad, thinking I was
going to continue at the
shop while Sadie returned
to Cuba did something
with the thousand
dollars you gave me
and cried I have
just my regular
allowance per month

there was not enough
money in it - and so
that was all right - I
shouldn't have gone in
anyway after seeing
the figures in black
and white. And so
I'm sure it's going
we will hope for not too
long.

Is your mother glad
to come - Can I come?

Dear David:-

I am completely broke and am obliged to ask you to see me this afternoon.

I will call you at four.

Cordially Constable's

Sunday

E. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Dearest

How stupid of me not to have looked while it was too late to say things one can't say write words

Anyway

Bar darling. Thank

Yes and believe
that God separate me
much I shall
mean — always
Dorothy

Dear Dora:—

Since I am not certain
of seeing you to-morrow
night and there are some
things close to the old
heart I want to say—
You are important to me
and why you are important to
me well. here they are.
I am sorry I did not

Uncle Allen—Monday eve. Written & mailed after

I'd have liked years. Please as much of it as possible before she got away. I don't want to pay money to her boss again but can I know definitely what time we can work this out? As I told her I have more of it after October first I shall have

realize about his money —
that it was so difficult
for him and that anyway
she feel that she have
done enough — therefore
of course she have done
enough., my darling
I am obliged to ask
you to some loan
make up to me the
amount I thought

to utterly change
everything in the whole
manage.
She knows that she was
always the most
important person in the
world to me and that I
shall always love and
wish to see her but is
forget about his money - I
am so sorry to even ask you
to do this much more and if
I could be helped and his please see

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Dear Dora:-

Since I am not certain of seeing you tomorrow, I just want you to know that there are some things close to the old heart I want to say - how important to you and how important to me you are. Here they are. I am sorry I did not

Much Affection - Dorothy

Since I posted you this letter

1931

$7,500^{00}/100$ New York, N.Y. January 2nd 1931

On demand - - - - - - - - - - - - - - - after date I promise to pay to the order of D.W.GRIFFITH, INCORPORATED

Seven thousand five hundred and no/100 - - - - - - - - - - - - Dollars

at 729 Seventh Avenue, New York City. (office of D.W.Griffith, Inc.)

Value received Interest at 6%

No. _____ Due _____

178

LAW OFFICES OF
LOYD WRIGHT
SUITE 1125-1130 BOARD OF TRADE BUILDING
111 WEST SEVENTH STREET
LOS ANGELES, CAL.
TRINITY 3361

LOYD WRIGHT
CHARLES E. MILLIKAN
CHARLES D. SHAW
RUFUS BAILEY
RICHARD M. GOLDWATER

January 3, 1931,

Mr. Albert Banzhaf,
130 West 42nd Street,
New York City, N. Y.

My dear Mr. Banzhaf:

You will please find enclosed herewith a Commission to take the deposition of Albert D. Grey with Direct and Cross-Interrogatories thereto attached.

I shall appreciate it if you will immediately have Mr. Grey give his deposition and have the same returned to the County Clerk of Los Angeles County at the earliest possible moment. This case is set for trial for January 19th.

Our law does not require any particular form for the return of the deposition but I would suggest that the Notary Public use substantially, the following form:

"First give title of court and cause, then follow with this statement.

DEPOSITION OF ALBERT D. GREY, A WITNESS PRODUCED ON BEHALF OF PLAINTIFF, BEFORE SYDNE FRANK BASH, A NOTARY PUBLIC WITHIN AND FOR THE COUNTY OF NEW YORK, STATE OF NEW YORK, UPON DIRECT AND CROSS-INTERROGATORIES ANNEXED TO A COMMISSION. A

ALBERT D. GREY, the said witness, being first sworn to tell the truth, the whole truth and nothing but the truth, testified as follows:

My answer to the 1st Interrogatory is

.....

My answer to the 2nd Interrogatory is

..... etc.

After the Answers to the Direct and Cross-Interrogatories, the witness should be required to subscribe his name to his

Answers and also, this should be signed by the Notary Public, and at that point there should also be attached, the words

SUBSCRIBED AND SWORN TO before me
etc.

There should then be the following Notarial Certificate:

STATE OF NEW YORK, }
COUNTY OF NEW YORK, } SS.

I, SYDNE FRANK BASH, a Notary Public within and for the County and State aforesaid, do hereby certify that Albert D. Grey, the witness, whose signature is affixed to the foregoing deposition was, prior to the commencement of his examination, by me duly sworn to testify the truth, the whole truth and nothing but the truth; that the said deposition was taken down by me in shorthand and reduced to typewriting by me; that when so transcribed, all of the said Answers were read by the said witness and the said deposition was signed by the said witness in my presence.

In witness whereof, I have hereunto set my hand and affixed my seal this day of January, 1931.

Notary Public in and for said
County and State

The deposition should be mailed to L. E. Lampton, County Clerk, Hall of Records, Los Angeles, California, and there should be noted on the outside of the envelope "Deposition in D. W. Griffith, Inc., vs. B. & H. Circuit Et Al., #208306. "

I very much regret that we are compelled to be in such a rush about the return of the deposition. You will appreciate our situation, however, when I tell you that our Direct Interrogatories were submitted to counsel for the various defendants early in September, and it was the last day of December before they had completed their Cross-Interrogatories to be used in connection with this deposition.

With kindest personal regards and with best wishes for a prosperous New Year, I am

Sincerely yours,

Lloyd Wright.

CEM:EK

P. S. I suggest that the deposition be mailed to the County Clerk by Air Mail. Will you also please send me a copy of the deposition.

Lw.

OFFICE OF EXECUTIVE SECRETARY

January 5, 1931

Dear Mr. Griffith:

I was delighted to learn through Mr. Bolton following his conversation with you this morning, that you will be with us at the Annual Luncheon at the speakers' table January 24th. I know that your presence at the Luncheon will be a matter of unusual interest to the many people coming from numerous parts of the country.

We all look forward with the greatest pleasure to meeting you again.

Sincerely yours,

William A Bancroft

Mr. D. W. Griffith
Hotel Astor
New York City

D. W. GRIFFITH, INCORPORATED

TELEPHONE BRYANT 6781

729 SEVENTH AVENUE

NEW YORK CITY, N. Y.

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January 6, 1931.

Mr. A. H. T. Banzhaf,
130 West 42nd Street,
New York, N. Y.

Dear Mr. Banzhaf,

Will you kindly advise the S. M. H. Corporation that on February 1, 1931 the principle amount of their mortgage, $25,500, becomes due and payable, together with interest thereon for six months to Feb. 1, 1931 in the amount of $765.00.

Inasmuch as we have already made arrangements for the disbursement of the principle sum to be received, we are, naturally, not in a position to grant an extension.

There will also be due us on February 4, 1931 $7285.50 from the Edgewater Point, Inc. for interest on the principle amount of their mortgage of $242,850.00, at six percent for six months. This sum is in addition, of course, to their note in the amount of $3,000 which matures January 12, 1931.

Very truly yours,

Raymond A. Rau Treasurer.

D. W. GRIFFITH, INC.

RAK/CC

Postal Telegraph

(THE SHORT ROUTE)

ALL AMERICA CABLES — TELEGRAMS CABLEGRAMS RADIOGRAMS — COMMERCIAL CABLES

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER	X	DEFERRED	
NIGHT MESSAGE		NIGHT CABLE LETTER	
NIGHT LETTER		WEEK-END CABLE LETTER	

Patrons should check class of service desired, otherwise message will be transmitted as a full-rate communication

RECEIVED'S NUMBER

CHECK

TIME FILED

STANDARD TIME

Send the following Message, subject to the terms on back hereof, which are hereby agreed to

Form 2

178

JANUARY 8 1931

LOYD WRIGHT
BOARD OF TRADE BUILDING
11 WEST 7 STREET
LOS ANGELES CALIFORNIA

IN READING [redacted] DIRECT INTERROGATORIES CONCLUDE [redacted] YOU [redacted] ENDEAVORING TO PROVE JOHNSONS AUTHORITY TO ACT ON BEHALF AND BIND [redacted] DEFENDANT HAVE YOU FORGOTTEN SUPPLEMENTAL AGREEMENT [redacted] BETWEEN PARTIES [redacted] SEVENTH [redacted] JUNE NINETEEN TWENTYFOUR [redacted] DEFENDANTS SIGNED [redacted] [redacted] BY HUSSEY [redacted] PRESIDENT AND POTTER [redacted] SECRETARY AND GRIFFITH [redacted] BY [redacted] KANE DEFENDANTS CORPORATE SEAL ATTACHED YOU [redacted] AS WITNESS [redacted] AGREEMENT MAKES [redacted] CHANGE IN [redacted] ORIGINAL BUT RATIFIES AND CONFIRMS ALL [redacted] OTHER PROVISIONS OF ORIGINAL SHOULD THIS BE ATTACHED TO DEPOSITION COPY [redacted] SUPPLEMENTAL AGREEMENT GOING FORTH [redacted] AIR MAIL TODAY REGARDS
BANZHAF

charge Banzhaf & Richter 130 W 42

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

12018

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 40 Broad Street, (Central Cable Office), New York, N. Y. ALWAYS OPEN 1931 JAN 8 PM 8 01

178

SV297 57 NL=LOSANGELES CALIF 8

ALBERT T BANZHAF=

130 WEST 42 ST NEWYORK NY=

REPLY YOUR WIRE I HAVE ORIGINAL OF SUPPLEMENTAL AGREEMENT IN MY FILES SIGNED BY KANE AND BY OFFICERS OF B AND H STOP KANE DEPOSITION BEING TAKEN CHICAGO THIS WEEK AND SUPPLEMENTAL AGREEMENT BEING IDENTIFIED BY HIM AND ATTACHED TO HIS DEPOSITION STOP THINK IT UNNECESSARY THEREFORE TO INCLUDE SUPPLEMENTAL AGREEMENT IN YOUR DEPOSITION STOP KIND REGARDS=

LOYD WRIGHT.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE.

10M D. P.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. Banzhaf

From C. M. Conway

Date January 9, 1931

Time

Reply to

Dear Mr. Banzhaf,

Attached herewith you will find list of "AMERICA" engagements in key cities, length of run, gross and net, etc. for each.

Also folder of Mr. Grey's correspondence with Tom Kane during the Los Angeles engagement atthe Forum Theatre. Some of these letters and wires contain information that may be of some value to us.

In addition to the above, copy of wire to Charlie Chaplin from Mr. Griffith, dated May 9, 1924 and copies of various cables to and from Mr. Griffith, the latter establishing the approximate date Mr. Griffith and you left for the trip to Italy.

Will you please keep all these papers separate from whatever you have in your possession in connection with the Forum matter, and when they have served their purpose, will you please have them all returned to me so I can put them back in storage. Thanks.

Jan 12-30 Jack Conway

Please make all replies on back of this memorandum.

January 9, 1931. 178

"AMERICA" engagements in key cities.

TOWN	THEATRE	OPENED	CLOSED	RUN	GROSS	NET -----P. OR L.
N. Y. C.	44th St.	2/21/24	6/15/24	17 Wks. 3 Days	$154,617.63	$126,062.74
Boston	Majestic	3/6/24	5/3/24	8 Wks. 3 Days	71,360.96	29,365.25
Philadelphia	Chestnut St. O.H.	3/31/24	5/31/24	9 Wks	62,835.96	15,876.25
Baltimore	Academy of Music	4/14/24	5/10/24	4 Wks.	28,875.25	1,758.87
Washington	Poli's	4/21/24	5/17/24	4 Wks.	42,104.58	8,194.76
Chicago	Auditorium	5/5/24	6/15/24	6 Wks.	62,072.73	20,122.00
Pittsburgh	Pitt	4/6/24	5/10/24	5 Wks.	39,946.97	1,933.85
Okla. City	Orpheum			1 Wk.	4,092.25	863.61
Los Ang.	Forum	5/25/24	7/19/24	9 Wks. 3 Days.	76,337.69	7,680.31

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HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7300

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

January 12, 1931

To
Messrs Joseph M. Schenck
Harry D. Buckley
Christopher J. Dunphy
James A. Mulvey
Albert M. T. Benshaf
Bertram G. Mayfack.

Gentlemen:

I am enclosing herewith a statement with statistics in connection with combating the excessive taxes in Australia and New Zealand. These statistics have been approved by Price, Waterhouse & Co. The statement was prepared by Mr.Raftery and myself.

The statistical statement marked Exhibit__, attached to this document, more or less follows the same formula that has been used by all the other film distributors operating in New Zealand. This statement is made up on the theory of the United Artists owning the negatives.

You will observe that there are two endings to this document; one ending with page 10 is for the purpose of filing with the Australian Tax authorities, and the other ending with page 12 is to be filed with the New Zealand Tax authorities.

As this subject will come up before the Directors on Wednesday, January 14th.,it is deemed desirable to send each Director a copy so that same can be read by them before attending the meeting, thus saving time.

We have not sent copies of this statement to Messrs O'Brien and Burkan as both are ill and will be unable to attend the meeting.

Yours faithfully,

UNITED ARTISTS CORPORATION

Vice-President & Treasurer
Arthur W. Kelly

AWK-vo
Enclosure

UNITED ARTISTS CORPORATION

New York, January 12, 1931

TO WHOM IT MAY CONCERN:

The United Artists Corporation of Delaware, United States of America, was incorporated April 17, 1919, for the purpose of distributing photoplays in the United States of America, Dominion of Canada and elsewhere. Distribution agreements, wherein and whereby the United Artists Corporation of Delaware secured the exclusive license to distribute only the photoplays starring Douglas Fairbanks, Mary Pickford, Charles Chaplin, and photoplays directed by D. W. Griffith, were entered into shortly after the incorporation of the Company.

The original stockholders of the United Artists Corporation were as follows: Douglas Fairbanks for his producing organization the Douglas Fairbanks Pictures Corporation; Mary Pickford for her producing organization the Mary Pickford Company; Charles Chaplin for his producing organization the Charles Chaplin Film Corporation; D. W. Griffith for his distributing organization D. W. Griffith Inc.

As the original agreements for distribution only granted a license to the United Artists Corporation to distribute in the United States of America and the Dominion of Canada, the United Artists Corporation, through its duly authorized officers, to wit, Hiram Abrams, then President of the United Artists Corporation, and Dennis F. O'Brien, Vice-President and General Counsel, began a series of engagements with the aforementioned Producers for the purpose of securing a license to distribute the photoplays of the aforementioned Producers in the so-called foreign territories of the British Isles, France and Australia. It was evident that if

the United Artists Corporation was to succeed as a distributing organization it would have to have these various licenses. These negotiations culminated on the 15th day of December 1921 between Mary Pickford and the United Artists Corporation, wherein and whereby Mary Pickford granted a license to the United Artists Corporation to distribute, or cause to be distributed, the photoplays produced by her and her producing Company, in the territory of Australia. Similar agreements were made with the other Producers at the same time. The terms of the agreements will be discussed at a later point in this memorandum.

Subsequently the Douglas Fairbanks Pictures Corporation sold its assets to The Elton Corporation. The Mary Pickford Company sold its assets to The Pickford Corporation.

In 1924 an agreement was made with Mr. Joseph M. Schenck and his production organization, the Joseph M. Schenck Production Company, to take an interest in the United Artists Corporation of Delaware and, subsequently, Mr. Samuel Goldwyn and his production organization, Samuel Goldwyn Inc., was induced to become a stockholder in 1927, also The Art Cinema Corporation and Gloria Swanson. In addition to that the United Artists Corporation has contracted at various times with outside Producers who are not stockholders of the Delaware Corporation.

Each Producer has its own individual stockholders in their respective production companies.

Capital and Dividends

The original Capital subscribed to by the original stockholders was $400,000., of which there was paid up $120,000. On November 29, 1924, Mr.Joseph M.Schenck came into the Corporation and subscribed to an additional $100,000 Preferred, bringing the total paid-up Capital to $150,000. On October 14, 1927, the balance of the unpaid subscriptions were called from all stockholders, making the paid-up Capital as of that date $500,000. Subsequently, on October 18,1927, the Art Cinema Corporation and Mr.Samuel Goldwyn were invited into the Corporation and they each subscribed to 1000 shares of the Preferred Stock, making the total paid-up Capital $700,000.

The Preferred Stock was cumulative as to dividends. No dividend was paid on the Preferred Stock with the exception of the first dividend, which was paid one year after the incorporation of the Company, until the Preferred Stock was retired in its entirety during the year 1929.

No dividend on the Common Stock of the Company was ever paid since its incorporation until February 1930.

Miss Gloria Swanson and her production Company, Gloria Productions Inc., is also a stockholder of the United Artists Corporation, but made no subscription to the Preferred Stock as same was retired before payment was called.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Formation of Australian Company

For the reasons heretofore stated it was decided that the distributing activities of the United Artists Corporation of Delaware should be extended throughout the major countries of the world; consequently on February 9, 1922, there was incorporated in the Commonwealth of Australia the United Artists (Australasia) Ltd., the share capital of this Corporation being in the names of the incorporators as nominees of the United Artists Corporation of Delaware.

Under contracts with the individual stockholder-Producers above mentioned, and with outside Producers who are not stockholders, the United Artists Corporation secured the rights for the distribution of motion pictures produced by said Producers in the Australasia territory, more particularly defined as the Commonwealth of Australia, New Zealand and Tasmania, and that this entire territory should be managed and controlled by the United Artists (Australasia) Limited, as separate and apart from the Delaware Company.

Terms of Contract with Producers for Australia

Under said contract the Producers granted to the Delaware Company a franchise to distribute their product in the Australasia territory on the basis of 70% to the Producer and 30% to the Australasia Company. After operating for four and one-half years, the Australasia Company suffered a loss from operation, and after a great deal of difficulty we were able to induce our

contributing Producers to agree to increase the Australasia Company's share to 40% of the film rentals. The Australasia Company operated under this new agreement until August 1,1927, and still continued to show an operating deficit up to that time under the arrangement of 60-40. By mutual consent the Delaware Company was able to contract with its contributing Producers to increase the Australasia Company's share to 50% of the gross receipts, and this rate prevails at the present time.

United Artists Corporation not a Producing Company

The United Artists Corporation is not a motion picture producing company, it having no interest in any negative it distributes for and on behalf of its Producers in Australia or in any place in the world. The present studios, under the name of United Artists Studios Inc.,in Hollywood, California, is not a subsidiary in any way shape or form, and the United Artists Corporation of Delaware has no proprietory interest; it is controlled and operated by an entirely separate group. Further,the United Artists Corporation do not own or control any theatres in any place in the world. The United Artists Theatre Circuit Inc. is not a subsidiary, and the Delaware Company has no proprietory interest in any way shape or form, it being a public company and subscribed to by the public.

Producers' Share of Film Rental.

Under the agreement between the Producers and the Delaware Corporation for the distribution of pictures in Australasia, 50%

of the film rental is retained by the United Artists (Australasia) Ltd., and the other 50% goes in its entirety to the individual Producer of each particular picture that is distributed in that territory.

Under the franchise agreement between the United Artists Corporation and its subsidiary, the United Artists (Australasia) Ltd. pays to the Delaware Corporation a sum equivalent to 5% of the played and earned business as consideration for the franchise granted and for supervision of contracts between the Producer and the distributor, for publicity, shipment of prints, financing and general administration, etc.

The Balance Sheet of the Australasia Corporation is for economy consolidated with the Balance Sheet of the Delaware Corporation, but each unit is operated separate and apart from the Delaware Corporation.

We attach herewith statistics of the operation of the Australasia Company for review. In the calculation of these statistics there has been no segregation of the figures between Australia and New Zealand.

Rate of Exchange

The receipts have been converted at the rate of exchange as and when received by Producer.

Share to the Producer

The amounts given as paid to the Producer are the actual amounts paid by the United Artists (Australasia) Ltd.,without

any deductions whatsoever by the Delaware Company.

Cost of Production

The cost of production is based upon the Producers' negative cost divided by the number of prints consumed throughout the world to determine that portion of the negative cost allocated to the Australasia territory by the number of prints used on each production in that territory.

As previously stated, the United Artists Corporation is not a production company; therefore the figures we have compiled are as follows:

(1) We attach herewith Income Statements of the Australasia Company for the year ending June 29, 1929, and for the year ending June 28, 1930, and these will show that from operation, after deduction of taxes paid to the Commonwealth and the respective States in the Australasia territory,that the net operating profit of the Australasia Company for the year ending June 29,1929,was 7.48 %, and for the year ending June 28, 1930, it was 14.13%.

(2) We are attaching herewith the Consolidated Income Statement of the Delaware Corporation, which includes Income and Expense statement of the Australasia Company for the year ending June 29, 1929, which shows a net profit, after all taxes, of 4.03%.

We also attach herewith Consolidated Income Statement and Expenses of the Delaware Corporation for the year ending June 28, 1930,which shows, after deduction of taxes, a net profit of 6.26%.

(3) We are attaching herewith statements showing the Producers' Profit and Loss in Australasia on their individual pictures for the year ending June 29, 1929, and the year ending June 28, 1930, after allocating the cost of production on the print basis,as heretofore mentioned,to the Australasia territory.

We maintain that inasmuch as the United Artists Corporation of Delaware and the Australasia Company have no interest whatsoever in the profit or loss of the pictures they distribute that the Producers' share of the film rentals above mentioned is the contracting price that the distributor is compelled to pay the Producer for the photoplays delivered. Whether the Producer makes a profit or a loss from this 50% is the Producer's business entirely. However for the purpose of statistical information we secured from our Producers their respective negative costs, and we attach herewith a statement consolidating the Producers' accounts (allocated to Australasia on the print basis) with the accounts of the United Artists (Australasia) Ltd.,for the year ending June 29, 1929, and for the year ending June 28, 1930, after eliminating the 5% commission paid to the Delaware Corporation and substituting a portion of the general administrative expenses of the Delaware Corporation's Home Office, New York, based upon the number of prints consumed by the Australasia territory as it bears to the total prints consumed throughout the world.

Advertising Material

There is not included in these statements nor is there charged to the Australasia Company the cost of preparing the designs and plates of all advertising material; neither is there charged any portion for specific exploitation carried on in America for publicizing a picture for the benefit of the Australasia territory.

Manufacturers' Profit

In the case of the Producers' Profit and Loss account by picture, there has been added 15% as Manufacturers' profit, which has been added to the negative cost in the United States, irrespective of the source of income. It will be readily understood that 15% is a conservative figure when taking into consideration the tremendous risk that each Producer takes without guarantees for the return on their investment. The average picture distributed by the United Artists and contributed by its stockholder-Producers costs up to $1,400,000 per negative, the average cost being $750,000.

It has been the policy of the United Artists Corporation to grant to all its subsidiaries the full amount that is contracted by it with the Producer for its distribution allowance, out of which sum the distributing company is to make its profit or loss, and it will be observed by the aforementioned paragraph that the Delaware Corporation has fought with its Producers for

a more liberal allowance for the territory of Australasia, in order that it can show a profit on which to pay its fair share of taxes in the Commonwealth and in the respective States of the Commonwealth and New Zealand. This is also true of every subsidiary unit the United Artists has throughout the world.

Respectfully submitted,
UNITED ARTISTS CORPORATION

Vice-President & Treasurer
Arthur W. Kelly

AWK-vc

D. W. GRIFFITH COLLECTION
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a more liberal allowance for the territory of Australasia, in order that it can show a profit on which to pay its fair share of taxes in the Commonwealth and in the respective States of the Commonwealth and New Zealand. This is also true of every subsidiary unit the United Artists has throughout the world.

New Zealand Taxes

Under date of September 18, 1930, we received a letter from the United Artists (Australasia) Ltd.,setting forth how the new film hire tax would effect our 52-week operation in New Zealand, ending December 28, 1929, being the ending of the fiscal year of the Australasia Company, bearing in mind that this is their interpretation of the Finance Act of 1930:

NEW ZEALAND - 52 WEEKS ENDED 28th DECEMBER 1929

Assuming that all rentals were attained from Foreign Sound Films and new Taxes were in full force for entire year.

				Percentage to Film Rentals
Film Rentals			£22679.6.6	
Less allowable deductions:				
N.Z.Administration Expenses	£5951. 2.4			
Less amount applicable to Access.				
Sales totaling £2396.19.2	586.18.6	5382. 3.10		
Duty on Prints		1195. 5. 3		
12 1/2% of Rentals viz: £22679.6.6		2834.18. 4	9412.7.5	
Film Hire Taxable amount			£13266.19.1	
Film Hire Tax, 25% on £13,266.19.1			3316.14.9	14.63
Income Tax, 2/5 in £ on £2834.18.4, £342.10.10 plus 10% being new surcharge on old rate		34. 5. 1	376.15.11	1.66
Duty on Prints as above			1195. 5. 3	5.27
Total Taxes and Duty payable			£4888.15.11	21.56

Under our contracts with our Producers it is questionable as to whether or not they would be compelled to share in any portion of the new taxes imposed under the Finance Act of 1930 and, assuming that they are not responsible, the United Artists (Australasia) Ltd. would find itself in the following position, assuming that the 1930 operation was equivalent to the 1929 operation as follows:

Film Rentals		£22,679. 6. 6
Producers' Share		11,339.13. 3
Corporation's Share		11,339.13. 3

The following represents the deductions as per the Finance Act of 1930:

Less allowable deductions for New Zealand:

Administration Expense for those items incurred in New Zealand and paid in New Zealand	£5.382. 3.10	
Duty on Prints	1,195. 5. 3	
Film hire tax, 25%	3,316.14.19	
Income Tax at 2/5 in the £	376.15.11	
Total Expenses		£10,270.19.9
Profit		£1,068.14.6

The above profits are determined without giving effect to that portion of the Home Office overhead in Australia, which expense is incurred and expended in Sydney for the total operation in Australia, New Zealand and Tasmania.

On the basis of the ratio of New Zealand's film rentals to the total film rentals collected by the Australasia Company for the year 1929, New Zealand should absorb as part of its expenses £3,367. of the Australasia Home Office overhead.

In addition, New Zealand should absorb the 5% commission on its total film rentals due the Delaware Corporation under agreement between the Delaware Corporation and the Australasia Company. This would make a further charge to the New Zealand territory of £1,133., or a total added expense of £4,500. Deducting the above mentioned profit of £1,068 would show a loss in operation of £3,432.

Respectfully submitted,
UNITED ARTISTS CORPORATION

Vice-President & Treasurer
Arthur W. Kelly

AWK-vc

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

UNITED ARTISTS AUSTRALASIA LTD.

INCOME STATEMENT — YEAR ENDED JUNE 29th, 1929

			RATIO TO F. & E.
INCOME			
Gross Film Rentals	£	121,199.16. 7	100.00%
Less: Producers' share		61,361. 9. 6	
Corporation's share		59,838. 7. 1	
Profit on Sale of Accessories		2,159. 9. 6	
Other Income		890.17. 5	
Gross Income	£	62,888.14. 0	
EXPENSES			
Printing, duties, censorship, etc.	£	3,952.10. 4	
Operating expenses		39,113.15. 6	
Loss on Exchange		903. 1. 7	
Income Tax		2,535.12. 3	
Other expenses		1,199.15. 7	
United Artists Corp. Commissions		6,059.19.10	
Total Expenses	£	53,764.15. 1	
Profit for Period	£	9,123.18.11	7.46%

AC

UNITED ARTISTS - AUSTRALASIA - LTD.

INCOME STATEMENT - YEAR ENDED - JUNE 28, 1930

			RATIO TO F.& H.
INCOME			
Gross Film Rentals	£	163,771.13.5	100.00%
Less Producers' Share		81,982. 2.5	
Corporation's Share		81,789.11.0	
Profit on Sale of Accessories		2,225.17.4	
Other Income		122. 6.8	
GROSS INCOME	£	84,137.15.0	
EXPENSES			
Printing, Duties, Censorship, etc.	£	6,530. 6.9	
Operating Expenses		39,228. 6.7	
Loss on Exchange		1,030.17.3	
Income Tax		4,292.11.4	
Other Expenses		1,725.18.9	
United Artists Corp. Commissions		8,188.11.8	
TOTAL EXPENSES	£	60,996.12.4	
Profit For Period	£	23,141. 2.8	14.13

UNITED ARTISTS CORPORATION
AND
SUBSIDIARIES AND BRANCHES

CONSOLIDATED INCOME STATEMENT YEAR ENDED JUNE 29, 1929.

		RATIO TO P. & E.
INCOME		
Gross Film Rentals	$ 19,613,409.65	100.00%
Less Producers' share	13,161,738.70	
Corporation's share	6,451,670.95	
Profit on Sale of Accessories	254,405.38	
Commissions from sale of Foreign Rights	6,422.66	
Other Income	52,932.75	
Gross Income	$ 6,745,521.74	
EXPENSES		
Printing, Duties, Censorship, Etc.	341,015.71	
Exchanges Operating Expenses	3,467,603.75	
Home Office Expenses	1,495,060.66	
Loss on Exchange	2,903.40	
Income Tax	304,172.47	
Other Expenses	344,407.25	
Total Expenses	$ 5,955,163.24	
PROFIT FOR PERIOD	$ 790,358.50	4.03

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UNITED ARTISTS CORPORATION
AND
SUBSIDIARIES AND BRANCHES

CONSOLIDATED INCOME STATEMENT YEAR ENDED JUNE 26 1930

		RATIO TO P A F
INCOME		
Gross Film Rentals	$ 18,400,693.97	100.00%
Less Producers' Share	12,475,875.80	
Corporation's Share	5,924,818.17	
Profit on Sale of Accessories	200,086.37	
Commissions from Sale of Foreign Rights	17,500.00	
Other Income	142,579.24	
Gross Income	$ 6,284,984.58	
EXPENSES		
Printing, Duties, Censorship, Etc.	$ 279,406.81	
Exchanges Operating Expenses	3,109,139.83	
Home Office Expenses	1,338,535.75	
Loss on Exchange	21,284.63	
Income, Tax	139,752.03	
Other Expenses	228,649.30	
Allowances to Exhibitors	17,005.00	
Total Expenses	$ 5,133,773.55	
PROFIT FOR PERIOD	$ 1,151,211.03	6.26

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

INCOME STATEMENT OF UNITED ARTISTS AUSTRALASIA LTD.
CONSOLIDATED WITH PRODUCERS' PROFIT AND LOSS FIGURES
AFTER ELIMINATING COMMISSIONS TO UNITED ARTISTS CORPORATION
AND SUBSTITUTING NEW YORK OVERHEAD
FOR THE YEAR ENDED JUNE 28, 1930.

	UNITED ARTISTS AUSTRALASIA LTD.	PRODUCERS' PROFIT & LOSS FIGURES	NEW YORK OVERHEAD APPLIED TO AUSTRALIA	T O T A L	RATIO TO P. A. E.
INCOME					
Played and Earned	£ 163,771.13.5			£163,771.13.5	100.00%
Producers' Share	81,982. 2.5	£1,982. 2.5		-0-	
Corporation's Share	£1,789.11.0	£1,982. 2.5		163,771.13.5	
Accessory Sales Profit	2,225.17.4			2,225.17.4	
Other Income	122. 6.8			122. 6.8	
Gross Income	£ £4,137.15.0	£81,982. 2.5		£166,119.17.5	
EXPENSES					
Prints,Duty,Censor,Etc.	6,530. 6.9	15,605. 9.1		22,135.15.10	
Exchang e Operating	19,607.10.5			19,607.10. 5	
Home Office Operating	19,620.16.2		11,268. 7. 2	30,889. 3. 4	
Other Expenses	1,725.18.9			1,725.18. 9	
Loss on Exchanges	1,030.17.3			1,030.17. 3	
U.A.C.Commissions	8,188.11.8		8,188.11. 8	-0-	
Income Tax	4,292.11.4			4,292.11. 4	
Negative Cost		60,152. 7.2		60,152. 7. 2	
Total Expenses	£ 60,996.12.4	£75,757.16.3	£ 3,079.15. 6	£139,834. 4. 1	
PROFIT FOR PERIOD	£ 23,141. 2.8	£ 6,224. 6.2	£ 3,079.15. 6	£ 26,285.13. 4	16.05%

C G.

[illegible] STATEMENT OF UNITED ARTISTS AUSTRALASIA LTD.
CONSOLIDATED NEWS PICTURES' PROFIT AND LOSS ACCOUNT
AFTER RECEIVING CREDIT FOR INCOME TAX
AND CONSTITUTING NEW YORK OVERHEAD
FOR THE YEAR ENDED JUNE 30,1939

	UNITED ARTISTS AUSTRALASIA LTD.	PICTURES' PROFIT & LOSS ACCOUNT	NEW YORK OVERHEAD APPLIED TO AUSTRALASIA	TOTAL	RATIO TO [illegible]
INCOME					
Played out Rented Producers' Share	£ 103,109.16. 7	61,361. 9. 6		£ 103,109.16. 7	100.00%
Corporation's Share, Accessory Sales Profit & Other Income	[illegible]	[illegible]		[illegible]	
Gross Income	£ [illegible]	£ [illegible]		£ [illegible]	
EXPENSES					
Print, Duty, Censor, etc.	£ 3,051.10. 5	£ 10,096.13. 3		£ [illegible]	
Exchange Operating	[illegible]			[illegible]	
Home Office Operating	[illegible]		6,971.15.11	[illegible]	
Other Expenses	[illegible]			[illegible]	
Loss on Exchange	[illegible]		6,059.19.10	[illegible]	
U.A.A.Co. Commissions	[illegible]			[illegible]	
Income Tax	[illegible]			[illegible]	
Negative Cost		26,926.30.10		[illegible]	
Total Expenses	£ [illegible]	£ [illegible]	£ [illegible]	£ [illegible]	
Profit for Period	£ [illegible]	£ [illegible]	£ 2,931.16. 1	£ [illegible]	[illegible]
Previous Adjustment Remission of New South Wales Tax applicable to prior years charged against Producers prior to June 30,1938 and cancelled and credited to Producers during year ending June 30,1939.		£ 10,981. 5.11			
		£ 25,659.11. 4			

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA

IN AND FOR THE COUNTY OF LOS ANGELES

D. W. GRIFFITH, INC., a corporation,

Plaintiff,

-against-

No. 208506.

B. & K. CIRCUIT, INC., a corporation, et al.,

Defendants.

DEPOSITION OF ALBERT D. GREY, A WITNESS PRODUCED ON BEHALF OF PLAINTIFF, BEFORE SYDNEY FRANK BASH, A NOTARY PUBLIC WITHIN AND FOR THE COUNTY OF NEW YORK, STATE OF NEW YORK, UPON DIRECT AND CROSS-INTERROGATORIES ANNEXED TO A COMMISSION.

ALBERT D. GREY, the said witness, being first sworn to tell the truth, the whole truth and nothing but the truth, testified as follows:

My answer to the first Interrogatory is Albert Griffith Grey; my residence is 137 West 47th Street, New York City; I am vice-president and general manager of D. W. Griffith, Inc.

My answer to the Second Interrogatory is I was vice-president and general manager of D. W. Griffith, Inc.

My answer to the Third Interrogatory is yes.

My answer to the Fourth Interrogatory is I was vice-president.

My answer to the Fifth Interrogatory is yes.

My answer to the Sixth Interrogatory is yes.

My answer to the Seventh Interrogatory is yes.

My answer to the Eighth Interrogatory is Mr.

Johnsen came to me and negotiated for the showing of "American" at the Forum Theatre, Los Angeles, which negotiations resulted in the making of the contract Exhibit A.

My answer to the Ninth Interrogatory is I did sign the original contract of which Exhibit A is a copy.

My answer to the Tenth Interrogatory is he did.

My answer to the Eleventh Interrogatory is it is, with the exception that there seems to be a typographical error in my name. It should read Albert L. Grey instead of Albert D. Grey.

My answer to the Twelfth Interrogatory is yes.

My answer to the Thirteenth Interrogatory is after seeing the preview of run, he expressed extreme satisfaction therewith and stated that he was very desirous of obtaining the right to exhibit the same in the Forum Theatre at Los Angeles for and on behalf of B. & H. Circuit, Inc.

My answer to the Fourteenth Interrogatory is when Mr. Johnsen approached me with reference to said picture he stated to me that he was general manager of the B. & H. Circuit, Inc. and that he was an officer thereof. When we finally got negotiations under way, I inquired as to his authority and he stated to me that he had full authority to execute the contract marked "Exhibit A". I don't remember now just what particular office he stated he then held in the corporation but I remember distinctly that I investigated his representations and found out that what he stated as to the nature of his office in the corporation was correct and that he had full authority to negotiate and sign the agreement "Exhibit A"

My answer to the Fifteenth Interrogatory is the

total gross receipts received by B. & H. Circuit, Inc. for the showing of the motion picture film entitled "America" at the Forum Theatre, in Los Angeles, California, for the period commencing May 26th, 1924 and ending the 19th day of July, 1924, is Seventy-six Thousand Three Hundred Thirty-seven 69/100 ($76,337.69)Dollars.

My answer to the Sixteenth Interrogatory is the net receipts received by D. W. Griffith, Inc. from B. & H. Circuit, Inc. for said showing, amounts to Seven Thousand Six Hundred Eighty 51/100 ($7,680.51)Dollars.

My answer to the Seventeenth Interrogatory is yes.

My answer to the Eighteenth Interrogatory is Mr. Kane was employed as our representative to look after our financial interests, and to assist in the exploitation work in connection with this picture.

My answer to the Nineteenth Interrogatory is I had no such conversation with any officer, agent or employee of the B. & H. Circuit, Inc.

My answer to the Twentieth Interrogatory is in view of my previous answer I will again state that I had no such conversation.

My answer to the First Cross Interrogatory is Mr. Johnson saw a preview of the motion picture film "America" prior to his signing of the contract, of which "Exhibit A" is a copy, at the 44th Street Theatre, New York City.

My answer to the Second Cross Interrogatory is I do not know positively but if any change, cut or alteration was made it was due to censorship requirements and did not affect the picture in any substantial respect. Any change, cut or alteration, if made, was only in reference to minor details.

My answer to the Third Cross Interrogatory is the same as to the Second Cross Interrogatory.

My answer to the Fourth Cross Interrogatory is the same as to the Second Cross Interrogatory.

My answer to the Fifth Cross Interrogatory is the same as to the Second Cross Interrogatory.

My answer to the Sixth Cross Interrogatory is it opened February 21, 1924 and closed June 15, 1924.

My answer to the Seventh Cross Interrogatory is the film "America" ran in Boston eight weeks and three days, Philadelphia nine weeks, Baltimore four weeks, Washington four weeks, Chicago six weeks, Pittsburgh five weeks, Oklahoma City one week, Los Angeles nine weeks and three days.

My answer to the Eighth Cross Interrogatory is that the gross receipts of the film "America" in each of the following cities were in New York City $154,617.65, Boston $71,860.96, Philadelphia $62,855.96, Baltimore $28,875.85, Washington $42,104.58, Chicago $62,072.73, Pittsburgh $39,946.97, Oklahoma City $4,092.85, Los Angeles $76,557.69.

My answer to the Ninth Cross Interrogatory is yes.

My answer to the Tenth Cross Interrogatory is all this information is in the possession of Loyd Wright. I also refer you to the supplemental agreement between plaintiff and defendant dated June 7th, 1924.

My answer to the Eleventh Cross Interrogatory is I believe it did.

My answer to the Twelfth Cross Interrogatory is I believe it was in writing as well as oral. If oral, it was made by Mr. Kane and Mr. Wright.

My answer to the Thirteenth Cross Interrogatory is it is my belief that at the request of the D. & H. Circuit, Inc., D. W. Griffith, Inc. acquiesced in the change in the

scale of the admission price.

My answer to the Fourteenth Cross Interrogatory is if D. W. Griffith, Inc. acquiesced in the change, then certainly N. A. D. Circuit, Inc. requested and authorized the change.

My answer to the Fifteenth Cross Interrogatory is if such a change was acquiesced in by D. W. Griffith, Inc. it was done in writing.

My answer to the Sixteenth Cross Interrogatory is if by a musical scale is meant a musical score, D. W. Griffith, Inc. furnished the same.

My answer to the Seventeenth Cross Interrogatory is the score was made by a man whose name I believe is Mr. Sodero, and the general nature of the score was in keeping with the picture and synchronized with the action.

My answer to the Eighteenth Cross Interrogatory is yes.

My answer to the Nineteenth Cross Interrogatory is it is impossible for me at this time to remember the nature and quantity of the stills, enlargements and press books. I do remember, however, that we gave the necessary frames, stills, enlargements and press books, which in everybodys judgment was ample. There were no further demands made by the N. A. D. Circuit, Inc. for any additional frames, stills, enlargements and press books, that they were not supplied with.

My answer to the Twentieth Cross Interrogatory is no.

My answer to the Twenty-first Cross Interrogatory is I was not present.

My answer to the Twenty-Second Cross Interrogatory is I had no conversation,as I was not present during the run

of "Amerika".

My answer to the Twenty-Third Cross Interrogatory is I do not remember where he was at the time of the showing of "Amerika", at the Forum Theatre.

My answer to the Twenty-fourth Cross Interrogatory is that I do not recall where he was.

My answer to the Twenty-Fifth Cross Interrogatory is he was then in New York.

My answer to the Twenty-Sixth Cross Interrogatory is I do not recall notifying Johnson or any other representative of the U. A. M. Circuit, Inc. that he was not in New York or in the United States at the time the contract was executed.

My answer to the Twenty-Seventh Cross Interrogatory is it is my recollection that Mr. Griffith went to Italy after the execution of the contract.

My answer to the Twenty-Eighth Cross Interrogatory is I do not recall.

My answer to the Twenty-Ninth Cross Interrogatory is not answered in view of the answer to the Twenty-Eighth Cross Interrogatory.

D. Griffith Guy

SUBSCRIBED AND SWORN TO before me
this 12th day of January, 1931.

Lydia F. Bach

Notary Public, Bronx County
Bronx Co. Clks. No. 150, Reg. No. 3270
Certificate filed in New York Co.
No. Clks. No 48[illegible], Reg. No 2B396
Commission Expires March 30, 1932

STATE OF NEW YORK
COUNTY OF NEW YORK ss:

I, STEVEN FRANK BASH, a Notary Public within and for the County and State aforesaid, do hereby certify that Albert L. Grey, the witness, whose signature is affixed to the foregoing deposition was, prior to the commencement of his examination, by me duly sworn to testify the truth, the whole truth and nothing but the truth; that the said deposition was taken down by me in shorthand and reduced to typewriting by me; that when so transcribed, all of the said Answers were read by the said witness and the said deposition was signed by the said witness in my presence.

In Witness whereof, I have hereunto set my hand and affixed my seal this 15th day of January, 1931.

Steven F Bash

Notary Public in and for said County and State.

Notary Public, Bronx County
Bronx Co. Clks. No. 159, Reg. No. 3270
Certificate filed in New York Co.
N.Y.Co. Clks. No. 482, Reg. No 20396
Commission Expires March 30, 1932

MAGNAMED

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

HOTEL ELYSÉE
60 EAST 54TH STREET
NEW YORK CITY
Max C. Moering - - Resident Manager
TELEPHONE PLAZA 1066
CABLE ADDRESS
ELLESDAY, NEW YORK

(1931)

January 16.

Dear D. W.

John and I are back in New York, settled for the winter after many wanderings, and I hear that you are here, so hasten to send this tardy congratulations on the most beautiful, superb and touching Lincoln picture. I cannot begin to tell you how both John and I were thrilled when we saw it — and recognized that divine "Griffith essence" translated into a new form. It is lovely and poignant beyond words — and what a masterpiece of sustained interest in something which had no story and

HOTEL ELYSÉE
60 EAST 54TH STREET
NEW YORK CITY
Max A. Hoering — Resident Manager
TELEPHONE PLAZA 1066

CABLE ADDRESS
ELLESBAY, NEW YORK

no plot.

We took a Hungarian to see it who thought that Lincoln was an automobile — and his rapt attention was a test.

John and I should love to see you some time. Could you ever be seen?

With a thousand more congratulations from one of your devoted children,

Affectionately,
Anita Loos.

P.S. Are you looking for material? I know an old forgotten novel which has a wonderful "D. W. plot — and belongs to nobody.

New York City
January 17 1931

Dear Mr D W Griffith

I am sorry you are sick. I am writing this to tell you I hope the New Year Holds fresh success for you and great events and miracles.

Abraham Lincoln is an inspiration and glorious achievement. I saw The Birth of a Nation a week or so ago too. This

picture has not yet been surpassed for sheer marvel.

May I come by to see you one evening?

Wishing you .....

..... Happiness,

I am

With sincerity

Natalie Hughes

458 West 123

Studio 41 - Columbia University

RUTH BRYAN OWEN
4TH DISTRICT, FLORIDA

HOUSE OF REPRESENTATIVES
WASHINGTON

Jan. 20th 1931

Dear Mr. Griffith:

I was so sorry not to be able to see you when I was in New York yesterday.

I wanted to Thank you for the much appreciated card of greeting at Christmas and I wanted to ask you to have a look at my twenty-first year

news-reel bit with Fritz Leiber recently and the Fox people got me a print of this. Altho this was impromptu it shows both how he looks and sounds on the screen. I'd be so glad to send this to you. Would it be asking too much to suggest that you see this short talkie of him or may I

old actor son who wants to get started in the talkies and who - I believe can deliver the goods. This is not maternal optimism. I had my reservations when he wanted to go on the stage, but when I saw his work this winter in the Fifty-Shakespeare Company I saw that he has a real ability.

He played a short

living or send the boy himself when you are feeling up to seeing people?

It would be a very great personal favor to me if you would let us know how to get him the chance to test out for this field.

Judy Leiber's season closed last week and John is now among

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RUTH BRYAN OWEN
4TH DISTRICT, FLORIDA

HOUSE OF REPRESENTATIVES
WASHINGTON

the unemployed. His name is:

John Bryan
16 W. 88th St.
N.Y.

and I am here in Congress ready to come over to N.Y. to introduce my son to you. With kindest remembrances. Sincerely yours.
Ruth Bryan Owen.

WESTERN UNION

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Los Angeles, California,
January 22nd, 1921.

178

A. H. T. Bernhof,
150 W. 48nd St.,
New York, N. Y.

In my opinion entirely agreeable for Willard return here STOP Sending night letter rather than air mail because storms have planes down and I thought from tenor your wire you wished my opinion immediately STOP I feel confident there is no reason why he should not return STOP Best regards.

Loyd Wright.

Charge to Loyd Wright,
1155 Board of Trade Bldg.

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS

Mr. D. W. Griffith
Astor Hotel
Broadway & 45th St.
New York
N. Y.

"Personal"

Tuesday

Dear Mr. Griffith I hope you are well? I received your pending check in a letter from Dr. Lewis I am desperate. There is a state law in Colo. that a tuberculer person must go to a sanitarium or they lose you to the desert. Have a doctor that works for a clinic & he can arrange to send me from going to a sanitarium if he will give me rest at home. And two would some money. I have been in bed about two months. I borrowed a little money to eat on, but that is nearly gone & the landlord is after me for some money. Harold paid rent for two months. When you are down & out no one wants to know you. Not a word came near me over the Holidays. I am so dependent on Harold & all but can't blame him. Would end it all but can't leave my mother alone & with nothing. I am sick. I happened to either one of us I don't know what would have to be buried by the city. I wonder if this life holds anything for me. I hate to have to trouble you, but if you could help me out I would be more grateful. I know you have your own troubles & a lot to worry about, but you are the only one in the world I have to turn to. Hope you are enjoying good health, and that things will turn out just as you

want them too. I do hope you will be in a position to give me a little help. I am so worried. Remember me to Willard - love Irma

D. W. GRIFFITH COLLECTION
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January 27, 1931.

D. W. Griffith
Rivoli Theatre
New York City

THE WARM HUMAN QUALITIES THAT MADE ABRAHAM LINCOLN ONE OF OUR MOST REPRESENTATIVE AMERICANS ARE EFFECTIVELY AND DRAMATICALLY PORTRAYED IN YOUR PICTURE OF THE LIFE OF THE [illegible]T EMANCIPATOR. I AM PLEASED THAT IT HAS BEEN OFFICIALLY AD[illegible]GED ONE OF THE BEST PICTURES OF THE YEAR AND I AM MIGHTY GLAD TO LEARN THAT YOU ARE NOW PLACING IT IN CIRCULATION IN THE REGULAR MOTION PICTURE THEATRES AT ADMISSION PRICES WITHIN THE REACH OF ALL. PLEASE ACCEPT MY CONGRATULATIONS FOR YOUR ACHIEVEMENT AND MY PERSONAL GOOD WISHES

ALFRED E. SMITH

Jan. 28, 1931

Dear Mr. Griffith,

Since I mailed the
inclosed letter to you, Virginia
and I have broken off
for good. I am now free to
go and do as I please.

There is no way for
me to satisfy my ambition
here in Los Angeles. People

here just mill around until they wear ruts for themselves
then die in them. I'm not going to waste my life in a rut.
I want to go places and accomplish things.

I can raise just about enough to get to New York
by boat; so if you can get me to work, wire, and
I'll leave on the next boat.

Please help me get away from this sleepy "Land of
air castles". I'll be waiting expectantly for your answer.

Sincerely - Your son Bobby

At a Special meeting of the Board of Directors of D.W.GRIFFITH INCORPORATED held at Room 508 Hotel Astor, Broadway at 44th St., Boro of Manhattan, City of New York on the 29th day of January, 1931 at 5 o'clock p.m.

PRESENT: DAVID W. GRIFFITH, President
A. GRIFFITH GREY, Vice-President
RAYMOND A. KLUNE, Treasurer
ALBERT H.T.BANZHAF, Secretary
WILLARD GRIFFITH by invitation

constituting a majority of the Board of Directors.

The President called the meeting to order and the Secretary presented a Waiver of Notice of special meeting of the board of directors signed by all the members of the board.

Reading of the minutes of the previous meeting of the Board of Directors was, upon motion duly made, seconded and carried, waived.

Mr. Klune stated that Gerritt J. Lloyd had resigned as director of this Corporation and that he, said Klune, would present said Lloyd's resignation to be annexed to the minutes.

Upon motion duly made, seconded and carried Gerritt J. Lloyd's resignation as director of this corporation was duly accepted.

Upon motion duly made, seconded and carried Willard Griffith was duly elected a director to fill the vacancy caused by the resignation of said Lloyd, to act as such director for the ensuing year or until his successor be duly chosen and qualified.

A. Griffith Grey, also known as Albert L. Grey, Vice President and Director of this Company presented his resignation

MUSEUM OF MODERN ART FILM LIBRARY

as Vice President and Director of this Corporation to take effect upon the acceptance thereof by the board.

Upon motion duly made, seconded and carried, the resignation of A.Griffith Grey, also known as Albert L. Grey, as Vice-President and director of D.W.Griffith, Inc. was duly accepted.

Upon motion duly made, seconded and carried Mr. Raymond A. Kluno was duly elected Vice-President of the Corporation to fill the vacancy caused by said A. Griffith Grey's resignation as Vice President, for the ensuing year or until his successor be duly chosen and qualified.

Mr. Kluno presented a financial statement of D. W. Griffith Incorporated as of December 31st 1930.

Upon motion duly made, seconded and carried said financial statement was accepted and ordered on file with the records of the Corporation.

Mr. Kluno reported that Mr. A. Griffith Grey, also known as Albert L. Grey, was indebted to the Corporation in the sum of $ for which amount Mr. Grey had given a letter to him,Kluno, acknowledging said indebtedness to the Corporation.

Mr. David W. Griffith thereupon stated that he authorized the Corporation to pay to A. Griffith Grey the sum of $100. per week, same to be charged to Mr. Griffith's loan account, until written notice signed by Mr. David W. Griffith to the contrary is received.

Upon motion duly made, seconded and carried, Mr. Robert C. Richter was duly elected director of the Corporation to fill the vacancy caused by the resignation of A. Griffith Grey, also known as Albert L. Grey as a director for the ensuing year or until such time as his successor be duly chosen and qualified.

There being no further business to come before the meeting the same was adjourned.

_____

Secretary.

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1/29/31

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To the Board of Directors of the

D. W. G. CORPORATION

Gentlemen:

I hereby tender my resignation as Vice-President and a director of your corporation, the same to take effect upon acceptance thereof by your Board.

Dated, N. Y.,

Albert L. Griffith

January 20, 1922.

Mr. Joseph Moskowitz,
Art Cinema Corporation,
729 Seventh Avenue,
New York, N. Y.

Dear Mr. Moskowitz,

You and I have been for some time past discussing our difference of opinion relative to the manner in which Overhead has been charged to Mr. Griffith's pictures.

The last time that such discussion was held you mentioned that the aggregate earnings on the Griffith pictures were still so far from the point where either a division of earnings based upon your contention, or upon our contention, would be made, that it was, in a measure, useless to engage in or prolong a discussion of this question at the present time, and you suggested, in view of this condition, that we wait until such time as the earnings were sufficient to make further discussion worth while.

I believe your suggestion is a good one and for the purpose of our own records, I am writing this letter to you in order to confirm my understanding thereof.

Yours very truly,

TREASURER.

D. W. GRIFFITH, INC.

RAK/GG

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. A. H. T. Beanhef

From R. A. Kluge.

Date Jan. 29, 1921.

Time

Reply to

Dear Mr. Beanhef,

I am sending you herewith for your information and files, copy of a letter which I have to-day written to Mr. Joseph Moskowitz, relative to the Overhead on Mr. Griffith's pictures.

Raymond A. Kluge

Please make all replies on back of this memorandum.

Charles E. Meighan
Henry Neumeister
Charles A. Meighan, Jr.
Lester C. Meighan, Jr.
Arthur J. Meighan

Meighan & Neumeister
Counselors at Law

Offices at
100 Broadway, N.W.
Minneapolis
and
Lewiston

Cable Address
"Meneo New York"

New York, January 31, 1921.

Re: The First National Bank & Trust Company
of Minneapolis vs. Minneapolis Motor Comm. Co. et al.

TO ALL PERSONS INTERESTED IN THE ABOVE ACTION:

Dear Madam or Sir:

Inquiries having been made as to the progress in the above matter, we beg to say that judgment has not yet been entered.

One of the embarrassments of the situation is that we have not been able to get a conclusive answer from Washington as to the question of Federal tax on the fund. There are also some defendants who have been away, and who we have not yet been able to serve.

It will be several weeks yet before the fund is ready to distribute, and all are advised that they will have due notice of that event.

Faithfully yours,

MEIGHAN & NEUMEISTER

"IN THE HEART OF NEW YORK"

Hotel Chesterfield

JUST OFF BROADWAY
130 WEST 49TH STREET
New York

January 31st 1931

Dear Mr. Griffith —

I hope you will pardon my boldness in writing you but I would like an appointment with you for a few minutes at your convenience. I know how very busy you are but would appreciate it very much if you could arrange to see me.

I will state here what I wish to see you about —

"IN THE HEART OF NEW YORK"

Hotel Chesterfield

JUST OFF BROADWAY
130 WEST 49TH STREET
New York

I had a letter from Mrs Harrison in California telling me how very ill Irma is and that she can't live long as she has paresis of the brain, anemia, and galloping consumption - Mrs Harrison has collapsed from nursing her and as they have not one to take care of them they want me to come out and nurse them - Knowing the friend she has always been to you

"IN THE HEART OF NEW YORK"

Hotel Chesterfield

JUST OFF BROADWAY
130 WEST 49TH STREET
New York

as he known them
for years. I'm turning to
you to ask you to help
me get out there -
I am indebted to Mrs
Harrison for she came
here from California to
help me nurse my husband
before he died two years
ago and she nearly couldn't
afford to either &
I am without funds at
the present for my bank
the Chelsea Exchange is closed
as you know temporarily -

"IN THE HEART OF NEW YORK"

Hotel Chesterfield

JUST OFF BROADWAY
130 WEST 49TH STREET
New York

If I could borrow for six months with interest, three hundred dollars, I could leave at once and go to them -
I would sign a note or give a note of mortgage on my mink coat - I trust that I could invest the money but cant get hold of cent of whats mine -
Please dont misunderstand this letter but I have heard Irma talk of

"IN THE HEART OF NEW YORK"

Hotel Chesterfield

JUST OFF BROADWAY
130 WEST 49TH STREET
New York

you so much 2
really feel 2 know you
Are so very distressed over
their sad condition -
Can you think of anyway
2 can get the money to
get to them? -
Kindly let me hear from
you & To when 2 may
see you -

Thanking you -

Sincerely -

(Mrs) Gladys Akin

Room 255 -
Above Hotel -

(mid. Feb 1910) Monday.

Dear Mr. Giffin

Was agreeably surprised this afternoon when I opened the mail sack. Didn't know how to thank you. I appreciate it to do it in writing. See that I know it, there is only one person in the world since you. Never will be another.

Do you intend to come back here? Would give most anything if I could see you. Really miss you a lot. Never thought I would miss you so much. Oh! what I would give to be in

I hope not.

There is nothing more I can say to you. My heart is a little heavy. I want to thank you a million times for being so sweet to me. Please come back here, if just for a trip. I am really homesick for you. If you can, the first chance I get I am coming there to see you.

Hope all your business deals turn out the way you want. There is no one in the world that deserves more success than you, and I mean that from the bottom of my heart.

Always -

Irma.

Dear Mr. Wilson,

I am writing with the hope that you will be able to help me with my problem. I have been a patient of Dr. Smith for several years. He has been a good doctor, but he is now retiring and I am looking for a new doctor. I have been to see Dr. Jones, but I am not sure if he is the right doctor for me. I am looking for a doctor who is kind, patient, and knowledgeable. I am also looking for a doctor who is close to my home. I am currently living in the city of Springfield, and I am looking for a doctor who is also in the city. I am also looking for a doctor who is available for appointments on weekends. I am currently working full-time, and I am not able to take time off during the week. I am also looking for a doctor who is willing to work with my insurance

Mr. Griffith wish you were with us
returning Xmas Day? Wish I knew. I
would be so happy if I could
just have a long talk with you
This place is terribly lonely.
All I can do is hope for your return
Wish you all the luck in the
world all that everything Turn out
just the way you wish
as ever -
Gina -

6370 Franklyn ave -
Hollywood -

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D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Monday
(11/31)

Dear Mr. Griffith - When I truly upset
when informed you had received that
letter. Such underhand anger! I guess
that much nerve. She must be crazy
to do a thing like that. She and Sam
Rudolph died in the rest office to me in
N.Y. when I was working for you &
used to talk about all the wonderful
things you had done for different people.
What I had worked for you. How proud
you were to have Carl Pitts when
he passed away. Well after I had told
anyone that was a fact & you could
certainly turn to you in old days of need
and always said you were one in a
million, but I'll see any part. After
time I was working for you I really
didn't know you knew as much about
as you have proved yourself to be!
Such underhand low talking that I don't
to write you. She + my mother died
know I have since seen you since
I finished working for you. I lived with
my mother until she died & I had her
how sick I was & how terrible

conditions were. I suppose because my
mother thought were too Rundown
before he died, she wanted to do some
thing for us. Darn me never about
it, would want you to double on
one dime in me for anything in the
world. Hope it is all exactly for you
now and that you feel better knowing
that I was unaware of anything.
You never have to worry about me
giving you any worry. God help any
one else but this is Between
you & I and that better for me
on a copy of it.

I received the wire Monday afternoon
and want to thank you a Thousand
times. Did know that would have
become of me if you hadn't come to the
rescue. I hope some day I will be in
position to do some thing for you, and
prove to you just how grateful I
am. Wonder did anyone what is in it
my head. I started to wire you when I
received the order Monday, but on second
thought decided not too, as every person
counts as much with me.

Don't you worry about my going away.
I will be all right, staying home. I can
just pay my rent but ride & Thank I will

D. W. GRIFFITH COLLECTION
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to pretty, with all the other appliances
I bring today some where. Summer
will soon be here, that will keep a bit.
Have to continue taking serum for
quite a while, and taking arsenic
+ iron after meals. Been feeling my
strength Each week a bit better. Thought
I would weigh myself enough strength
to own weeks again, after being in
bed for six weeks. Have gained a little
weight now both better. Have one doctor
only twice a week now. Trying to cut
down expenses.
You said you may be out here soon. I
hope so. Would like to see you and
so lonely - love. If I could just talk
to you I feel much better.
I write this letter Monday evening, but have
been unable to mail it for it has
never stopped raining. Terrible weather
Wouldn't trust anyone to mail it for me
Did want anyone to know. That is
what hurt me when I found all
you had received that letter. Because
I've always been so candid.
I want to thank you again for
being so wonderful to me. Thanks
for the wire I received Monday. Feel Weak
to write to me. Love to you both
Love. Irma.

I would please give this to
Mr. Griffith - Understand him to say I
should answer my letter to you.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Monday.

Dear Mrs Griffith.

You will never know what a help and joy you were to me when I received your wire. And how you have blessed my name. And how I have been praying for it. I was there by noon Saturday. I walked in the door and the first sight I saw was my mother sitting in a chair. She had been sick for two days. My mother got sick two days after I left. She had been sick for two days while I was in bed. But praise the Lord she is getting better. Don't worry. Conditions are terrible. Don't know what is to become of us. It is something awful. It is worse than ever, if such a thing is possible. But I am trusting God to see us through. I am so thankful that I have work to do.

The doctor that is treating me has been wonderful. He rescued me from being sent to the desert. There is a law out here that within thirty days you must either go to sanitarium or take serum. They can't put you in the house, or they force you to the desert. Mother and three brothers. The doctor stuck by me, even though I have nothing. I can't give him any money, but he continues to give me attention. I am so tired of

weather being stuffy into my arms looks like a large fight. Needs had six blood transfusions. Doctors say he can cure me. I suppose I am lucky that I have fleeting consumption because that can be cured also have what he calls anemia. The brain. Was so run down that I had a nervous breakdown. Until I find that there is nothing wrong with me. I get so disgusted with myself Bad enough to be poor + work to death all the time without being sick. No one wants you when you are in poor health. I went out yesterday for the first time. Feel better, but terribly weak must go to the doctors to-morrow so he can give me a thorough examination. Will let you know when he thinks I will be on the road to recovery.

One thing is certain that when I do get well, and get half a chance to meet people worth while I am going to try + find some one with money. I am so tired of being poor and worried about how

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

to live from one month to the other.
Remember I write & tell you I might
settle down & get married to a fine
man, I was glad to get married &
he turned out to be a rat. Would
to live to-gether. I am going to
do that I may as well be honest
me with money. (True girl is
getting some wealth) I am glad
dear you say that. I just I must go.
week, and then by & by find some em-
ployment there. Some day I
may be in a position to help you
yet.
You certainly have been wonderful
to me. Don't know what I would do
with out you. I hope & pray some
day I will be in a position to
repay you for all you have done
for me. There is a god in heaven
but you are my god on earth.
Do write Willard would write
and tell me all the news. I figure
you must have been away when
you received my misfortune, because
I didn't hear from you I do hope
conditions are improving for you.
God knows you are deserving

every thing that is good. I pray for you every night.

Take good care of yourself. I hope & pray you will have every thing that you want. I want to thank you again for saving my life. I am so grateful & thankful to you. may every thing that is good in the world be yours Love. Irma.

and I'd like to write to me. I am so lonely & blue.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Edgewater Point

"One mile of shore front on Long Island Sound"

EXCLUSIVE, HIGHLY RESTRICTED WATERFRONT DEVELOPMENT
1501 Broadway, New York City

PHONE
MANSFIELD 1100
PENNSYLVANIA 7400

DEVELOPMENT BY
EDGEWATER POINT, INC.
MANARONECK, N. Y.

February 5, 1951

Mr. A. H. T. Banshaf,
150 West 42nd Street,
New York City.

Dear Mr. Banshaf:

In pursuance of our telephone conversation regarding the payment of interest by Edgewater Point, Inc. on the Griffith mortgage which is due February 4, 1951, I am enclosing herewith check of Edgewater Point, Inc to the order of D. W. Griffith, Inc. for $5,285.50 and note of Edgewater Point to the order of D. W. Griffith, Inc. for $4,000, dated February 4, 1951, and payable one month after date at the Federation Bank & Trust Co.

The balance due on the mortgage at August 4, 1950 was $242,850 and, as I figure it, the interest on that amount for the six months ending February 4, 1951 is $7,285.50.

I wish to thank you sincerely for your consideration and courtesy in the matter.

Yours very truly,

Chas. O. Catlin

CWC:HK

(mid. 4th year)

Saturday 11th

Dear Mr. Griffin -

Received
telegram and must say was
very happy to have been written
when I received your card. I
was very glad to hear from
Daisy, because I've been so
busy I did not get to write when
I had that way you have
forgotten me without
my writing you with news.
I am enclosing a clipping from
Sweetly Parents column. Have
been wondering if it's true. Has

[illegible] with [illegible]

If this Epistle [illegible] would be [illegible] would be [illegible] [illegible] [illegible]

[illegible] I [illegible] with [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

450 West 23rd Street

New York Feb 15 1921

Mrs. Harold W. Griffith

To Dr Rhea Willit Hays Dr

For professional services rendered
Oct. 20, 24, 1920

$ 25.00

Received Payment

EPOCH PRODUCING CORPORATION

480 LEXINGTON AVENUE

NEW YORK CITY

February
17th
1931

Mr. D. W. Griffith
Hotel Astor
44th Street and Broadway
New York City

Sir:-

Please take notice that at eleven o'clock in the forenoon on Wednesday, February 18th 1931, in Suite 818 at #480 Lexington Avenue, in the Borough of Manhattan, City and State of New York, there will be held a meeting of the directors of the Epoch Producing Corporation.

Very truly yours,

EPOCH PRODUCING CORPORATION

R E Aitken
Secretary

A:EE

February 10th 1921.

State Tax Commission,
Union Trust Building,
Baltimore, Md.

Gentlemen:

We enclose herewith on behalf of D.W.GRIFFITH, Inc. personal property report for 1921 of that Corporation.

Very truly yours,

RCR:ODM
Encl.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Girl Accuses Griffith; Producer Denies All

From his hotel in New York, David Wark Griffith, veteran motion picture director and producer, today denied that he even knew Fern Betril, 22-year-old blonde extra girl, whose sensational $600,000 damage suit charging him with criminal assault, is on file in superior court here.

Notified of the girl's accusations, Griffith, now residing at the Hotel Astor, was quoted as saying: "I am astounded at the charges made against me. The whole story is untrue. The name Fern Betril means nothing to me. I don't know anyone by that name."

Griffith, whose name throughout his long career in Hollywood, thus far has never been besmirched by scandal, announced he intended to "fight these charges to the limit."

Miss Betril retired into seclusion immediately after her suit was filed here yesterday by Attorneys Joseph Scott and J. E. Mandel, denying [illegible]

Her complaint which set the film world agog with its startling contents, accuses the director of assaulting her in an unnamed apartment house where she claimed she had been lured on pretext of discussing a star role in pictures.

She was promised the part of Ann Rutledge in the production "Abraham Lincoln," the extra girl alleged. Not only did the director fail to cast her in the role, but "violently, wilfully, wrongfully and forcibly attacked her against her will and without her fault," the complaint reads.

Stating that she was forced to undergo an operation as a result of her asserted experience and suffered "temporary and permanent disability," she demands $500,000. Another $100,000 is asked for exemplary damages and $1,000 for medical care and treatment.

Miss Betril says she met Griffith when she went to United Artists studios looking for employment in February, 1930. She alleged attack took place last June 26, she charges.

Girl Accuses Griffith; Producer Denies All

Fern Betril, Blonde, 22, Attacks Attack in Apartment Last June

Producer Brands Charges 'Wholly Untrue and Astounding'

David Wark Griffith, famous film director and producer, yesterday was named defendant in a sensation-loaded $600,000 damage suit filed by Fern Betril, a 22-year-old blonde.

The complaint, a bare two pages in length, charges that the screen pioneer assaulted the girl in an unnamed apartment in this city on June 26 last.

She had gone to the apartment, the dame-time film extra declares in the complaint, at the director's request to discuss with him a role in a picture which he was about to produce. The part was that of Ann Rutledge and the picture "Abraham Lincoln."

Griffith in East

Griffith is understood to be in the east.

In the complaint, Miss Betril sets forth that she first met Griffith in January, 1930. She had gone to the United Artists Studios in quest of employment. She was noticed by Griffith, the complaint avers, and he sought an interview with her.

"At the said time," the complaint alleges, "the defendant assured the plaintiff that she was an unusual type of beauty and unrivalled and pure and that she had remarkable features that would film well in pictures."

Charges Attack

The intervening period between the time of the first meeting and the alleged assault is not touched on in the legal action. But on June 26 last, it is alleged, Miss Betril was summoned to the apartment "upon the promise of employing the plaintiff to enact the role of Ann Rutledge in a motion picture entitled 'Abraham Lincoln.'"

She went to the apartment, the complaint declares, and there was "violently, wilfully, wrongfully and forcibly attacked against her will and without her fault."

As a result of the purported attack, Miss Betril charges in her suit that she suffered extreme physical pain and mental suffering. Also, she asserts, she was forced to undergo an operation.

For her "temporary and permanent disability" she demands $500,000.

She likewise asks for another $100,000 which she avers was spent for medical care and treatment. As exemplary damages she demands another $100,000 from the director whom the fair-haired scandal heretofore has never touched.

Finally she asks court costs and "such further relief as the Court may deem just and proper in the premises."

Investigating Suit Against D. W. Griffith

A startling aftermath to a $601,000 damage suit against David Wark Griffith by Vera Betril, 20-year-old extra girl, was in prospect today.

An investigation of circumstances surrounding filing of the suit against the famous screen producer has been started by District Attorney Buron Fitts.

Mrs. Betril's suit, filed Tuesday, asserted that Griffith attacked her during an interview in his apartment in June, 1930.

Fitts' investigators, Blayney Matthews, Jerry Sim and James Cline questioned two young women regarding statements asserted to have been made by Mrs. Betril.

Misses Marguerite and Verona Shearer, of 1618 North Las Palmas avenue, where Mrs. Betril formerly roomed, were those questioned.

QUESTION "PRACTICES"

"The investigation so far is to determine whether complaints should be issued against certain parties for asserted unethical practices in connection with this action.

"I shall place the information I have before District Attorney Fitts today and the decision will be made by him," Matthews said.

Mrs. Betril recently secured a divorce from her husband, according to superior court records. She was granted an interlocutory decree against Frank K. Betril on January 6, 1931.

Betril accused his wife, the records revealed, of consorting with a man named only as "John Doe."

Mrs. Betril's attorneys yesterday amended her original complaint against Griffith.

GRIFFITH DENIES ALL

Mrs. Betril formerly said she was attacked by the noted director when she went to his apartment on June 25, 1930, to discuss her selection to play the part of Ann Rutledge in the film, "Abraham Lincoln."

The amended complaint left out all mention of the motion picture. It mentions an invitation for "taking tests."

Griffith, from New York, has hotly denied the woman's allegations. He said the picture "Abraham Lincoln" was completed before June, 1930—the time Mrs. Betril said she was lured to his apartment and attacked.

Herald March 2 '31

NGELES EVENING HE

PROBE IN GIRL'S GRIFFITH SUIT COMPLETED

Investigation into the circumstances surrounding the $601,000 damage suit of Vera Betril, 20-year-old film extra, against David Wark Griffith, veteran screen director, will close today with submission of a complete report to District Attorney Buron Fitts, it was announced by Blayney Mathews, chief investigator.

While Mathews refused to reveal what would be his recommendations to the district attorney, he said he had not yet found any grounds for criminal charges in connection with the girl's charge that Griffith had attacked her in his apartment last June.

Figuring prominently in the closing phases of the investigation was an affidavit by Dr. J. Walter Reeves, given to Mathews by Mrs. Betril's attorneys, in which the physician, according to Mathews, substantiated portions of the girl's story.

The last two witnesses summoned for questioning were Mamie Daniels, negro maid who was employed by Mrs. Betril during September and October of last year, and Fred Dappion, photographer, who was said to have known Mrs. Betril during the time she said she had been associated with Griffith.

Taylor, who is being held in technical custody during the investigation, was permitted to visit his mother, Mrs. C. E. Taylor, and Mrs. Betril, at his home, 1068 Del Mar avenue, Pasadena, yesterday and then was returned to a downtown hotel.

...STORM DELAYED

...ren, Betzil Is Facing More Questioning By Matthews

...MAY CANCEL SUIT

Withdrawal of Claim For Damages Held Possible

Coincident with the appearance of Vera Stark, the main girl in the case of the Movie director for additional questioning Chief Investigator Matthew [illegible] expressed that several more witnesses would be required to complete his investigation of the property [illegible] suit against David Wark Griffith, film director.

Matthews has previously had the opinion that he would make his final report to District Attorney Keyes, Friday morning. However, in view of additional witnesses [illegible] of whom, it was indicated, is to be questioned regarding the whereabouts of the girl at various occasions, with [illegible] necessary several more investigation, Matthews said.

TECHNICAL CUSTODY

Vera Varian, close friend of the movie, who was held in technical custody after he had given a sworn statement to Deputy [illegible] police and United Investigator Matthews.

Possibility that Mrs. Betzil might withdraw or [illegible] in which she charges that Griffith attacked her several years following the [illegible] separation.

The young woman, under [illegible] custody for the [illegible] Attorney Keyes with her attorney [illegible] to the investigation [illegible] Matthews was [illegible] Attorney Keyes [illegible] [illegible] [illegible]

Don't Even Know Him' Griffith Declares

LA EXAMINER
2/25/31

L A. Express
Feb 25 '31

GIRL ACCUSES D. W. GRIFFITH

$601,000 Damage Is Asked of Noted Film Director

When, and if, David Wark Griffith, maker of stars, sets foot again in Hollywood, he will be presented with a bill for $601,000—the amount sought by Fern Estril, actress, in a "heart heavy" suit on file today in Superior Court, in which the famous director is pictured as a "promiser of hearts."

Out of a clear sky the action was filed by Miss Estril on the grounds that the director had damaged her spirit and her body.

Miss Estril has suffered, she said, suffered and suffered, until the damage has run to the startling figure of $601,000.

And Griffith, sojourning in New York, heard of the filing of the action with a smile. He said he could not recall Miss Estril, and that the suit was absurd and without foundation.

To back up his contention he pointed out that in her action the actress said he promised her the role of Ann Rutledge on June 25, 1930. As a matter of fact, he declared, the picture "Abraham Lincoln" was completed prior to that date.

Griffith said he had not been served as yet.

Counsel for the girl today also filed an amended complaint in her suit against Griffith. The document was identical with her initial action, in which she charged the director with inviting her to his apartment and there attempted improper that is claimed all references to Griffith essentially involving her the role of Ann Rutledge in the film play "Abraham Lincoln."

Film 'Extra' Who Accuses Director, Asking $601,000

PROBE STARTED IN SETRIL GIRL'S GRIFFITH SUIT

Film Launches Action After Conference With Screen Man's Legal Representative

Various phases of the suit filed yesterday in behalf of Fern Estril, picture extra, against David W. Griffith, famed screen director, are being investigated by the prosecuting arm of the county district attorney's office, it was learned last night.

The complaint, which was filed during the day and in which the plaintiff seeks $601,000 damages, charges that Griffith promised her an important role in a picture, but failed to keep his promise.

Deputy District Attorney Jones yesterday assigned his chief investigator to conduct a preliminary investigation into the entire case, following a call from representatives of Loyd Wright, attorney for Griffith.

Two Girls Quizzed

Acting upon this information, Investigators Jim Giles and Jerry Giesler brought Marguerite Shearer, actress, and her sister Vernon, Hollywood models, both of 1812 North Las Palmas avenue, to the district attorney's office for questioning.

Investigators Giesler and Giles talk to the girls, but statements from both girls, pledged to secrecy, could not be obtained by the newspapers.

Miss Marguerite Shearer, it was learned, told Giesler that she had been hoaxed at her home during the time she allegedly associated with Griffith.

Giesler believes the case holds wide publicity value, and expects to spend most of the day today in the district attorney's office. He said that he was told by Miss Estril that Griffith was to break his promise to her and her divorce on January 5, 1931, on December 5, 1930, the actress, by her husband in a conference with being intimate with an unnamed man, and then was married by Griffith as promised, the ceremony being performed on January 5 of this year.

Earlier in the day Mrs. Estril, through her attorneys, amended her original complaint.

Attorney Giesler declared the visit to Griffith's apartment at which time, the girl charges, she was attacked by the director, was made by the plaintiff at the request of Griffith himself, and not by the director himself, as the amended complaint charges.

Miss Estril, it was learned, has been in motion picture work for a number of years, and has appeared in a number of Griffith productions.

...idence Hits Dru...

Griffith Case Witnesses

...

Crime Report Publicity Voted

$542,355 Contracts Awarded by Navy

Lawyer Nominated For 9th U. S. Judge

GIRL GOLFER

He Gets First and Last 'Swig'

NEW SOUTH WALES SECESSION MOVE

Senate Passes Income Tax Bill

$11,000 BANK HOLDUP

for you. We do not believe the charges and Never will. We are not anxious or worried but we are so sorry for you as we know how you both such publicity. Consider the source and realize that the public is doing likewise. Any one can see the motive of the girl, she is all wrong and her charges cannot really hurt you.

I shut it to a finish then sue her for damages, only I suppose she has no money.

Will be glad to see you when you return I hope your health is much improved

Love to all — Ruth

EPOCH PRODUCING CORPORATION
460 LEXINGTON AVENUE
SUITE 908

TELEPHONE
MURRAY HILL [redacted]

NEW YORK, N. Y.

March 2nd, 1921.

Mr. D. W. Griffith
Astor Hotel
Broadway & 45th Street
New York City

Dear Sir:

The Income Tax Return for our company will be due on the 15th of March.

I would ask you to be good enough not to sign it until I have had an opportunity to check it.

I have opened the above office for the transaction of our business and you can reach me here at any time.

Yours very truly,

EPOCH PRODUCING COMPANY

H. E. Aitken

Vice President & General Manager

HEA:MJ:EP

L. A. Examiner

TUESDAY, MARCH 3, 1925

GRIFFITH CASE MAN THREATENS TO END HIS LIFE

Taylor, ex-Convict and Friend of Director's Accuser, in Custody Under Guard

Threatening to end his life if he is sent back to "the big house," Earl Taylor, key witness in Fern Betril's $601,000 suit against D. W. Griffith, was under careful guard in a downtown hotel last night, where he is held in technical custody.

Taylor, close friend of Mrs. Betril, told his attorney, Bingham Gray, and newspaper men that he would commit suicide before going back to San Quentin, from which prison he was paroled some time ago after serving fourteen months.

Cries When Told

Crying and wringing his hands, Taylor made the threat when informed he might be returned to prison for asserted violation of his parole which expires on August 15, 1925.

Mrs. Betril, who accuses Griffith of assaulting her on June 25, hearing of her friend's threat rushed to him in a detention room in the Hall of Justice.

"Earl, dear, for my sake don't —please don't say that," she cried.

Special Guard

Attorney Gray, who is representing Mrs. Betril and Taylor only on the asserted criminal angle, asked Chief Investigator Blayney Matthews that a special guard be kept over his client pending the outcome of District Attorney Buron Fitts' investigation.

The inquiry into circumstances surrounding the filing of the sensational suit, which was to have ended yesterday took a sudden turn late in the afternoon when District Attorney Fitts announced he had personally discovered some "startling new angles in the case."

These latest developments, said to have come from two surprise witnesses, will be investigated today.

(By Acme Photo)

MOVIE GENIUS' ACCUSER.—If $601,000 suit she's filed against D. W. Griffith, famous movie director, hasn't sufficient grounds, Mrs. Fern Betril will be held by Los Angeles police. She claims Griffith attacked her. Chief Deputy District Attorney Matthews is questioning her. Earl Taylor, her boy friend, is under arrest.

Mar 3rd N.Y. News

COPY

March 4, 1931.

D. W. Griffith, Inc.,
729 Seventh Avenue,
New York, N.Y.

Attention: R. A. Klune, Treasurer

Dear Mr. Klune,

I am handing you herewith my note dated March 4, 1931, to the order of D. W. Griffith, Inc., in the amount of $60,000 payable on demand with interest at 6%.

This note covers certain loans made to me and on my behalf by the Griffith Corporation.

Any sums which may be paid in a similar manner from this date on, and which will cause the account on your books entitled "Loans Receivable D. W. Griffith" from D. W. Griffith, Inc. to exceed the $60,000 covered by this note are to be deemed a similar indebtedness from me, and it is my intention that this letter be considered a promissory note for the re-payment on demand, with interest at 6%, of any sums in excess of the $60,000 covered by the enclosed note.

Very truly yours,

D. W. GRIFFITH

WESTERN UNION

1931 MAR 5 PM 6 12

NU170 52 DL=FM MIAMIBEACH FLO 5 540P

D W GRIFFITH=HOTEL ASTOR BROADWAY 44 ST=

HAVE BEEN HEAP SICK THE CROAKERS HAVE BEEN OPERATING UPON THE EARS AND HAVE BEEN IN HOSPITAL WITH COLD ANY TIME YOU FEEL YOU WOULD LIKE TO PLAY AROUND WITH A PICTURE WITH ME IN IT WIRE OR WRITE EITHER LAMBS CLUB NEWYORK OR CARE CHAS MACK NEWHALL CALIF BEST WISHES ALWAYS=

W C FIELDS...

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES

62

March 9th, 1931.

Collector of Internal Revenue,
2nd District, Fish Building,
New York City.

Gentlemen:

Please find tax returns for 1930 of the DAVID W. GRIFFITH CORP.

Very truly yours,

DAVID W. GRIFFITH CORP.
D. W. GRIFFITH, INC.
MUTUAL FILM CORPORATION

Form 1120
TREASURY DEPARTMENT
Collector's District

CORPORATION INCOME TAX RETURN
For Calendar Year 1930

File This Return with the Collector of Internal Revenue for Your District on or Before March 15, 1931

PRINT PLAINLY CORPORATION'S NAME AND BUSINESS ADDRESS

DAVID V. GILFOYLE CORP.
(Name)

248 WEST 42nd STREET
(Street and Number)

NEW YORK, NEW YORK
(Post Office) (State)

Date of Incorporation DECEMBER 15, 1918

Under the Laws of what State or Country NEW YORK

Page 1 of Return

No.

Dated
(Collector's Stamp)

Filed
(Collector's Stamp)

Audited

Cash Check M.O. Cert. of Ind.
Final Payment

$

Kind of Business Rental of motion picture theatres Is This a Consolidated Return of Two or More Corporations? ..... If so, How Many? .....

Inc. sch.												
	GROSS INCOME											
1.	Gross Sales from Trading or Manufacturing, $ ..... ; Less Returns and Allowances, $ ..... ; Net Sales, $											
2.	Less Cost of Goods Sold:											
	(a) Inventory at beginning of year							$				
	(b) Merchandise bought for sale											
	(c) Cost of manufacturing or producing goods (From Schedule A): Salaries and Wages, $ ..... ; Other costs, $ ..... ; Total											
	(d) Total of lines (a), (b), and (c)							$				
	(e) Less inventory at end of year											
3.	Gross Profit from Trading or Manufacturing (Item 1 minus Item 2)							$				
4.	Gross Profit from Operations Other Than Trading or Manufacturing. (State source of income):											
	(a)											
	(b)											
	(c)											
5.	Interest on Bank Deposits, Notes, Mortgages, and Corporation Bonds											
6.	Rents											
7.	Royalties											
8.	Profit from Sale of Real Estate, Stocks, Bonds, and other Capital Assets (From Schedule B)											
9.	Dividends on Stock of Domestic Corporations											
10.	Other Income (including dividends received on Stock of foreign corporations). (State nature of income):											
	(a)											
	(b)											
	(c)											
11.	TOTAL INCOME IN ITEMS 3 TO 10										$	
	DEDUCTIONS											
12.	Compensation of Officers (From Schedule C)							$				
13.	Rent on Business Property											
14.	Repairs (From Schedule D): Salaries and Wages, $ ..... ; Other Costs, $ ..... ; Total											
15.	Interest											
16.	Taxes (From Schedule E)											
17.	Losses (From Schedule F)											
18.	Bad Debts (From Schedule G)											
19.	Dividends (From Schedule H)											
20.	Depreciation (resulting from exhaustion, wear and tear, or obsolescence) (From Schedule I)											
21.	Depletion of Mines, Oil and Gas Wells, Timber, etc. (Submit schedule, see Instruction 21)											
22.	Other Deductions Not Reported Above. (Explain below, or on separate sheet):											
	(a) Salaries and wages. (Not included in Item 2, 12, or 14 above)											
	(b) Net Loss for 1928–1929 (Submit schedule)											
	(c)											
	(d)											
	(e)											
23.	TOTAL DEDUCTIONS IN ITEMS 12 TO 22										$	
24.	NET INCOME (Item 11 minus Item 23)										$	

COMPUTATION OF TAX

25.	Net Income (Item 24 above)	$				28.	Income Tax (13% of Item 27)	$			
26.	Less Credit of $3,000 (for a domestic corporation having a net income of less than $25,360					29.	If net income of domestic corporation is less than $25,360, enter the amount over $25,000				
27.	Balance (Item 25 minus Item 26)	$				30.	Total Tax (Item 28 plus Item 29)	$			
31.	Less: Income Tax Paid at Source. (This credit can only be allowed to a nonresident foreign corporation)					$					
32.	Income Tax Paid to a Foreign Country or U. S. possession by a domestic corporation (see Inst. 27)										
33.	Balance of Tax (Item 30 minus Items 31 and 32)							$			

An amended return must be marked "Amended" at top of return

Checks and drafts will be accepted only if payable at par

SCHEDULE B—BALANCE SHEETS (See Instruction 12)

Items	Beginning of Taxable Year		End of Taxable Year	
	Amount	Total	Amount	Total
ASSETS				
1. Cash		$		$
2. Notes receivable				
3. Accounts receivable	$		$	
Less reserve for bad debts				
4. Inventories:				
Raw materials	$		$	
Work in process				
Finished goods				
Supplies				
5. Investments (nontaxable):				
Obligations of a State, Territory, or any political subdivision thereof, or the District of Columbia	$		$	
Securities issued under the Federal Farm Loan Act, or under such Act as amended				
Obligations of the United States or its possessions				
6. Other investments:				
Stocks of domestic corporations	$		$	
Bonds of domestic corporations				
Stocks and bonds of foreign corporations				
All other investments or loans				
7. Deferred charges:				
Prepaid insurance	$		$	
Prepaid taxes				
All other				
8. Capital assets:				
Land				
Buildings	$		$	
Machinery and equipment				
Furniture and fixtures				
Delivery equipment				
	$		$	
Less reserves for depreciation				
9. Patents				
10. Good will				
11. Other assets (describe fully):				
	$		$	
12. TOTAL ASSETS		$		$
LIABILITIES				
13. Notes payable (less than one year)		$		$
14. Accounts payable				
15. Bonds and notes (not secured by mortgage)				
16. Mortgages (including bonds and notes so secured)				
17. Accrued expenses:				
Interest	$		$	
Taxes				
All other				
18. Other liabilities (describe fully):				
19. Capital stock:				
Preferred stock (less stock in treasury)	$		$	
Common stock (less stock in treasury)				
20. Surplus	$		$	
21. Undivided profits				
22. TOTAL LIABILITIES		$		$

Remarks

SCHEDULE L—RECONCILIATION OF NET INCOME AND ANALYSIS OF CHANGES IN SURPLUS

1. Net income from line 28, page 1 of this return					12. Total of Lines 10 and 11				
2. Income not included in return:					13. Dividends paid during the taxable year (state whether paid in cash, stock of the corporation, or other property):				
(a) Interest on obligations of a State, Territory, or any political subdivision thereof, or the District of Columbia					(a) Date paid..... Character.....				
(b) Interest on securities issued under the Federal Farm Loan Act, or under such Act as amended					(b) Date paid..... Character.....				
(c) Interest on obligations of the United States or corporations organized by authority of Congress, if included in gross income					(c) Date paid..... Character.....				
(d) Interest on certain governmental obligations issued prior to March 1, 1913 (see Sec. 1 of the Income Act of 1916)					(d) Date paid..... Character.....				
(e) Proceeds of life insurance policies paid upon the death of the insured					14. Other debits to surplus (to be detailed):				
(f) Other items of nontaxable income (to be detailed):					(a)				
(1)					(b)				
(2)					(c)				
(3)					15. Total of Lines 13 and 14				
3. Charges against reserve for bad debts, if Item 10, page 1 of return, is not an addition to a reserve					16. Surplus and undivided profits as shown by balance sheet at close of taxable year (Line 10 minus Line 11)				
4. Charges against reserves for contingencies, etc. (to be detailed):					17. Total of Lines 15 and 16				
(a)									
(b)									
(c)									
5. Total of Lines 1 to 4, inclusive									
6. Total from Line 14									
7. Net profit for year, as shown by books, before any adjustments are made therein (Line 5 minus Line 6)									
8. Surplus and undivided profits as shown by balance sheet at close of preceding taxable year									
9. Other credits to surplus (to be detailed):									
(a)									
(b)									
(c)									
10. Total of Lines 7 to 9, inclusive									
11. Total from Line 17									

QUESTIONS

KIND OF BUSINESS

1. By means of the key letters given below, identify the corporation's main income-producing activity with one of the general classes, and follow this by a special description of the business sufficient to give the information called for under each general class.

A.—Agriculture and related industries, including fishing, logging, ice harvesting, etc., and also the leasing of such property. State the product or products. B.—Mining and quarrying, including gas and oil wells, and also the leasing of such property. State the product or products. C.—Manufacturing. State the product and also the material if not implied by the name of the product. D.—Construction—excavations, buildings, bridges, railroads, ships, etc., also equipping and installing same with systems, devices, or machinery, without their manufacture. State nature of structures built, materials used, or kind of installations. E1.—Transportation—rail, water, local, etc. State the kind and special product transported, if any. E2.—Public utilities—gas (natural, coal, or water); electric light or power (hydro or steam generated); heating (steam or hot water); telephone; waterworks or power. E3.—Storage—without trading or profit from sales—(elevators, warehouses, stockyards, etc.). State product stored. E4.—Leasing transportation or utilities. State kind of property. F.—Trading in goods bought and not produced by the trading concern. State manner of trade, whether wholesale, retail, or commission, and product handled. Sales with storage with profit primarily from sales. G.—Service—domestic, including hotels, restaurants, etc.; amusements; other professional, personal, or technical service. State the service. H.—Finance, including banking, real estate, insurance. I.—Concerns not falling in above classes (a) because of combining several of them with no predominant business, or (b) for other reasons.

2. Concerns whose business involves activity falling in two or more of the above general classes, where the same product is concerned, should report business as identified with but one of the above general classes; for example, concerns in A or B which also transport and market their own product exclusively or mainly, should still be identified with classes A or B; concerns in C (manufacturing) which own or control their source of material supply in A or B and which also transport, sell, or install their own product exclusively or mainly, should be identified with manufacturing; concerns in D may control or own the source of supply of materials used exclusively or mainly in their constructive work; concerns in E1 or E2 may own or control the source of their material or power; concerns in F may transport or store their own merchandise, but its production would identify them with A, B, or C.

3. Answers:

(a) General class (use key letter designation) ..... I .....

(b) Main income-producing business (give specifically the information called for under each key letter, also whether acting as principal, or as agent on commission; state if inactive or in liquidation)

..... Inactive .....

AFFILIATIONS WITH OTHER CORPORATIONS

SEE INSTRUCTION 8a

4. Is this a consolidated return of two or more corporations? .....
If so, procure from the Collector of Internal Revenue for your district Form 851, Affiliations Schedule, which shall be filed in, sworn to, and filed as a part of this return. See Article 18 (c) and (d), Regulations 75.

5. Did the corporation file a consolidated return for the preceding taxable year? .....

PREDECESSOR BUSINESS

6. Did the corporation file a return under the same name for the preceding taxable year? ..... Was the corporation in any way an outgrowth, result, continuation, or reorganization of a business or businesses in existence during this or any prior year since December 31, 1917? ..... If answer is "yes," give name and address of each predecessor business, and the date of the change in entity. .....

.....

.....

Upon such change were any asset values increased or decreased? .....
If the answer is "yes," closing balance sheets of old business and opening balance sheets of new business must be furnished.

BASIS OF RETURN

7. Is this return made on the basis of actual receipts and disbursements? .....
If not, describe fully what other basis or method was used in computing net income. .....

.....

VALUATION OF INVENTORIES

8. State whether the inventories at the beginning and end of the taxable year were valued at cost, or cost or market, whichever is lower. If other basis was used, describe fully, state why used and the date inventory was last reconciled with stock. .....

.....

.....

.....

.....

.....

.....

LIST OF ATTACHED SCHEDULES

9. Enter below a list of all schedules accompanying this return, giving for each a brief title and the schedule number. The name and address of the corporation should be placed on each separate schedule accompanying the return.

.....

.....

.....

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.....

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.....

.....

The corporation's books are in care of .....
Located at [redacted] New York City .....

Form 1 of Return SCHEDULE A—COST OF MANUFACTURING OR PRODUCING GOODS (See Instruction 9)

Item	Amount	Item	Amount (Enter on Line 9)
Salaries and wages	$		$
Material and supplies			

SCHEDULE B—PROFIT FROM SALE OF REAL ESTATE, STOCKS, BONDS, ETC. (See Instruction 8)

1. Kind of Property	2. Date Acquired	3. Amount Realized	4. Depreciation Allowable Since Acquisition	5. Cost or Value as of March 1, 1913, Whichever Greater	6. Expenditures Subsequent	7. Net Profit (Enter on Line 8)
		$	$	$	$	$

State how property was acquired

SCHEDULE C—COMPENSATION OF OFFICERS (See Instruction 12)

1. Name of Officer	2. Official Title	3. Time Devoted to Business	Shares of Stock Owned		5. Amount of Compensation (Enter on Line 11)
			4. Common	5. Preferred	
					$

SCHEDULE D—COST OF REPAIRS (See Instruction 14)

1. Items	2. Amount (Enter as Item 14)
Salaries and wages	$

SCHEDULE E—TAXES PAID (See Instruction 16)

1. Items	2. Amount (Enter as Item 16)
	$

SCHEDULE F—EXPLANATION OF LOSSES BY FIRE, STORM, ETC. (See Instruction 17)

1. Kind of Property	2. Date Acquired	3. Cost or Value as of March 1, 1913, Whichever Greater	4. Subsequent Improvements	5. Depreciation Allowable Since Acquisition	6. Insurance and Salvage Value	7. Deductible Loss (Enter as Item 17)
		$	$	$	$	$

State how property was acquired

SCHEDULE G—BAD DEBTS (See Instruction 18)

1. Year	2. Sales on Account	3. Bad Debts
1926	$	$
1927		
1928		
1929		
1930		

SCHEDULE H—DIVIDENDS DEDUCTIBLE (See Instruction 19)

1. Name of Corporation	Amount of Dividends	
	2. Domestic	3. Foreign
	$	$

SCHEDULE I—EXPLANATION OF DEDUCTION FOR DEPRECIATION (See Instruction 20)

1. Kind of Property (If buildings, state Material of which constructed)	2. Date Acquired	3. Age When Acquired	4. Probable Life After Acquirement	5. Cost or Value as of March 1, 1913, Whichever Greater (Exclusive of Land)	Amount of Depreciation Charged Off	
					6. Previous years	7. This year
				$	$	$

AFFIDAVIT

We, the undersigned, president and treasurer of the corporation for which this return is made, being severally duly sworn, each for himself deposes and says that this return, including the accompanying schedules and statements, has been examined by him and is, to the best of his knowledge and belief, a true and complete return made in good faith, for the taxable year stated, pursuant to the Revenue Act of 1928 and the Regulations issued thereunder.

Sworn to and subscribed before me this _____ day of _____, 1931.

PUBLIC SEAL

_____ (Signature of officer administering oath) _____ (Title)

CORPORATE SEAL

_____ President.

_____ Treasurer.

Attach a separate sheet if any of the above schedules do not provide sufficient space

Mar. 9-1931.

Mr. Clunes:

I am enclosing a bill for La Grange tapes, do not know if this is for the same tapes as the last one I sent you or not. It seems they come in mighty fast.

I'm wondering if uncle David would suggest it, if his niece Marguerite, there in La Grange, would move into the place and keep it up for the rent. If so that would be quite a help, as the tapes count up and the place runs down so badly, when no one is in it. It has been vacant for a long time now.

Yours sincerely, Ruth Griffith

(over)

P.S.

Auntie says uncle David would be taken off if he would let them sell it for the taxes. She says he can never get anything out of the place, La Grange is dead, etc.

It is evident it cost more to keep the house up than we can get out of it, even when times are good, — but it seems to me there ought to be some way of using the house — letting it pay for itself to a degree at least. Some day surely it can be sold for more than it is worth today.

Yours sincerely,
Ruth

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM

March 12. '31
Louisville, Kentucky

MUSEUM OF MODERN ART NEW YORK
WILLIAM CONGDON COLLECTION

70

Mr. A. M. J. Banghaf
New York, N.Y.

Dear Mr. Banghaf:

Regarding Griffith property in Lagrange: After I received your last letter stating amount of monthly payments, interest on principle, etc. I definitely decided I could not buy, because I would be paying something like $1000 interest. My husband has opened a business in Lagrange and I would like to own property there, so will make another offer. I will give $2500. for property; interest will then make it over $3000. Several business men have told me it was not worth over $2500 simply because of the condition it is in.

If you do not care to sell at this price - what kind of terms will you make us about living in upstairs rooms, taking general care of the place and getting the downstairs rented?

The place is very badly in need of repair. A great deal of dirt has caved in from basement walls - both porches have planks in floor warped and sprung loose from standing water. There are other general repairs that naturally must be tended to when a house has been vacant 15 months.

Please let me hear from you as soon as possible as I would like to move by April 1st.

Very Sincerely -

Nellie T. Dunaway
2119 Frankfort Ave
Louisville Kentucky

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Send the following Message, subject to the terms on back hereof, which are hereby agreed to

178

MARCH 15 1951

LOYD WRIGHT
11 WEST SEVENTH STREET
LOS ANGELES CALIFORNIA

PLEASE ADVISE IF REPORT OF JUDGMENT IN OUR FAVOR AGAINST FORUM THEATRE IS CORRECT AND ADVISE AMOUNT THEREOF STOP ALSO PLEASE WRITE ME FULL STATUS OF WILLARDS MATTER. KINDEST REGARDS

BAMBHAF

charge Bamshaf & Richter 130 W 42n St.

WESTERN UNION

Received at 1440 Broadway, New York

176

NBG267 42=LOSANGELES CALIF 14 808A

ALBERT H T BANZHAL, BUSH TERMINAL BLDG=

130 WEST 42 ST=

JUDGMENT AGAINST CORPORATION SIXTY SEVEN THOUSAND FOUR HUNDRED FORTY FIVE STOP AGAINST ONE STOCKHOLDER THREE THOUSAND THREE HUNDRED SEVENTY TWO AND AGAINST ANOTHER STOCKHOLDER FOUR THOUSAND ONE HUNDRED FOURTEEN STOP SUIT AGAINST SMALLER STOCKHOLDERS SET FOR TRIAL MARCH TWENTY FOURTH KIND REGARDS=

LOYD.

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE

The Ultimate in Modern Living

Hotel and Apartments

THE PARK CENTRAL

SEVENTH AVENUE-55TH TO 56TH STREETS

NEW YORK CITY

March 17, 1931.

Mr. D. W. Griffith,
Apartment 908,
Astor Hotel,
New York City.

Dear Mr. Griffith:

The purpose of this letter is to outline to you my plan for the organization of a company to produce and distribute pictures on a basis that cuts overhead down to a minimum but, nevertheless, offers opportunities for maximum grosses.

There are many reputable and reliable independent Exchanges operating in this country, making a success of their business in spite of the fact that they have never had an assured supply of product. Mostly, the pictures which they have released have been of mediocre caliber and they have been forced to make contracts for delivery of various series of pictures, knowing full well that there was very slight chance of their getting complete delivery of all of the pictures contracted for. Despite these handicaps they have established themselves firmly as a part of our industry and I am thoroughly satisfied, after a complete investigation, that if these same Exchanges were assured of a steady supply of even average product, the results they would obtain would be amazing. I have found that these independent Exchanges have the finest sales staffs and are headed by men of unusual energy. They have had to be energetic in order to exist, in view of the facts stated above.

The important factor about these Exchanges, as it affects my plan, is that they know their weakness, namely, lack of a steady supply of product and they are ready and eager to pay real money for a franchise that will remedy this evil. It goes without saying that with your name heading the proposition, they would be even more anxious to join our organization and would pay proportionately more for the privilege.

[redacted]

It has never been more ripe than the present for the successful execution of this plan. In fact, time is the very essence of the entire proposition. I would greatly appreciate it if you would give this matter immediate consideration so that we can get together at the earliest possible moment.

With all good wishes, I am,

Sincerely,

Harry Sherman.

Mr. Griffith may not [illegible] realize that his name being handed around freely by such types as Sherman, who never was more than a small fry, is equivalent to dragging it through the mud and the mire of this business and an open confession to every one at large that he is back to the point where the business started.

If for no other reason than his own peace of mind he at least, should always consider himself, at the top rung with the best of them.

You and I concur in that if Mr. Griffith wants to work hard and make inexpensive pictures he can do it without the aid of Sherman or his idea. U. A. as yet do not distribute pictures on the basis of what they cost but on whether or not they have good entertainment, and picture for picture, I will defy anyone to show a better gross than the U. A. have and stake my bankroll on the outcome.

I seriously doubt that without mortgaging Mr. Griffith's body and soul and all the property of the Griffith Corporation and Mr. Griffith personally, that Sherman could raise the $500,000 from independent exchange men and exhibitors throughout the country. Most of the independent exhibitors are lucky to have sufficient money to hang on to their theatres whereas the exchange men probably have just enough to buy sugar for their coffee.

Sherman seems to base most of his proposition upon the success of Columbia. This is a false premise. Columbia is now a large organization and has outgrown the earmark of "Indepdent". It had its beginning as Sherman indicated some ten years ago but then so did every company in the business and while there have been six or seven outstanding successes there have been, according to actual statistics, in the neighborhood of 500 failures who pursued the same plan, which indicates under almost ideal conditions a 100 to 1 shot.

Mrs Cawley worked for many years for various "Independents" and also several of the Lasy Companies when they were in the formative stage. She can write and tell a book full more

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART

Independent exchanges famous for outright fraudulent and crooked dealing.

Under independent exchange distribution there would be complete lack of consistency and uniformity of distribution policy.

Cost of maintaining auditing department to check on independent exchanges would be terrific.

The cost of distribution being 35% under this method is 10% more than U. A. and I doubt that distribution through U. A. has ever cost us 10% of national gross on unfair allocation of rentals.

Average picture playing through indepdent exchanges books approximately 3500 theatres. U. A. distribution averages well over 5000, theatres of a much better and more remunerative class.

It is ridiculous to say best salesmen in business are with independent exchanges. It would probably be more correct to say that best crooks are with independent exchanges which accounts for their higher individual income. I personally know about half a dozen independent or states rights film salesmen who might be described as absolute in-and-outers and are representative of everything that is cheap in the business, most of whom still sell pictures on a cloak and suit basis, whereas the rest of the industry has long since passed that stage.

If independent exchanges were so good and Sherman's idea as a whole was so attractive why is the Christie organization seeking Mr. Griffith's services and paying him such a large percentage of distributor's gross? If Sherman is right then Christie must be a lunatic b[illegible] and after all, Christie has more than just an idea to start with. He has a fully equipped plant, organization and finances at least to the extent which Sherman proposes to set the world on fire with. Furthermore, if Sherman's plan were a good one and it is certainly not new, having had it's birth with the birth of the industry, Emil Jensen would not be leaving for California to-morrow to beg Mr. Schenck to distribute three pictures for Inspiration on a 65-35 basis, and failing to get said distribution it is seriously doubted whether Inspiration will make said pictures.

Furthermore, if independent exchange procedure were so profitable why didn't the big companies continue it unless it was for the reason that they thought that the independent exchanges operators were making more than their share, and to protect their own product which was being dissipated by the independent exchanges.

NEW YORK

SERIES [illegible]

Mr. Willard Griffith

DATE 5/24/51 AMOUNT OF BILL $ 480.85

WHEN REMITTING BY CHECK DETACH AND RETURN THIS STUB.
YOUR CANCELLED CHECK WILL BE YOUR RECEIPT UNLESS OTHER RECEIPT IS SPECIALLY REQUESTED

To [illegible] BILLS PAYABLE WEEKLY SERIES

[illegible]	8.	9.	10	11.	12.	13.	14.
FORWARD	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
ROOMS 255	4 —	4 —	8 —	2 —	4 —	4 —	2 —
RESTAURANT							
LAUNDRY							3 85
TELEPHONE		1 05		2 0		90	1 0
Telegrams		11 20		6			
TELEGRAPH		96		60	2 15		
BAGGAGE							
MESSENGER							
VALET							
NEWS STAND							
TOTAL	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
BY CASH							
OTHER CREDITS							
BAL. FORWARD							[illegible]

[redacted]

NEW YORK

SERIES EE 8086

Mr. Willard Griffith

DATE 8/7/51 AMOUNT OF BILL $ 488.48

WHEN REMITTING BY CHECK DETACH AND RETURN THIS STUB.
YOUR CANCELLED CHECK WILL BE YOUR RECEIPT UNLESS OTHER RECEIPT IS ESPECIALLY REQUESTED

To [redacted] BILLS PAYABLE WEEKLY SERIES

Title	1	2	3	4	5	6	7
FORWARD	388 50	388 50	406 65	410 65	417 65	422 65	428 65
ROOMS 565	5 —	5 —	5 —	5 —	5 —	5 —	5 —
RESTAURANT							
	160						15
LAUNDRY		85					
TELEPHONE		10				10	50
TELEGRAPH						90	
BAGGAGE							
MESSENGER							
VALET		4 50		3 —			
NEWS STAND							
Cup	55						
TOTAL	388 50 406 65	410 65	417 65	422 65	428 65	432 65	
BY CASH							
OTHER CREDITS							
BAL. FORWARD							43 [illegible]

[illegible] Hotel [illegible]
TIMES SQUARE
NEW YORK

SERIES ZZ. 4089

Mr. Willard Griffith

DATE 4/30/51 AMOUNT OF BILL $ 385.85

WHEN REMITTING BY CHECK DETACH AND RETURN THIS STUB;
YOUR CANCELLED CHECK WILL BE YOUR RECEIPT UNLESS OTHER RECEIPT IS ESPECIALLY REQUESTED

To [illegible] TIMES SQUARE [illegible] BILLS PAYABLE WEEKLY SERIES

April	24	25	26	27	28	29	30
FORWARD	343 65	351 75	355 75	361 25	371 45	375 45	379 55
ROOMS 365	44 —	44 —	44 —	44 —	44 —	44 —	44 —
RESTAURANT							
LAUNDRY							
TELEPHONE	30		2 50	20		10	
TELEGRAPH							
BAGGAGE							
MESSENGER							
VALET							
NEWS STAND							
TOTAL	351 75	355 75	361 25	371 45	375 45	379 55	383 55
BY CASH							
OTHER CREDITS							
BAL. FORWARD							385.85

[illegible]

FIFTH AVENUE AT 46TH STREET
NEW YORK

SERIES [illegible]

Mr. Willard Griffith

DATE 6/25/51 AMOUNT OF BILL $ 567.45

WHEN REMITTING BY CHECK DETACH AND RETURN THIS STUB.
YOUR CANCELLED CHECK WILL BE YOUR RECEIPT UNLESS OTHER RECEIPT IS SPECIALLY REQUESTED

To [illegible] TIMES SQUARE [illegible] BILLS PAYABLE WEEKLY SERIES

Guest	17	18	19	20	21	22	23
FORWARD	312.51	322.03	332.50	331.95	336.45	343.45	349.45
ROOMS	14—	14—	14—	14—	14—	14—	14—
RESTAURANT							
W Griffith							
Telephone	60		130	45	50		
LAUNDRY							
TELEPHONE	10	10					
TELEGRAPH	102	259					
	90						
Baggage Telegr	90						
MESSENGER							
VALET						2—	
NEWS STAND							
TOTAL	312.51	322.03	332.50	331.95	336.45	343.45	349.45
BY CASH							
OTHER CREDITS							
BAL. FORWARD							349.45

Hotel Astor
TIMES SQUARE
NEW YORK

SERIES SL 2637

Mr. Willard Griffith

DATE 6/16/31 AMOUNT OF BILL $ 304.99

WHEN REMITTING BY CHECK DETACH AND RETURN THIS STUB.
YOUR CANCELLED CHECK WILL BE YOUR RECEIPT UNLESS OTHER RECEIPT IS SPECIALLY REQUESTED

To Hotel Astor TIMES SQUARE New York BILLS PAYABLE WEEKLY SERIES 3L2637

Guest	10	11	12	13	14	15	16
FORWARD	23 7.20	27 4.35	27 8.45	28 2.99	28 9.24	29 5.54	29 9.54
ROOMS 525	4.-	4.-	4.-	4.-	4.-	4.-	4.-
RESTAURANT	.45			2.15	.55		1.-
LAUNDRY							
TELEPHONE	.20	.10		.10	.10		.10
TELEGRAPH			.54				
BAGGAGE							
MESSENGER							
VALET							
NEWS STAND							
Dr. Vogt	30.-						
Dentist					1.65		
Tip							.35
TOTAL	27 4.35	27 8.45	28 2.99	28 9.24	29 5.54	29 9.54	30 4.99
BY CASH							
OTHER CREDITS							
BAL. FORWARD							30 4.99

[illegible] Hotel [illegible]
[illegible] PARK AVENUE
TIMES SQUARE
NEW YORK

SERIES 3L 1909

Mr. Willard Griffith

DATE 6/9/31 AMOUNT OF BILL $ 289.70

WHEN REMITTING BY CHECK DETACH AND RETURN THIS STUB.
YOUR CANCELLED CHECK WILL BE YOUR RECEIPT UNLESS OTHER RECEIPT IS SPECIALLY REQUESTED

To [illegible] TIMES SQUARE [illegible] BILLS PAYABLE WEEKLY SERIES 3L 1909

	3	4	5	6	7	8	9
FORWARD	175.60	178.60	183.60	187.60	227.60	231.60	235.60
ROOMS 565	4.-	4.-	4.-	4.-	4.-	4.-	4.-
RESTAURANT							
LAUNDRY							
TELEPHONE	.20						.10
TELEGRAPH							
BAGGAGE							
MESSENGER							
VALET							
NEWS STAND							
E. P. Dutton				36.-			
TOTAL	179.60	183.60	187.60	227.60	231.60	235.60	239.70
BY CASH							
OTHER CREDITS							
BAL. FORWARD							239.70

Hotel Astor
TIMES SQUARE
NEW YORK

SERIES 32 1234

Mr. Willard Griffith

DATE 4/3/31 AMOUNT OF BILL $ 175.40

WHEN REMITTING BY CHECK DETACH AND RETURN THIS STUB.
YOUR CANCELLED CHECK WILL BE YOUR RECEIPT UNLESS OTHER RECEIPT IS ESPECIALLY REQUESTED

To Hotel Astor TIMES SQUARE New York BILLS PAYABLE WEEKLY SERIES 32 1234

March	27	28	29	30	31	1	2
FORWARD	122 42	135 22	140 42	145 32	157 12	165 95	169 95
ROOMS 565	4 —	4 —	4 —	4 —	4 —	4 —	4 —
RESTAURANT							
	60	120	55	285			65
	270						80
LAUNDRY					473		
TELEPHONE				10	70		20
TELEGRAPH							
BAGGAGE							
MESSENGER							
VALET				450			
NEWS STAND							
Tips.	50		35	35			
TOTAL	135 22	140 42	145 32	157 12	165 95	169 95	173 95
BY CASH							
OTHER CREDITS							
BAL. FORWARD							172 80

Hotel Astor

PARK AVENUE EXTENSION
TIMES SQUARE
NEW YORK

SERIES 3L 509

Mr. Willard Griffith

DATE 3/26/31 AMOUNT OF BILL $ 127.42

WHEN REMITTING BY CHECK DETACH AND RETURN THIS STUB.
YOUR CANCELLED CHECK WILL BE YOUR RECEIPT UNLESS OTHER RECEIPT IS ESPECIALLY REQUESTED

To Hotel Astor TIMES SQUARE New York BILLS PAYABLE WEEKLY SERIES 3L509

March	20	21	22	23	24	25	26
FORWARD	51 82	70 07	77 77	92 67	103 42	113 22	120 32
ROOMS 565	4 —	4 —	4 —	4 —	4 —	4 —	4 —
RESTAURANT	1 25	1 05	1 95	1 85	2 45	60	2 60
	30	1 15	10	4 40	2 20	2 15	
	30		4 50				
LAUNDRY							
TELEPHONE	20			10	30		
TELEGRAPH			6 —				
Drugs			1 70	30			
BAGGAGE			35				
MESSENGER			30				
VALET							
NEWS STAND							
Dr. Russell	10 —						
Taxi	1 65						
Tip	25	30	50	50	35	35	50
"	25	50			50		
"	35						
TOTAL	70 82	77 77	92 67	103 42	113 22	120 32	127 42
BY CASH							
OTHER CREDITS							
BAL. FORWARD							127 42

Hotel Astor
TIMES SQUARE
NEW YORK

SERIES BK 9750

Mr. Willard Griffith

DATE 3/19/31 AMOUNT OF BILL $3.88

WHEN REMITTING BY CHECK DETACH AND RETURN THIS STUB.
YOUR CANCELLED CHECK WILL BE YOUR RECEIPT UNLESS OTHER RECEIPT IS ESPECIALLY REQUESTED

To Hotel Astor TIMES SQUARE New York BILLS PAYABLE WEEKLY SERIES 3 K 9759

Week	13	14	15	16	17	18	19
FORWARD	373.12	2.12	3.12	3.12	39.12	43.32	47.44
ROOMS 565	4.-	4.-	4.-	4.-	4.-	4.-	4.-
RESTAURANT							
LAUNDRY							
TELEPHONE					30	10	10
TELEGRAPH							
BAGGAGE							
MESSENGER							
VALET							
NEWS STAND							
TOTAL	377.12	3.12	3.12	3.12	43.32	47.52	51.52
BY CASH	350.-						
OTHER CREDITS							
BAL. FORWARD	27.12						51.52

71 Carleton Street,

East Orange, New Jersey.

March 19, 1931.

Mr. D. W. Griffith,
Astor Hotel,
Times Square,
New York City.

Dear Mr. Griffith:

In consideration of certain services which you have rendered in connection with the rewriting of our play entitled "Possessed", we hereby agree to pay you 50% of all income or royalties actually received and collected by us as a result of the production and presentation of said play, either on the speaking stage or in motion pictures.

We agree that the compensation as herein provided is to be paid by us to you within three days after we receive our royalties and at the same time we agree to send you a statement showing the gross amount collected by us and the percentage to which you are entitled, or if you prefer, you may collect your percentage, as herein stated, at the same source as we collect.

Very truly yours,

Ernest H. Cortis.

Louise M. Cortis.

ACCEPTED BY:

_____

The Three Arts Club
340 West 85th Street
New York City

March 23, 1931

Dear Mr. Griffith,

Just how busy you must be I understand perfectly. I greatly appreciate all of the interviews you have given me. Would it be possible to have

The Three Arts Club
340 West 85th Street
New York City

another chat when it is convenient? I have looked for you in the orangerie so many times of late. I have looked for you at your office also. As I was on my way to the opera one evening I changed my course and ran over for a

The Three Arts Club
340 West 85th Street
New York City

chat. I just received a glimpse of you, departing from the Astor.

I think it was quite a coincidence that I requested you to present, Way Down East, again. Remember the telephone conversation to this effect?

The Three Arts Club
340 West 85th Street
New York City

I enjoyed studying the play even more at this time than I did when I saw it in Chattanooga. And the play was momentous then also. The technique of the production I appreciate, from that little white kitten

5.

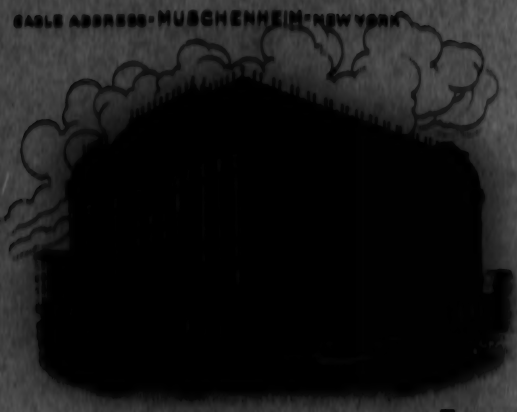
[redacted]

The Three Arts Club
340 West 85th Street
New York City

drowning on the post-
office porch, to the
most miraculous rescue
of Anna on the floe.
A play of lilacs, dancing
waters, blended with
life.

Sincerely,
Elizabeth Vaughn

CABLE ADDRESS-HUSCHENHEIM-NEW YORK



Hotel Astor
TIMES SQUARE
New York

FRED. A. MUSCHENHEIM

March 26, 1931

Received from Mr. D. W. Griffith
the sum of seven thousand thousand
dollars ($7000=) in cash to be
accounted for

Raymond Rennie

March 27, 1931

Dearest Cameron,

Thanks a lot for the pretty lace stockings. I'm wearing them this minute.

I have been dashing about in all directions of late.

I My boss at Kearns gave up her position and our office broke up. It consisted of just the two of us. She went into another division so I was sent to the employment manager to arrange (for work which he did not have to give her)

(Personal) Hotel Astor New York

with various managers. However, I know you wish to hear about D.W.G. most of all. Cameo, dear, I know you won't send him this sheet! Sometimes I believe it's silly

the way I wander
all around the
Astor lobby searching
I've spent hours & hours!
for him. Since
I wrote to you
last I have only
seen him once
although I've
called a number
of times. Twice

his nephew answered the phone. Once the nephew said "He's gone to the doctors' office." I know Mr. Griffith is well <u>now</u> for he looked splendid yesterday. He was walking down the lobby to the hotel

manager's office.
He was in quite
a hurry. I realize
now it wasn't an
appropriate moment
to speak to him.
Nevertheless he has
great poise. We
shook hands and
I told him I heard
he was going away. He

replied that he
wasn't going away
and then dashed
into the manager's
office. Cameo, I hope
I'm not being
annoying to him.
You know Mercheson
had a woman

arrested for
dashing after Lina.
They can't be
compared in the
same breath,
however. I suppose
D.W.G. has stood a
lot from me.

Well, Thursday

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

W.W.G. was still here
then in spite of
his secretary having
told me he would
probably be on his
way to Hollywood

16
Griffith didn't come to the office; that he had decided upon the play to be cast in Hollywood; and that there were more people who needed work in Hollywood than in New York.

I learned many

#199

164

GRAHAM AND REYNOLDS
COUNSELORS AT LAW

ARTHUR BUTLER GRAHAM
H. WALTER REYNOLDS
RALPH A. GILCHRIST
FREDERICK M. SCHLATER

CABLE ADDRESS GRAYNOLDS

NATIONAL ASSOCIATION BUILDING
TWENTY-FIVE WEST FORTY-THIRD STREET
NEW YORK CITY

March 28, 1931

Albert H. T. Banzhaf, Esq.
130 West 42nd Street
New York City

Dear Mr. Banzhaf:

In accordance with our conversation of this morning we are sending you herewith a rough draft of the proposed agreement between Christie Film Company, Inc., D. W. Griffith and D. W. Griffith, Inc.

As you will realize we can do no more at this time than to outline the terms of the agreement. As soon as the contracts between Mr. Griffith and United Artists are available and we have had such discussions as may be necessary the agreement can be prepared in final form.

Very truly yours,

Graham & Reynolds

HWR:K
Enc.

R O U G H D R A F T

THIS AGREEMENT made and entered into the day of , 1931, by and between CHRISTIE FILM COMPANY, INC., a Nevada corporation, having its principal place of business at 6335 Romaine Street, Hollywood, California, hereinafter called the Producer, DAVID W. GRIFFITH of , hereinafter called the Director, and D. W. GRIFFITH, INC., a Delaware corporation, having its principal place of business at 729 Seventh Avenue, New York City, hereinafter called the Company,

W I T N E S S E T H :

WHEREAS, the Producer contemplates producing a talking motion picture based on the play entitled "On The Spot" by Edgar Wallace which it is desirous of distributing through United Artists Corporation; and

WHEREAS, the Company is a so-called owner-producer in said United Artists Corporation and represents that it can procure the distribution of said motion picture through said United Artists Corporation upon the terms hereinafter specified; and

WHEREAS, the Director is the President and a member of the Board of Directors of, and controls, the Company and is also an outstanding director of motion pictures of whose services in such capacity the Producer is desirous of availing itself in producing the said motion picture;

NOW, THEREFORE, in consideration of One ($1.00) Dollar and other good and valuable considerations by each of the parties to the other in hand paid, the receipt whereof is acknowledged, it is hereby agreed as follows:

FIRST: The Director and the Company represent that as such owner-producer in said United Artists Corporation the Company is entitled to have the motion pictures produced by it, if first approved by said United Artists Corporation as to story, cast, delivery and release dates and the like, distributed by said United Artists Corporation throughout the English speaking world for a period of six (6) years from and after the date of delivery of the negative or negatives thereof, under an arrangement whereby the said United Artists Corporation receives for its services in effecting such distribution twenty-five (25) per cent of the gross receipts from such distribution in the United States, per cent of the gross receipts from distribution in foreign countries where said United Artists Corporation maintains its own system of exchanges and per cent of the net amounts received by said United Artists Corporation from the sale of distribution rights in foreign countries where said United Artists Corporation does not maintain such exchange system, and whereby the Company receives the balance of such proceeds and amounts, subject, however, to the re-coupment by said United Artists Corporation, from the Company's share of such gross receipts, of its advances to the Company for the cost of positive prints, censorship,

duties, expressage on prints not paid by the exhibitor or the purchaser of exhibition rights, advertising in a specified amount not exceeding
Dollars and other charges customarily advanced by a national distributor of motion pictures and recouped by it from the producer's share of the gross receipts from the distribution thereof.

SECOND: The Company hereby assigns and transfers to the Producer all its rights, as such owner producer, to have the said motion picture based on the said play distributed by said United Artists Corporation upon the distribution terms above specified, and agrees to use its best efforts in the utmost good faith to effect an agreement between the Producer and said United Artists Corporation for the production, delivery and release of said motion picture in accordance with the terms of this agreement and for the distribution thereof by said United Artists Corporation upon the distribution terms above specified.

THIRD: Upon the execution of such agreement between the Producer and said United Artists Corporation the Producer shall immediately procure all necessary rights in the said play to enable it to produce, distribute and exhibit throughout the world, a talking motion picture based thereon, and shall proceed with all reasonable diligence to produce said motion picture at its own cost and expense and to deliver the same to said United Artists Corporation in time for release in the United States on September 1st, 1931 or such other date as may be agreed

upon by the parties hereto and said United Artists Corporation.

FOURTH: Said motion picture, as cut and assembled for delivery, shall be approximately feet in length, shall be first-class as respects dialogue, cast, settings, photography, sound record and other details of production, and shall be produced substantially in accordance with, and within the total cost of production specified in, the cost budget annexed hereto.

It is stipulated that said cost budget includes insurance of Two Hundred Thousand ($200,000.00) Dollars on the life of the Director, the premiums on which shall be paid by the Producer as a part of the cost of production of said motion picture, and the proceeds of which, in the event of the Director's death prior to the completion of said motion picture, shall be paid to the Producer. Said agreement with United Artists Corporation shall provide for the acceptance of said motion picture by it and the distribution thereof as above provided, notwithstanding the death of the Director prior to the completion thereof.

FIFTH: It is understood that it may be necessary for the Producer to arrange for the distribution of said motion picture in the United Kingdom through a distributor other than said United Artists Corporation and the said agreement with United Artists Corporation shall at the Producer's option provide for distribution in the United Kingdom by such other distributor.

SIXTH: Said agreement with United Artists Corpora-

tion shall provide for the approval by Carroll Trowbridge of all foreign sales contracts in behalf of the Producer and for his approval of all other matters in connection with the distribution of said motion picture with respect to which the approval of the Producer may be required.

SEVENTH: Contingent upon the execution of the said agreement between the Producer and said United Artists Corporation, the Producer agrees to employ and hereby employs the Director to direct the said motion picture. The Director accepts said employment and agrees to devote his full time and attention and his best efforts thereto for a term commencing on the date on which said agreement is executed and continuing until said motion picture shall be cut and assembled for delivery. The Director shall, as a part of said employment, assist the Producer in an advisory capacity, in the preparation of the script and the continuity of said motion picture and in the selection of a suitable cast therefor.

Said picture shall be known as "A D. W. Griffith Production, D. W. Griffith Producer" and the customary credit to that effect shall be given to the Director on the main title thereof and in all paid advertising in which credit is customarily given to the producer and/or the director of a motion picture.

EIGHTH: The Director and the Company shall receive as compensation for all services rendered by them or either of them hereunder ten (10) per cent of the gross rentals collected by said United Artists Corporation from the distribution of said motion picture, ten (10) per cent of

the gross rentals collected by any other distributer pursuant to Paragraph hereof from the distribution of said motion picture in the United Kingdom and ten (10) per cent of the net amounts received by said United Artists Corporation from the sale of the right to exhibit said motion picture in the territory in which said United Artists Corporation does not maintain its own system of exchanges; provided, however, that when and after the rentals and/or amounts in which the Director is entitled to share, as aforesaid, shall have aggregated Eight Hundred Thousand ($800,000.00) Dollars the Director shall thereafter be entitled to receive as such compensation twenty-five (25) per cent of such rentals and/or net amounts.

The said amounts shall be paid to the Director from and out of the amounts actually received by the Producer from the distribution and exhibition of said motion picture and said agreement with United Artists Corporation and any other agreement for the distribution of said motion picture in the United Kingdom shall provide for the recoupment of any advances to the Producer out of not more than ninety (90) per cent of such rentals and/or net amounts and for the payment of such ten (10) per cent or twenty-five (25) per cent thereof to the Producer without offset or deduction of any kind.

Anything herein to the contrary notwithstanding, the said compensation shall be paid to the Company for and in behalf of the Company and the Director.

NINTH: The Director agrees that he will not exceed the amounts allowed in the annexed cost budget in the pre-

duction of said motion picture and that if the total cost of production shall exceed the production cost specified in said cost budget, the Producer may recoup such excess from the first moneys which would otherwise be paid to the Director and/or the Company.

TENTH: The said agreement with United Artists Corporation shall provide for the production, delivery and distribution of one or more foreign-language versions of said motion picture only in the event that all the terms relating thereto shall be first approved by the parties hereto.

ELEVENTH: This agreement shall be construed in accordance with the Laws of the State of New York and shall be binding upon the parties hereto and their respective executors, administrators, successors and assigns.

IN WITNESS WHEREOF, the parties hereto have caused this agreement to be executed the day and year first above written.

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D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

EDITORIAL PAGE
OF THE

MONDAY, MARCH 30, 1931

Pictures Create Reality

Here You See and Hear a Deed that Filled the Nation with Grief.

Copyright, 1931, New York Evening Journal, Inc. Registered U. S. Patent Office.

ABRAHAM LINCOLN SHOT BY WILKES BOOTH

Every school child knows that Booth shot Lincoln as the great President sat in his box at Ford's Theatre on April 14th, sixty-six years ago.

Every child and adult, looking at this picture from Griffith's "Abraham Lincoln," sees the dreadful calamity as a picture more vivid than it could possibly be made in words.

This picture explains the hold of moving pictures on millions of human beings and makes clear the importance of utilizing pictures in education.

A day is coming when films for schools and churches will be more important even than films for theatres.

A child who sees the life of Lincoln in moving and speaking pictures will never forget it, and will learn more in two hours than he could possibly learn in two months or ten years from books.

Men have been reading only for a short time. They have been SEEING for millions of years, they, and their lower animal ancestors.

What we see reaches the brain immediately.

This picture shows Lincoln and his wife, unsuspecting, looking at the stage. In the background stands John Wilkes Booth, murderous fanatic, determined to rid the world of one whom he called a monster.

Seeing this, your imagination tells the rest.

You see the President falling to the floor, beside his terror-stricken wife. You see Booth jumping from the box to the stage, shouting *"Sic semper tyrannis"* ("Thus ever, the tyrant"), injuring his leg and limping off to mount the horse left at the stage door.

The great power of moving pictures is to make real that which is indistinct, dull and uninteresting, when presented in written words only.

A child sees Lincoln studying as a boy in the little hut with a dirt floor and no windows, sees the other Lincoln cutting down trees, splitting logs, sees President Lincoln bearing the burden of the nation. He sees the sorrowful death and knows that life story for all time.

Moving talking pictures, dealing with the one hundred most important men and women in the world's history, would do more to teach history, writing it indelibly on the brains of children, than could be done by all the books ever written.

an is expected by the sender of this message. Please give it to the messenger or telephone it to:

WESTERN UNION

...oadway, New York ALWAYS OPEN

...QUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

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1931 APR 9 PM 3 46

NBG623 25=LOSANGELES CALIF 9 1230P

A H T BANZHAF=

130 WEST 42 ST=

PLEASE WIRE ME COLLECT YOUR RESIDENCE TELEPHONE NUMBER AND WHETHER OR NOT I MAY CALL YOU THERE TONIGHT AFTER EIGHT OCLOCK LOSANGELES TIME STOP REGARDS=

LOYD WRIGHT.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE.

TELEPHONE MURRAY HILL 6454-6455 CABLE ADDRESS "BAGWEN" NEW YORK

NEWGASS, NAYFACK & WALDHEIM
ATTORNEYS AND COUNSELLORS AT LAW
350 MADISON AVENUE

GEORGE W. NEWGASS
BERTRAM S. NAYFACK
FRANKLIN WALDHEIM

NEW YORK

95

April 9, 1931.

Albert H. T. Banzhaf, Esq.,
130 West 42nd St.,
New York City.

Dear Mr. Banzhaf:

I just received a wire from our Los Angeles attorneys indicating that the contract of Nov. 6th, was evidently drawn by Mr. Mike Levee and that there is nothing in the offices of said attorney or at the studio of our corporation to indicate that the story "The Pioneer Woman" was ever copyrighted or registered with the Hays Organization. Apparently the November 6th agreement assumed certain facts in connection with said copyrighting and registration which were apparently incorrect. Under the circumstances, it would seem that the agreement as drafted by me would amply cover the situation, according to the true facts. However, if you desire to have any further changes made, I will be pleased to discuss the situation with you.

Kindest regards,

Sincerely yours,

Bertram Nayfack
per B.

BSN:BM

1961

Edgewater Point

"One mile of shore front on Long Island Sound"

EXCLUSIVE, HIGHLY RESTRICTED WATERFRONT DEVELOPMENT
1501 Broadway, New York City

PHONE
MAMARONECK 1190
PENNSYLVANIA 7496

DEVELOPMENT BY
EDGEWATER POINT, INC.
MAMARONECK, N. Y.

April 9, 1931

Mr. A. H. T. Banshaf,
150 West 42nd Street,
New York City.

Dear Mr. Banshaf:

I have discussed with Mr. Hammons the matter of the mortgage of Edgewater Point, Inc. to D. W. Griffith, Inc. on which there is still a balance of $242,850 which becomes due and payable August 4th next. We desire very much to secure a renewal of this mortgage for an additional year, and are taking the matter up with you at this early date so that we may be assured, if possible, of such a renewal. I should be glad if you would advise me as to this at the earliest date possible, and with best regards, I remain

Yours very truly,

Chas. F. Catlin

CFC:HK

Tuesday-April 16th

Dear Mr. Griffith.

Sincerely hope you are not peeved with me for sending that wire. You are the only one I have to turn to when in trouble.

Had a terrible argument with my mother the night before I wired you. Didn't know which way to turn. Wanted to get in touch with you before I used what money I had left to send her to N.Y. Thought sure I would hear from you before this. The result of the whole affair is that mother left this morning for N.Y. dearing me with nothing. I owed over $100 this month's rent. Don't know what I will do as don't receive any

from you.

Have no work in view for the present. Signed a contract a couple weeks ago with Warners to start work around June 12th. with Monte Blue in "Under the Tafar moon" I at least have that to look forward to, but its a longtime between now and June.

Had an accident Sunday. Cut the palm of my right hand open on the porcelain fixture in the bath room. I am very worried about it. Have to go to-day and have a couple stitches put in. Doctor would have sewed it before, but for infection. Did you ever see such a hard luck person in your life. Just shows what happens when you are not here to look after me.

It is quite difficult for me to

write. Hope you will understand.

Mr. Griffith I hope you won't think I am taking too much liberty in asking you for help. I am sure that you know if I didn't really need help, I wouldn't bother you.

I realize you never write, but it would ease my mind a great deal if you sent me some sort of message one way or the other.

I sincerely hope that everything will turn out just the way you have planned. Wish you all the luck + success in the world

Always -
Anna.

6420 Franklyn Place.
Hollywood. 8345.

RUN THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1913 A

WESTERN UNION

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DL = Day Letter
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NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on telegrams and day letters, and the time of receipt posted in the date line on all messages, is STANDARD TIME.

Received at HOTEL ASTOR, NEW YORK 1951 APR 23 PM 3 37

NV135 11=LOSANGELES CALIF 23 1212P

D W GRIFFITH=

ASTOR HOTEL=

TIME IN TRANSIT 2 Min.

SICK IN BED PLEASE LET ME HEAR FROM YOU NEED HELP=

IRMA..

THE QUICKEST, SUREST AND SAFEST WA

PATRONS ARE REQUESTED TO PAVOR THE COMPANY BY CRITICISM AND SUGGESTIONS CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 81-1460 BROADWAY, NEW YORK 1931 APR 23 PM 3 02

NBK49 67 DL=LOSANGELES CALIF 23 1041A

A H T BANZHAF=
130 WEST 42 ST=

IN RE WILLARD STOP RELIABLY INFORMED GIRL EXCEEDINGLY HARD UP AND WILL PROBABLY LOSE PERSONAL EFFECTS FOR NONPAYMENT OF BOARD BILL STOP ANTICIPATE SHE MAY CALL WILLARD STOP IF YOU BELIEVE IT NECESSARY TO CAUTION HIM PLEASE DO SO BECAUSE IN MY OPINION IT WOULD BE VERY BAD FOR HIM TO TALK TO HER PARTICULARLY SINCE ALL CONVERSATIONS SHE HAS HAD WITH HIM HAVE BEEN LISTENED IN BY HER PEOPLE STOP WHILE PROGRESS SLOW BELIEVE WE WILL ACCOMPLISH WHAT WE SET OUT TO ACCOMPLISH STOP BEST REGARDS=

LOYD WRIGHT.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

CC6 30 NL=GW CHICAGO ILL 22=

DAVID WARK GRIFFITH INC=

729 SEVENTH AVE NEWYORK NY=

1931 APR 23 AM 1 21

ARE THERE ANY RESTRICTIONS ON RADIO PERFORMANCE OF MUSIC FROM THE SCORE OF ORPHANS OF THE STORM WIRE COLLECT TO ME CARE RADIO STATION KYW 310 SOUTH MICHIGAN=

REX A MAUPIN.

Sorry cannot advise about radio performance rights Suggest you refer to publishers

ATTORNEYS & COUNSELLORS AT LAW

DENNIS F. O'BRIEN
M. L. MALEVINSKY
ARTHUR F. DRISCOLL

O'BRIEN, MALEVINSKY & DRISCOLL
LAW OFFICES
TIMES SQUARE
NEW YORK CITY
CABLE ADDRESS "OBMADRIS"

EDWARD C. RAFFERY
ARTHUR R. WALSH
BENJAMIN PEPPER
FRANK B. HEGEKE
EDWARD J. CLARKE

IN - RE ON THE SPOT

April 25rd, 1931.

Mr. Albert H. T. Banzhaf
130 West 42nd Street
New York.

Dear Mr. Banzhaf:

I am sending you herewith revised contract of "ON THE SPOT". Mr. Kelly is preparing Schedule B to cover the foreign language versions of "ON THE SPOT".

Sincerely yours,

E C Raftery

ECR:DB

Postal Telegraph

Send the following Message, subject to the terms on back hereof, which are hereby agreed to

Form 2

APRIL 24 1931

COLLECT

REX A MAUPIN
STATION KYW 510 SOUTH MICHIGAN
CHICAGO ILLINOIS

SORRY CANNOT ADVISE ABOUT RADIO PERFORMANCE RIGHTS SUGGEST YOU REFER TO PUBLISHERS

D W GRIFFITH INCORPORATED

102-A

PROPERTY OF D. W. GRIFFITH COLLECTION
PROJECT FOR THE MODERN MUSEUM

ACCOUNTS ARE DUE WHEN RENDERED

STATEMENT

FOLIO

MR D W GRIFFITH
ROOM 502

AMOUNT

$ 1207 65

To Hotel Astor TIMES SQUARE New York

DETACH AND RETURN WITH YOUR CHECK
CANCELLED CHECK IS RECEIPT

CABLE ADDRESS-MUSCHENHEIM-NEW YORK

TELEPHONE-2100 BRYANT

Hotel Astor

TIMES SQUARE
NEW YORK

FRED'K. A. MUSCHENHEIM

APRIL 27 1931

	27 APR	BILL RENDERED	2743 77	
	2	BY CHECK	1535 14	1207 63

RECEIVED PAYMENT
MAY 5 1931
HOTEL ASTOR
BY

HOTEL ASTOR 43 4

The Lambs
130 West 44th Street
New York

April
2 8
19 31

Mr. D. W. Griffith,
Hotel Astor,
New York City.

Dear Mr. Griffith:

Meeting you this afternoon was a great pleasure and recalled to my mind my happy engagement with you in "Way Down East" Should you have any part in your picture which you would care to entrust to me I hope you will command my services.

My long stage experience would, of course, be valuable to you in this day of the talking picture. I might be able to play Hi Holler for you again and this time the laugh could be recorded.

Commencing Thursday night I shall be playing at the Liberty Theatre with "Betty Be Careful", but my wish to be associated with you once more is so keen that I will leave this or any other engagement to accept anything you may offer.

Wishing you all success, I am

Faithfully yours,
Edgar Nelson

Edgar Nelson
"Hi Holler
Way Down East"

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

APRIL 29 1931

FULTON BRYLAWSKI
1801 G STREET NORTHWEST
WASHINGTON D C

PLEASE ADVISE IF QUOTE DEMON DRINK END QUOTE TAKEN FROM ZOLA COPYRIGHTED BY A DALEY IN EIGHTEEN HUNDRED SEVENTYNINE IS IN PUBLIC DOMAIN AND ANY OTHER INFORMATION YOU CAN GIVE RELATIVE TO ZOLAS NOVEL ON WHICH SAID PLAY IS BASED ESPECIALLY AS TO OUR RIGHT TO DO THIS IN PICTURES REGARDS

ALBERT H T BANNHAF

charge Bannhaf & Richter 150 W 42nd St.

#147

PARAMOUNT PUBLIX CORPORATION

with

ALBERT GRIFFITH GREY

AGREEMENT

DATED April 1931.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

FORM 1578 3M 1-31 GCH

THIS AGREEMENT made and entered into this day of April, 1931, by and between PARAMOUNT PUBLIX CORPORATION, a New York corporation, hereinafter referred to as "PARAMOUNT" and ALBERT GRIFFITH GREY, residing in New York, New York, hereinafter referred to as "GREY".

W I T N E S S E T H:

In consideration of the terms, covenants and conditions hereinafter contained, the parties hereto do agree as follows:

FIRST: PARAMOUNT, insofar as it may possess the right so to do, does hereby license GREY to distribute, exhibit and/or license the exhibition, throughout the world, of the motion picture photoplay entitled, "HEARTS OF THE WORLD" heretofore produced by DAVID W. GRIFFITH, for and during the period of time commencing from and after the date of the execution and delivery of this Agreement, and terminating upon the termination of whatever right, title or interest PARAMOUNT may have to distribute, exhibit and/or license the exhibition of said motion picture photoplay, pursuant to an Agreement bearing date the 3rd day of April, 1918 made between DAVID W. GRIFFITH and FAMOUS PLAYERS LASKY CORPORATION. GREY agrees to comply with all the terms, covenants and conditions contained in said Agreement bearing date the 3rd day of April, 1918, insofar as same relates to the distribution, exhibition and/or licensing of the exhibition of said motion picture photoplay by PARAMOUNT.

SECOND: PARAMOUNT agrees to deliver to GREY promptly after GREY shall obtain and deliver to PARAMOUNT the written consents to the execution and delivery of this Agreement by PARAMOUNT, from DAVID W. GRIFFITH and D. W. GRIFFITH, INC., the negative and one positive copy of said motion picture photoplay.

THIRD: GREY agrees immediately after receipt of said negative and positive print to cause a high-class musical score to be synchronized with said motion picture photoplay, and to pay and discharge any and all expense in connection with the preparation, recording and synchronization of such musical score, and further agrees that the musical compositions contained in such score, shall be cleared for use throughout the world, in connection with the public exhibition of said motion picture photoplay.

FOURTH: GREY further agrees to pay net to PARAMOUNT twenty-five (25%) percent of any and all gross receipts derived from any source whatsoever, on the distribution, exhibition and/or licensing of the exhibition, throughout the world, of said motion picture photoplay, and for the synchronized

musical score thereof, and agrees to keep separate records and books of accounts thereon and to render to PARAMOUNT statements every three (3) months, the first statement to be rendered three (3) months after date hereof, setting forth in detail any and all contracts made for the distribution, exhibition and/or licensing of the exhibition of said motion picture photoplay, and for the synchronized score thereof, together with a statement of any and all moneys received thereon, and to pay to PARAMOUNT, with such statements, the moneys due and payable to PARAMOUNT.

FIFTH: GREY further agrees to deliver to PARAMOUNT, a copy of each and every contract made by GREY covering the distribution, exhibition and/or licensing of the exhibition of said motion picture photoplay immediately upon the execution of said contracts.

SIXTH: GREY further agrees that PARAMOUNT shall have the right to audit the books of accounts and records of GREY by its own or any other auditors employed by PARAMOUNT at such times as PARAMOUNT shall desire, and for this purpose, GREY will make such books of accounts and records available in the City and State of New York, to PARAMOUNT, or such auditors as may be designated by PARAMOUNT, and that GREY agrees to furnish to PARAMOUNT at the end of each and every year during the term of this Agreement, a statement and audit made by PRICE, WATERHOUSE & COMPANY, covering all matters and things done pursuant to this Agreement by GREY.

SEVENTH: It is understood and agreed that PARAMOUNT makes no representations or warranties as to any right, title or interest it may own or possess in and to said motion picture photoplay, and in and to any right to distribute, exhibit and/or license the exhibition thereof, and PARAMOUNT merely licenses GREY to the extent that PARAMOUNT may have any right, title or interest so to do.

EIGHTH: It is further understood and agreed that before this Agreement shall become effective, GREY shall obtain written consents to the execution and delivery of this Agreement, from DAVID W. GRIFFITH and D. W. GRIFFITH, INC. and shall deliver such written consents to PARAMOUNT.

NINTH: GREY agrees to remove from said negative and all positive copies made therefrom any trademark or other matter making reference to PARAMOUNT or the previous corporate names of PARAMOUNT or any of its subsidiary, affiliated or associated companies.

IN WITNESS WHEREOF, the parties hereto have hereunto executed these presents the day and year first above written.

PARAMOUNT PUBLIX CORPORATION

BY_____

_____(L.S.)

STATE OF NEW YORK }
CITY & COUNTY OF NEW YORK } ss:

On this day of April 1931, before me personally came RALPH A. KOHN to me known, who, being by me duly sworn, did depose and say that he resided New York, New York that he is the Treasurer of PARAMOUNT PUBLIX CORPORATION the corporation described in and which executed the above instrument; that he knows the corporate seal of said corporation; that the seal affixed to said instrument was such corporate seal; that it was so affixed by order of the board of directors of said corporation and that he signed his name thereto by like order.

FORM 1187 A

STATE OF NEW YORK
CITY & COUNTY OF NEW YORK } ss:

On this day of April 1931, before me came ALBERT GRIFFITH GREY to me known to be the individual described in and who executed the foregoing instrument, and acknowledged before me that he executed the same.

FORM 1187

Post Office Box 1486, Station C,
Los Angeles, California,
April 30, 1931.

Mr. D. W. Griffith,
Hotel Astor,
New York, N. Y.

Dear Mr. Griffith:

I am writing to ask you if it will be possible for me to have a little talk with you in the near future in Los Angeles.

I have two subjects I want to cover. One is of stories and regards myself,- and the other is regarding a European producer-star, Dr. O. A. Peters, whom Carl Laemmle brought over from Paris to direct a version of "All Quiet on the Western Front". It happens that Dr. Peters has some very new and original ideas that may revolutionize films completely. He is being given a chance to test out his ideas in a production for Universal but is very inhibited and limited in every way. Before he is contracted with anyone, I thought perhaps you might enjoy meeting him and might possibly find his new departures in production quite interesting. Since he has been given quite a little space in the "Motion Picture Herald" Howard Hughes and others have been arranging for contacts with him, but he is open for a conference with you, even to the extent of coming to New York. I believe Dr. Peters is a genius beyond Universal's capacity to fully appreciate and that his innovations will prove sensational. Naturally an early connection would be advisable.

I am also looking forward to the pleasure of seeing you regarding an idea of my own. Thanking you for such a possible favor, I am

Very sincerely,

Nazimova

New Bamford

53-29-1

April 1931

[illegible]

AGREEMENT OF ASSIGNMENT

between

D. W. GRIFFITH, INC.,

and

UNITED ARTISTS CORPORATION

(ON THE SPOT)

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY.

GREEN, HALEVINSKY & DRESCHER
LAW OFFICES
1501 BROADWAY
TIMES SQUARE
NEW YORK CITY

MEMORANDUM OF AGREEMENT, made in duplicate, (each executed copy to be considered for all purposes as an original) and entered into this day of April, 1931, by and between [redacted], a Maryland corporation, hereinafter designated as the Producer, party of the first part, and UNITED ARTISTS CORPORATION, a Delaware corporation, hereinafter designated as the Distributor, party of the second part,

WITNESSETH:

WHEREAS, the Producer represents and warrants to the Distributor that it is about to produce a motion picture based upon the literary composition entitled "ON THE SPOT" by Edgar Wallace (said motion picture more particularly hereinafter described) of more than 4000 lineal feet in length and of the standard known as a Special Feature Photoplay, and is desirous of granting to the Distributor the exclusive right, license and privilege of exploiting and marketing and turning to account and to exhibit and distribute or cause to be distributed and exhibited the aforesaid motion picture photoplay based upon the aforesaid literary composition in the territories hereinafter described for the period of time and pursuant to the terms, conditions and provisions hereinafter more particularly set forth;

NOW, THEREFORE, in consideration of the premises and the mutual promises and covenants herein contained, and for the further consideration of the sum of One Dollar ($1.00) each to the other in hand paid, the receipt whereof is hereby acknowledged, it is agreed by and between the parties hereto as follows:

FIRST:

(1) The territory hereinbefore referred to shall consist of the United States of America, Dominion of Canada, and all other parts of the world with the exception of:

England
Scotland
Wales
Northern Ireland
Irish Free State
Isle of Man
Channel Islands
Malta
Gibraltar

(2) Whatever hereinafter in this agreement the term "the world" is used, it shall be deemed to mean the territory granted under this agreement, as above defined.

(2.) The term "motion picture" or "photoplay" as hereinbefore and hereinafter used shall be deemed to mean the all talking motion picture versions and silent synchronized motion picture versions, and any other motion picture version of said literary property.

(a). The said Producer represents and warrants that it is about to produce a high class Special Feature Photoplay based upon the aforesaid literary composition, entitled "ON THE SPOT" by Edgar Wallace, to be directed and supervised by DAVID WARK GRIFFITH, at its own expense, including all taxes, imposts, sound royalties, upon or effecting the production and/or the distribution of negatives and positive prints of such photoplay, and the Producer agrees to deliver upon the completion of such photoplay to the Distributer such completed photoplay consisting of two (2) negatives, including an all talking sound negative and master records for reproduction of sound on disk, and a silent synchronized negative, together with a sufficient number of complete positive copies to satisfy the demand for the use of such photoplay by the exhibitors, not to exceed one hundred and thirty (130) sound prints cut to conform to the sample

(b) The Producer agrees to record all sound by means of Electrical Research Products, Inc. method.

(c) The Producer further agrees to supply out in title synchronized or superimposed versions of said photoplay, if required, or it agrees to make the negative of the said photoplay available for said purposes.

The Producer further agrees that as soon as it receives written directions from the Distributor, that it will with reasonable promptness and at the expense of the said Distributor, send the aforesaid copies of the aforesaid photoplay to the addresses designated by the Distributor.

The license for distribution granted to the Distributor by the Producer in this contract is exclusive and includes the territory set out in Paragraph First, subdivision (1) of this agreement, and includes all versions or translations of said literary property; and all taxes and imposts levied or imposed by any domestic or foreign governmental authority on the grant or transfer of the rights to the motion picture photoplay covered by these presents or on the grant or transfer of the rights to use the negative or negatives of such photoplay, or on the use, leasing, exhibition, distribution or exploitation of the positive prints of such photoplay,

and the transportation and insurance charges, if any, from New York City and other places in the United States from which shipment is made of such photoplay, to foreign countries, shall be payable from that portion of the earnings of such photoplay belonging to the Producer, and the Distributor is hereby authorized to deduct the amount represented by such payments from such portion of the earnings of such photoplay as will belong to the Producer.

(d) With respect to the aforementioned positive prints not exceeding the number of one hundred and thirty (130), it is intended that one hundred (100) of said prints shall be used for distribution in the United States of America and Canada, and that the remaining thirty (30) prints shall be used for distribution in foreign territories; all of said one hundred and thirty (130) prints to be paid for solely by the Producer. All additional prints, including replacement prints or parts thereof, made or caused to be made by the Distributor, shall be made in a laboratory or laboratories designated or approved by the Producer in writing, the cost of such printing to be at the lowest rate consistent with good and high-class workmanship and quality, and the cost of the same to be divided in the proportion set out in Schedule A hereto annexed.

(e) Said Producer agrees to deliver, while

said Producer is making such photoplay or at the time of the delivery of the negative or positive copies of such photoplay, such still negatives made by said Producer for such photoplay, as the term is understood in the motion picture business, as in the judgment of said Producer are desirable for advertising purposes of such photoplay, and such still plates may be used by the Said Distributer in reproducing photographs for publicity and advertising purposes, and are to be returned to said Producer in the same manner and subject to the same conditions as cover and affect the negatives and positive copies of such photoplay as in this contract provided.

(f) The title of the negative and positive copies and still negatives delivered to or procured by the Distributor pursuant to this contract, for the purposes of this contract, shall remain in said Producer, subject to the rights of the Distributor, as set forth in this agreement, and all negative and positive copies of such photoplay and the still negatives, or so many as are then in existence shall with respect to such photoplay, be returned to the said Producer, at the expense of the Producer by the Distributer seven (7) years from the date of the first release for exhibition purposes of such photoplay in the United States of America, except as herein otherwise provided, at the last address provided by the said Producer, or such other places as the Producer may direct in writing at least thirty (30) days prior to the expiration of the said seven year period.

(g) All story, literary and other rights of

any character or description whatsoever in and to such photoplay, and in and to the said photoplay itself, including all negatives and positive prints and still negatives thereof, except such rights as are specifically granted to the said Distributor by said Producer, pursuant to this agreement are reserved and withheld by the said Producer.

SECOND:

LICENSE TO MAKE MOTION PICTURE COPIES

(a) Said Producer does hereby grant, and by these presents has granted unto the Distributor, the right and the Distributor agrees to make, or cause to be made, such additional positive copies of such photoplay as may be necessary or advisable to properly distribute, exploit, market and turn to account, as more particularly set forth in this agreement, the aforesaid photoplay throughout the world during the said seven (7) year period. The Distributor shall inform said Producer in writing of the number of such additional positive copies of such photoplay so made without delay after such copies are delivered to the Distributor, or its designee. And the Producer does further grant, and by these presents has granted to said Distributor, the exclusive right and privilege to market and turn to account, exhibit, distribute or cause to be distributed or exhibited, such photoplay, including all

positive copies, in all the territories hereinbefore described for and during the respective seven (7) year periods, from the first release dates in such respective territory, terminating in any event not later than nine (9) years from the first release date in the United States.

THIRD:

ADVERTISING AND OTHER MATTER.

(a) The Distributor agrees to advertise the artists, or such of them appearing in such photoplay, as the Producer shall direct the Distributor in writing, and in the manner in which the Producer directs, in writing, relative to such persons, subject to the following:

If the person is to receive "chief prominence" in the advertising, then the name of such person shall be in larger letters than, and at least twice the size of, any other part of the subject matter in which such name appears, in all advertising literature used in connection with the exploitation of such photoplay of such Distributor and the name of no other person, firm or corporation, shall appear in connection with the advertising and exploiting of such photoplay, except as directed in writing by the said Producer, and except the name of the Distributor and the name of the theatre in which the photoplay will be exhibited. All such advertising and literature shall be submitted to the Producer or its duly constituted agent, at, and who shall have, a place of business at or in

the Borough of Manhattan, City of New York, for its written approval, such approval not to be unreasonably withheld or delayed. In the event of such approval, or refusal to approve, not being given within three (3) days of the date of delivery of such advertising or literature at such office, then the Distributor may use the advertising and literary material so submitted or other advertising and literary material substantially similar, but if approval be refused by the Producer or its agent, as herein provided, such advertising and literature shall not be used by the said Distributor, but new advertising or literature shall be prepared by the Distributor in accordance with suggestions of the Producer or its agent, and shall be submitted to the Producer for approval.

(b) The Distributor shall supply exhibitors with first class lithographs in one or more colors with such photoplay, at a reasonable price, in such quantities as may be required by the exhibitor, the general character of the aforesaid lithographs to be submitted to the Producer or its duly constituted agent, at, and who shall have a place of business at or in the Borough of Manhattan, City of New York, for its written approval, such approval not to be unreasonably withheld or delayed. In the event of such approval, or refusal to approve, not being given within three (3) days from date of delivery at such office, then the Distributor may use the lithographs so submitted or others substantially similar, but if it is refused by the Producer or its said agent, as herein provided,

such advertising and literature shall not be used by said Distributer, but new advertising or literature shall be prepared by the Distributer in accordance with suggestions of the Producer or its agent, and shall be submitted to the Producer for approval.

(d) It is distinctly understood and agreed that after the photoplay is delivered to the Distributer, no changes, interpolations, modifications, additions or eliminations of any kind shall be made in any photoplay or any part thereof - this includes title and sub-title, and the Producer hereby authorizes the Distributer to make such changes, interpolations, modifications, additions or eliminations that may be required by any duly constituted Board of Censors in any of the territories in which the photoplay herein is distributed by the Distributer.

The Distributer will not permit the exhibition of any photoplay delivered hereunder by any theatre owner, or exhibitor, except in the way and manner in this paragraph provided for, and all releasing of the Distributer shall be so drawn as to protect the Pro-

ducer in this respect, and in such contracts it shall be specifically provided that the photoplay shall only be exhibited in the same order, arrangement, sequence and manner as was the negative of such photoplay when it was completed and delivered by the Producer to the Distributor, and without interpolation, modification, addition or elimination of any kind, either of or in the title or subtitles or any other part of said photoplay. The Distributor hereby guarantees that it will, at its own expense, enforce these said provisions of its releasing contracts with other exhibitors, with reasonable despatch.

(e) The Distributor agrees that all leases or licenses to use positive copy or copies of the said photoplay shall be made separate and apart from the leases or sales of other motion pictures or photoplays, and used in no way to influence the license, lease or sale of other motion pictures or photoplays, and the right, license or privilege to exhibit such motion picture or photoplays shall not be denied any person or persons, firm or corporation exhibiting motion pictures or photoplays, who is willing to pay a proper rental consideration for such a license or privilege, except in such theatres which would be in direct competition with the theatres for which contracts have already been made to exhibit such photoplay, or such theatres which do not regularly exhibit so-termed first-class feature photoplays, and do not present first-class theatrical entertainment, and subject also to the rights of the Distributor to grant reasonable territorial and time privileges in connection

with the exhibition of the photoplay in question and in favor of the theatre or theatres selected by the Distributor to exhibit the photoplay in the immediate locality in question, as against any other theatre or theatres in the same locality; provided, however, that the prices to be paid by the preferred exhibitors described in this paragraph (Third) shall in no event be less than a fair, proper and reasonable price for the privileges granted to such preferred exhibitors.

(f) The Producer shall have the right to designate a representative or representatives at his own expense in any or all of the foreign offices or exchanges of the Distributor, anywhere in the world, for the purpose of approving of various contracts pertaining to the exhibition of said photoplay in the particular territory served by each respective office or exchange; it being intended that the right to approve contracts as above provided shall only apply with respect to any territory or territories in which the Producer shall have named or designated a representative or representatives to approve or reject contracts in the particular branch offices or exchanges serving such territories.

(g) No contract in any territory or territories, where the Producer has so designated a representative or representatives to approve or reject contracts therein, shall be entered into by the Distributor for the distribution, exploitation or other disposition of any of the motion pictures covered by these presents unless the proposed written contract between

the Distributor and the person, firm or corporation with whom it intends to contract, shall have first been submitted to the Producer or his designated representative or representatives for approval or rejection, and no proposed contract so submitted to the Producer or its representative or representatives shall be entered into by the Distributor, if, within three (3) succeeding days following the date on which said proposed contract shall have been received by the Producer or said designated representative or representatives, the latter shall have returned the same to the Distributor with its rejection noted thereon or appended thereto. It is agreed, however, that with respect to any contract so rejected by the Producer, the Producer shall have ten (10) days time from the date of submission to it or its said representative or representatives of the original contract, within which to obtain in respect to the exhibition name or territory affected, and present to the Distributor a more favorable contract than the contract rejected, and failing to do so, the original contract presented by the Distributor to the Producer shall ipso facto be deemed approved, unless, however, at the time of such rejection, same is made final by the Producer or its said representative or representatives by words noted on said contract or appended thereto, stating that such rejection is final or words to that effect, in which event the provisions hereof regarding ipso facto approval shall not apply to said contract and any contract finally rejected in said manner

How about foreign territories

shall not be made or entered into by the Distributor, unless subsequently approved as aforesaid by the Producer or its representative.

(h) It is agreed however in the following territories, the Producer shall have the right to designate a representative or representatives in the following central offices of the Distributor for the purpose of approving or rejecting contracts in the territories set outafter the central offices, hereinafter listed:

New York City - for United States and Canada.

(i) Anything herein contained to the contrary notwithstanding, it is agreed that where the Producer or its said designated representative or representatives shall in advance, in writing or otherwise, agree with the Distributor or its representative upon a price or rental for the exhibition of any of the motion pictures covered by these presents, in any particular theatre, in such event, it shall not be necessary for the Distributor to submit such contracts for approval to the Producer or its said representative or representatives; but in every case however, the contract shall first be executed by or on behalf of the Distributor and thereafter be submitted to the

Producer or its said representative or representatives who shall thereupon automatically affix the Producer's approval on such contract. The provisions contained in this paragraph shall operate until such time as the Producer may elect to discontinue this plan and shall so notify the Distributor in writing. After receipt of such notice by the Distributor, the method of approval hereinbefore in this subdivision referred to shall be in full force and effect as though the provisions set forth in this paragraph were omitted from this agreement.

(j-k) In the United States of America and the Dominion of Canada, in addition to said original exhibitors' contracts which are to be submitted to the Producer or its representative for approval as above provided, the Distributor shall submit to the Producer or its designated representative or representatives a duplicate original executed copy and/or memorandum of each such contract, which is intended to serve as an office copy for the files of the Producer, said second copy and/or memorandum to be submitted to the Producer or its said representative or representatives as soon as practical. In the remaining territory of this agreement, statements will be furnished the Producer similar to those furnished to the other producers using the facilities of the Distributor for distribution in the said territories, and the Distributor will at all reasonable times make all exhibition contracts in territories outside of the United States of America and Dominion

of Canada available for inspection by the Producer or his designated representatives.

(l) The Producer authorizes the Distributor to grant to the United Artists Theatre Circuit, Inc. a similar preferential right, upon the same terms, to exhibit such photoplay in its theatres, irrespective of anything to the contrary notwithstanding as are granted by the producers and owners of Mary Pickford, Douglas Fairbanks, Norma Talmadge and the so-termed Joseph M. Schenck productions which are distributed by the Distributor.

(m) In the event of the United Artists Theatre Circuit, Inc. deciding that the aforesaid motion picture photoplay shall not be satisfactory to said Circuit for exhibition in its aforesaid Theatres, or any of them, it is agreed that the Distributor may consent to such motion picture photoplay not being exhibited in such theatres of the said Theatre Circuit, and the Distributor shall proceed to procure contracts for the exhibition of said motion picture photoplay in theatres other than those of the aforesaid Circuit.

(n) The Producer authorizes the Distributor to enter into franchise license agreements for exhibition of the photoplays distributed by the Distributor and including the photoplay herein referred to, with Paramount Publix, Loews,Inc., Warner Bros. and RKO circuit, or with any circuit of theatres either in whole or in part, or with any theatre, and the Distributor agrees to exert its best efforts to include said photoplay in any franchise agreement now in existence or which may come into existence during the period of this agreement, upon the same terms and conditions as apply to the other so-called United Artists pictures which are included in said franchises.

(o) The Distributor agrees to devote its

best efforts to the distribution and disposition of said photoplay in all territories throughout the world, where photoplays of the character of the aforesaid photoplay, which are distributed by the Distributor, are ordinarily shown, and to make said distribution as complete and efficient as practicable, so that the gross returns thereof shall be as large as is possible, and at the same time consistent with sound business policy, it being intended and agreed that the Distributor will use its best efforts to procure prices and rentals reasonably satisfactory to the Producer, in a free and open market without any rebates, allowances or deductions of any kind whatever, and for any reason whatever, except such rebates which in the opinion of the Distributor's agent, as well as manager of each particular territory in which the photoplay is distributed by the Distributor are necessary because of business conditions, the total of such rebates in no event to exceed 5% of the total gross revenue of said photoplay.

(p) No agreement of franchise or territorial rights for the use of any photoplay covered by these presents shall be made or entered into by said Distributor without the written consent of said Producer or its Agent first had and obtained, except as herein provided.

(q) The Distributor shall not have the right to reissue any of the pictures herein referred to without first obtaining the written consent and approval of the Producer.

(r) The Distributor further agrees that it will report in writing to the Producer, upon its written request therefor, the number of positive prints of the photoplay herein referred to used by it in any territories throughout the world, and the exact location of each of said positive prints, or any of them, and/or of any negative print or prints.

(s) The Distributor agrees that it will report in writing to the Producer the date on which such photoplay is first released in each country or territory, throughout the world (except as hereinbefore limited). Such written report to be rendered to the Producer by the Distributor as soon as such release date is ascertained by the Distributor.

(t) The Distributor agrees that it will not permit, so far as its control extends, any of the negative or positive prints of such photoplay delivered to it hereunder, to be copied or duplicated, without the consent or approval of the Distributor.

(u) In all cases where the Distributor distributes motion pictures through its own organization or organizations controlled by it directly or indirectly in the United States of America or elsewhere, it will, to the extent of its ability to control the condition of the positive prints distributed by it to such extent as may be reasonable, considering rental derived from such prints, see that they are always clean and in good condition so as to produce the best projection when exhibited in motion picture theatres.

FOURTH.

(a) The expenses attached to the exhibition and exploitation of said picture shall be shared by the parties hereto in the manner set out in Schedule A, hereto annexed.

(b) All moneys derived from the license to use such photoplay for exhibition purposes shall be divided and belong to the parties hereto in the manner set out in Schedule

(c) The aforesaid consideration shall include all receipts of every kind and character derived from the use of said photoplay by said Distributor or by the Producer through the Distributor, except from the sale of lithographs, it being intended that the term "all moneys" shall, for purposes of this agreement mean and be construed to mean "gross receipts", and shall include all sums of money received by the Distributor or by any of its exchanges, subsidiary or affiliated corporations or other agents owned or controlled by it (both domestic and foreign) from any sources whatsoever for the right, license or privilege to exhibit, exploit or otherwise deal with such motion picture delivered pursuant to this agreement, without any deduction therefrom whatsoever, excepting however that any taxes levied by any Governmental authority against the gross rentals and the Producer's share of the gross rentals shall be shared by the Distributor and Producer in the same manner in which other producers using the facilities of the Distributor, and the Distributor share, excepting however that moneys derived from the sale of lithographs shall not be regarded as part of the "gross receipt"; and said "gross receipts" shall not be diminished by, but shall include the amount of any allowances, rebates or deductions allowed by the Distributor except where the Producer has consented in writing to a different arrangement, to any of its respective exchanges, subsidiary or affiliated corporations, officers, directors, stockholders, members, agents or agencies owned or controlled by it or others (the word "others" not to be limited or restricted in its meaning) in connection with the distribution, exhibition, exploitation or other disposition by them or any of them of the motion picture

pictures covered hereby, it being agreed that the cost of prints shall be defrayed as hereinabove in this agreement specifically set forth, and that the cost of all advertising (except special advertising done by the Producer) and that all rents, fixed charges, operating expenses of every kind and description, all costs, taxes (except as hereinabove otherwise specifically provided) and salaries, disbursements and expenses of every nature kind and description in any way connected, directly or indirectly with the conduct and operation of the Distributor's business and/or any of its exchanges, subsidiaries or affiliated corporations or other agents or agencies owned or controlled by it and the business of the booking, distribution and exploitation of said motion picture, and the collection of all rentals or other sums, are assumed and to be borne solely by the Distributor and shall not be deducted from the "gross receipts" as hereinbefore defined.

The aforesaid moneys belonging or payable to said Producer shall be paid or caused to be paid to Producer by Distributor in United States of America and Dominion of Canada within three weeks from the end of each week in which contracts have been performed, by which is meant the picture has been exhibited and the money received by the Distributor, or any of its exchanges, subsidiaries or affiliated corporations, or other agents or agencies owned or controlled by it, and from the use of such photoplay, and in parts of the world outside of the United States of America and Dominion of Canada, the aforesaid money shall be paid to the Producer within three weeks after the moneys have been so received

by the Distributer in New York, or in the manner provided for in contracts approved by the Producer pertaining to the marketing and turning to account the said photoplay in the said foreign territory.

All payments shall be accompanied by true and accurate statements showing the details of each rental for which payment is made, including the name of the theatre, the dates when exhibited and the rental or consideration paid for the use of the same, and with respect to foreign territories, including also the amounts received as rental or consideration expressed in the standard currency of such foreign country, where payment is made to the Distributer in currency other than American currency and also the equivalent amount in American currency, and the rate of exchange used as the basis of said translation of currency.

TERRITORIAL RIGHTS: All moneys derived from territorial rights (as the term is understood in the motion picture world) shall be divided as follows: 10% to the Distributer and 90% to the Producer.

IN RE: KONTINGENTS: In the event it is necessary to secure a kontingent permit for release of the photoplay covered herein in any territories of this agreement, the Producer, at its expense agrees to furnish the Distributer with such kontingents, the cost of such kontingents to be paid in the manner in which other Producers using the facilities of the Distributer, for distribution, pay for kontingents.

The Producer agrees to pay any and all sound royalties required to be paid to any person, firm or corporation, including both the recording and distributing sound royalties, and the Producer further agrees to indemnify and hold the Distributor harmless from any claims which may be made or asserted by any person, firm or corporation, arising out of the distribution of the photoplay herein required to be distributed by the Distributor.

The Distributor further agrees that it will cause to be inserted in any and all distribution licenses granted by it for the exhibition of the photoplay required to be distributed hereunder, a clause to the effect that the Exhibitor has secured from the American Society of Composers and Publishers, and/or such other societies of similar character, such license as may be necessary to permit the exhibition of sound photoplays in each Exhibitor's theatres.

The Distributor further agrees to furnish to the Producer after the release by it of such motion pictures as soon as practicable, an accurate statement of all contracts made by or for the Distributor with exchanges, exhibitors and others, for the right to exhibit, exploit or otherwise deal with positive prints made of the negatives pursuant to this agreement. Each of the statements referred to in this article shall be certified to by a duly authorized representative of the Distributor, and each of said statements shall be a separate statement covering the aforesaid photoplay, and shall not cover or apply to any other picture. Any errors or omissions in any such statement may be corrected in any subsequent statements.

The Distributer shall be deemed to operate its own exchanges in any locality where it either owns or controls the exchange itself, directly or indirectly, or it or the stockholders of said Distributer own fifty (50%) percent or more of the capital stock of the Distributer that does operate these exchanges. With respect to territories in which the Distributer agrees to distribute the picture covered by these presents through said exchanges except where the Producer's consent to a different arrangement is first obtained in writing.

In the event that the Producer decides to make a foreign language talking version or versions of the photoplay herein mentioned, then in such an event it shall designate on or before the 1st of August, 1931, the foreign language version or versions that the Producer intends to produce.

It is mutually agreed that such foreign language version or versions shall be distributed by the United Artists Corporation and shall automatically come under this contract, subject to the special provisions as to distribution terms hereinafter provided.

In the event the Producer does elect to make one or more foreign language talking versions of said photoplay, then the Distributer shall in that event withhold the distribution of the English Talking film silent synchronized version, the cut-in title version and the superimposed version from those territories in which said foreign language talking picture can be distributed; the distribution of such versions to be held up until such time as the Producer, together with the

distributer, shall decide is the proper time for its release.

The distribution terms on such foreign language version or versions shall be as follows:

In all countries where the Distributer has distributing facilities, the Producer shall provide all prints necessary for the proper distribution, free.

The revenue shall be split as follows:

35% to the Distributer
65% to the Producer

All other charges shall be split as per Schedule B hereto attached.

It is mutually agreed that should the Producer desire to make any foreign language version or versions of said photoplay, it will give the Distributer the first refusal to participate as an equal partner in the financing of such version or versions, and the said Distributer shall have thirty (30) days from August 1st, 1931, to decide whether it wishes to participate in the financing of any of the foreign language talking versions contemplated by the Producer.

All other provisions of this agreement are to govern for the distribution of foreign language pictures.

The picture shall be recorded on RKPI equipment; the Producer to pay all recording and distribution royalties 100%, together with German Klectrics recording and distributing royalties 100%, also music copyright royalties.

The Distributor will advance the cost of positive prints and records, censorship fees, duties, direct taxes on prints or records, cost of insurance premiums (not to exceed $5000), cost of trade paper advertising, freight and cartage, positive titles, translation of negative titles, replacements, copyrighting, advertising, exploitation charges and expenses, kontingent charges, if any, and all other charges incident to the proper distribution of the picture.

After the deduction of said charges from the first gross, the balance of the proceeds is to be divided as follows:

35% to the Distributor
65% to the Producer

In the case of Germany, the Distributor has a contract with the Terra Film Company on the basis of 50/50.

In the case of Holland, the Distributor has a

contract with Leet C. Barnstijn on the basis of 60/40.

In the event a German version of the picture is made, the Distributor agrees to endeavor to improve distribution charges to conform with the above, plus five percent commission to the Distributor.

On all outright sales, the revenue shall be split as follows:

90% to the Producer
10% to the Distributor.

(d) The parties hereto agree that in the event the Distributor violates any of the promises, covenants and obligations of the Distributor to be kept and performed pursuant to this agreement, the Distributor shall have thirty days in which to rectify such violation and comply with this contract after the mailing of a notice to that effect by registered letter sent by the Producer or its representative to the principal office of the Distributor, located in New York City, and to Douglas Fairbanks, Joseph M. Schenck, Mary Pickford and Charles Chaplin, or so many of them as are then producing motion pictures which are being distributed by the Distributor, addressed to their last known respective business offices in either the City of New York or the City of Los Angeles, California but said notice may be served upon the said Distributor by personal service thereof upon any of its directors, officers or executive heads other than the Producer, and with respect

to the said four named persons, to wit: Douglas Fairbanks, Joseph M. Schenck, Mary Pickford and Charles Chaplin by personal service upon them; and until after the expiration of said thirty (30) days, the Distributor shall not be deemed to be in default.

But, if said violation or failure to comply with this agreement be not remedied or rectified within said period of thirty (30) days, said Distributor shall be deemed to be in default, and the Producer shall thereafter have the right to terminate this agreement by mailing under registered cover, addressed to the Distributor at its New York office, or by personal service upon any of the officers, directors or executive heads of the Distributor, a written notice to the effect that on account of such breach the Producer elects to terminate as of a date to be specified in such notice, the rights conferred on such Distributor with respect to the motion picture covered by this agreement, at the option of the Producer as exercised in such notice, and this agreement shall ipso facto thereupon terminate upon the date and to the extent specified in such notice. The rights herein granted to the Producer are in addition to all other rights which it may have at law or in equity. In the event of such termination of this agreement, the Producer shall carry out all unfulfilled contracts entered into by the Distributor, pursuant to this agreement, with the Exhibitors for the exhibition of such motion picture photoplay of the Producer covered by these presents, with respect to which this agreement has been so terminated, provided, however, that the Producer shall have received

in full the rental consideration provided for in such exhibitors' contracts, the Producer in such case to pay to the Distributor a reasonable amount not exceeding the percentage hereinbefore provided for its services in the procuring of such contract or contracts, and provided further that such exhibitor or exhibitors shall faithfully and fully carry out and perform the terms of such exhibitors' contract or contracts on his or their part to be performed. It is intended and agreed that the Producer shall not be bound to carry out such unfulfilled contract or contracts entered into by the Distributor with exhibitors unless said Producer has been so fully paid its share of the rental consideration regardless of whether or not such exhibitor or exhibitors have theretofore made payment, either by way of advance or otherwise, to such Distributor.

(e) In the event that the Distributor shall be adjudged bankrupt in proceedings instituted by or against it, or take advantage of the insolvency laws of any state, territory or country, or a receiver, trustee or other court officer of its property be appointed, or in the event of the voluntary or involuntary dissolution of the Distributor then and in any one of the said events, the Producer shall have the right to terminate and cancel these presents with respect to such picture covered by this agreement, and required to be delivered to the Distributor hereunder, at the option of the Distributor, as exercised in a notice to be served upon the Distributor as hereinafter more specifically provided, and in addition thereto the Producer shall become revested with all the rights, licenses and privileges by this agreement con-

ferred upon the Distributer with respect to the motion picture delivered hereunder, prior to the happening of any one or more of said events, and such rights, licenses and privileges in the Distributer, its legal representatives or those claiming under it or them shall cease, terminate and come to an end. The election of the Producer to terminate this agreement and revest itself with the rights granted to the Distributer in accordance with the foregoing provisions of this Article, shall be signified by the Producer by its sending under registered cover to the legal representatives of the Distributer, at the office of the Distributer in the City of New York, a written notice to the effect that pursuant to the provisions of this Article, it elects to terminate, as of the date to be specified in such notice, the rights conferred upon the Distributer with respect to the motion picture photoplay covered by these presents as specified in such notice.

(f) In the event of the happening of any of the contingencies above specified in subdivision (b) and (c) hereof, and pursuant to which the Producer terminates this agreement with the Distributer, from and after such notice of termination, the Producer shall, in addition to all its other rights, have a first lien against the Distributer's share, if any, of the gross receipts thereafter derived from or received by the Distributer on account of the distribution, exploitation exhibition or other disposition of the motion picture covered by these presents, to the extent, however, of any sums which may be due and owing from the Distributer to the Producer at the time of the happening of any of said contingencies.

[redacted]

(a) The Distributor agrees that the release date for exhibition purposes in the United States of America and the Dominion of Canada shall be the respective dates designated by said Producer, which dates shall be at least forty (40) days from, and within one hundred twenty (120) days of, the date of delivery of the negatives and positive copies of the aforesaid photoplay by the Producer to the Distributor, as herein provided. Such photoplay shall be offered for exhibition purposes in the United States of America and the Dominion of Canada, from and after said release date, and in all territory other than the United States of America and the Dominion of Canada, the same shall be so offered for exhibition purposes as soon as practical or as soon as the laws in the respective territories permit, and thereafter during the entire period of the license of such photoplay or so long as there is a reasonable demand for the same, not to exceed, however, the period of license, as herein provided, and in other territory covered by this agreement as the same can be reasonably marketed, and as long as the demand for the use of said photoplay in such territory warrants, not to exceed, however, the period of licenses as herein provided.

The Distributor agrees that it will release said motion picture delivered to it hereunder as quickly, expeditiously and continuously as may be practicable and feasible, and to the best interests of the Producer.

(b) The parties hereto agree that any waiver

by said Producer or the Distributer of any breach of any kind or character whatsoever by the other, whether such waiver be direct or implied, shall not be construed as a continuing waiver of, or consent to, any subsequent breach of this contract on the part of the other, and particularly as regards the making and delivery of the statements and of the keeping of the accounts and of the delivery of the photoplay herein provided.

(c) The Distributer agrees to keep true, complete and accurate books of account and records in which shall be entered all details of every kind and character pertaining to the business of this enterprise and the distribution and exploitation of the picture covered by these presents, and all contracts pertaining to the marketing and exhibiting and exploiting of said photoplay from the various theatres or other places of exhibition in which it is exhibited, it being more particularly intended and agreed that the Distributer shall keep separate accounts and records for the motion picture covered by these presents. The Producer or its authorized representative or accountant or accountants shall have the right to an examination of books of account and other records and of all contracts, documents, papers or other material in the possession or under the control of the Distributer, or any of its exchanges or agents, relating to the business of said photoplay, and shall have full power and free access thereto for said purpose and for the further purpose of making extracts therefrom or summaries thereof at all reasonable hours of the day during which the officers of the Distributer of said exchanges or agents shall be open.

[redacted]

(a) Said Distributor and said Producer agree that this contract is personal in respect to each of the parties hereto and that neither can assign the same nor can the same be transferred by voluntary act, by operation of law, or otherwise, without the written consent of the other first had and obtained.

[redacted]

(a) The Distributor agrees to properly care for the negatives and still negatives of the aforesaid photoplay in fireproof vaults, except at such times as it is necessary to have it removed for the purpose of making prints of the same, and to return such negatives and all positive copies and still negatives then in existence, upon the expiration of the period of license provided for herein, or the sooner termination of this contract, to said Producer, the negatives to be in the same condition as when delivered, subject to reasonable wear and tear occasioned by usage.

Should said Distributor be unable to return any of the negatives or positive prints or still negatives, because of loss, through their destruction,

or because of any act beyond the control of the said Distributor or its employees, it shall provide in lieu thereof, reasonable satisfactory proof by affidavit of such loss or destruction to said Producer.

(b) The said Producer agrees to carry all insurance on said negatives and positive prints that it wishes to carry, and the only obligation that the Distributor assumes to insure the said negative is to be limited to the sum of Five thousand Dollars ($5000.00 blanket insurance carried during transit of said negative between the United States and Europe, and return.

[illegible]

The Producer agrees to indemnify and hold harmless the Distributor on account of and against any claims, demands or lawsuits which may be made or brought by third parties, based

upon a violation or alleged violation of copyright, or based upon a claim or alleged claim of ownership of the motion picture rights in and to said photoplay or any other rights with which said photoplay conflicts, questioning the right, license and privilege of said corporation, its customers, renters and licensees, to use such photoplay in the full exercise of the rights hereby granted or purported to be granted to the Distributor by said Producer. The Producer agrees further that it will not enter or enter into any arrangement or understanding with any individual, firm, person or corporation which might or could in any manner whatsoever diminish or impair any of the rights granted to the Distributor hereunder, or which would inflict or impose upon the Distributor any liability whatsoever; and the Producer agrees to indemnify and hold harmless the Distributor on account of or against any claims, demands or suits which may be made or brought by third parties, based upon any such arrangement, understanding or conduct of the Producer. The Producer agrees that the Distributor shall have the right to participate in the defense of any action or actions of the kind or class hereinbefore in this paragraph referred to, and hereby agrees to reimburse the Distributor for any expenses, legal fees and costs incurred by the Distributor in the defense thereof.

[redacted]

Said Producer does hereby constitute and appoint the Distributor as attorney in fact to prosecute, and said Distributor does agree to prosecute copyrights in the exercise

[redacted] does agree to procure, cooperate in the execution of [redacted] and in each other country or countries in the Proprietor may be entitled to secure copyrights and renewals of said photographs, in the name of the said Proprietor, or the name of said Distributor, and the Proprietor agrees to assist the Distributor to procure such copyright by furnishing such positive copies of said photography or other material as the Distributor may reasonably demand in writing and requires for said purpose, but the Proprietor reserves the right to copyright such photography itself in the Distributor's copyright to in this article or anywhere else in the world, and it is understood that the Proprietor exercises the right in connection with said photography, the Distributor will be relieved of all expenses or obligations connected with the copyright thereof.

[redacted]

[redacted]

[redacted] duly legally constituted Court of Justice in the United States of America or Canada, having power and authority to prevent the circulation or distribution of photographs, restrain or prohibit the exhibition of such photography or require the excision of any objectionable portion of such photography, the Proprietor agrees to make reasonable effort to replace or surrender that portion of said photography or contingent with reasonable promptness if same be practicable and desirable, the opinion of said Proprietor to be final in such matter.

[redacted]

[redacted]

In the event the distribution terms to the preferences under the definition of the United Artists Corporation Pay Distribution, during the period of this agreement are increased or decreased, then in such event, such new schedule of distribution shall apply in connection with the distribution of the photoplay covered by these presents.

[redacted]

The parties hereto agree that this agreement shall be construed so as to make a copartnership between the parties hereto, and that either shall have no authority to bind the other as to representations to any one, charge or duty, but the provisions of this article are not intended in any way to destroy or diminish the liens granted to the Distributor with respect to motion pictures covered by these presents as in this agreement set forth.

[redacted]

Both and all of the several rights and remedies herein expressly reserved to the respective parties hereto shall be construed to be cumulative and no one of them as exclusive of the others or in lieu or limitation of any of the others or of any right or remedy allowed by law.

-11-

[redacted]

This contract is binding upon the parties hereto, their respective heirs, successors and assigns, except as otherwise provided.

[redacted]

This contract shall be construed and the legal pursuant to the laws of the State of New York.

IN WITNESS WHEREOF, the parties hereto have caused this instrument to be executed by their respective officers thereunto authorized, the day and year first above written.

[redacted]

By [redacted]

by _____

[redacted]

by _____

STATE OF NEW YORK,
COUNTY OF NEW YORK } ss.:

On this day of April, 1925, personally came to me known, who being by me duly sworn did depose and say: That he resides in that he is the of [redacted] CORPORATION, INC., the corporation described in and which executed the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation and that he signed his name thereto by like order.

STATE OF NEW YORK)
) ss.:
COUNTY OF NEW YORK)

On this day of April, 1951, before me personally came ARTHUR W. KELLY, to me known, who being by me duly sworn, did depose and say: That he resides in New York City; that he is Vice-President and Treasurer of the United Artists Corporation, the corporation described in and which executed the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation and that he signed his name thereto by like order.

Income	75	25	70	30	60	40			50	50		50	50	60	40	50	50	60	40		50	50
Publish-																						
100 Cassette	(25)		(25)																			
100 Design	200		200																			
Income																						
Translation & Negative Titles	75	25	70	30	60	40			50	50		50	50	60	40	50	50	60	40		50	50
Positive Titles			70	30	60	40			50	50		50	50	60	40	50	50	60	40		50	50
Prints and Dubbys																						
(Laboratories to Institution)	100			100		100			100			100		60	40	100		100		100		
Duty			70	30	60	40			50	50		50	50	60	40	50	50	60	40		50	50
Insurance Up to $5,000.00									50	50												
Insurance Excess of $5,000.00									100													
Negatives	75	25	70	30	60	40			50	50		50	50	60	40	50	50	60	40		50	50
Censoring	75	25	70	30	60	40			50	50		50	50	60	40	50	50	60	40		50	50
Copyrighting	100			100		100			100			100			100			100			100	
Appropriated for an Engagement	75	25	75	25												50	50					
Exploitation Home Expenses	75	25	75	25																		
Exploitation Home Salaries	75	25	75	25																		
Exploitation Home Salary & Expenses (Road Shows)	100		100																			
Trailers					100	100			100		100		100	100		100		100			100	
Records	100		100			100			100		100		100	100		100		100			100	
Electrical Research Bound -																						
Royalties	100		100			100			100		100		100	100		100		100			100	
Music Copyright Royalties	100		100			100			100		100		100	100		100		100			100	

Outright Sales	90	10
Continent Germany	100	
Road Shows	90	10

Except in New York which is considered Exploitation Exp

LAW OFFICES
FULTON BRYLAWSKI
1301 G STREET N. W.
WASHINGTON, D. C.
TELEPHONES NATIONAL [illegible]

May 1, 1951

Albert H. T. Banshaf, Esq.,
Banshaf & Richter,
130 West 42nd Street,
New York City.

Dear Mr. Banshaf:

I have your wire of the 29th, inquiring if the play DEMON DRINK by Augustin Daly, based on a novel by Emile Zola, is in the public domain, likewise requesting any information I can give you relative to the underlying work on which the play is based.

The records of the Copyright Office show that the title of the play THE DEMON DRINK, a drama of realism, based on the French of Emile Zola, was registered by Augustin Daly, August 11, 1879, No. 10685, but no copies are credited on this entry.

Under the copyright law in force prior to the present Act of 1909, the procedure for securing copyright was by making a preliminary deposit of a printed title of the work in the Copyright Office, upon receipt of which an entry of copyright was made. But the law likewise required that two copies of such work should be deposited in the Library of Congress or placed in the mails in the United States, addressed to the Librarian, not later than the date of publication and an interesting question is presented in the case of registrations made by the deposit of titles, but where such works were never thereafter actually published.

Two views may be taken. Inasmuch as the law provided that the term of copyright should commence to run from the date of such deposit of the title, it might be contended that copyright had actually commenced but this was a very incomplete right and, according to some of the old decisions, was insufficient to sustain an action for infringement.

The other view is that until publication occurred the author had not parted with his common

law rights and that the taking of the initial steps to secure a statutory copyright by the deposit of a title was a mere gesture on the part of the author and without any impairment of his common law rights if the work was never thereafter actually published.

While the entry made by Augustin Daly in 1879 has expired, it cannot therefore be assumed that the play is in the public domain for, inasmuch as I cannot find that this play was ever actually published, I am inclined to the view that the same is protected under the author's common law rights, regardless of the fact that the first step toward registering same under the statute was taken.

Apart from the entry made in the Copyright Office, however, I can find no record of any such play. I have a comprehensive record of play production in the United States since 1900 and the various published works of productions prior to 1900, including "The History of the New York Stage", "The History of the American Stage" etc., make no reference to the production of any play of this title. Likewise, various works based on the life of Augustin Daly contain no reference to any such play and I am wondering as to the source of your information.

No novel by Emile Zola bears any title susceptible of the English translation of the work under consideration and, in the absence of any information concerning this play apart from the brief copyright record of the registration of the title, I am unable to advise you as to the status of copyright in the underlying work, although practically all of the works of this author are in the public domain in the United States.

Emile Zola, who was a citizen of France, died in 1902 and all of his works are still protected in the country of origin as well as the other Berne Convention countries.

Very truly yours,

FB:m

D. W. GRIFFITH, INCORPORATED,
[redacted] AVENUE, NEW YORK.

BALANCE SHEET AT MAY 1, 1931.

A S S E T S

CASH IN BANKS		$ 9,278.68
INVENTORY		
Ten completed negatives-nominal value	$ 10.00	
Stories at cost - unproduced	5,600.00	5,610.00
NOTES RECEIVABLE		1,200.00
LOANS RECEIVABLE - Secured by collateral of 500 shares United Artists Corporation Common Stock		58,908.38
ACCOUNTS RECEIVABLE		2,629.25
ACCRUED INTEREST ON MORTGAGES RECEIVABLE		5,625.00
BOND and MORTGAGE on REAL ESTATE RECEIVABLE		242,850.00
OTHER INVESTMENTS - Value at May 2, 1931.		
1100 shares American Can @ 108	$ 118,800.00	
300 " Continental Can @ 54	16,200.00	
208 " Standard Oil Calif. @ 37	7,696.00	142,696.00
500 shares United Artists Corp. common - nominal value		5,500.00
CASH SURRENDER VALUE LIFE INSURANCE - At December 31, 1930 Principal amount $450,000.00		51,055.26
FURNITURE and FIXTURES		750.00
INCORPORATION EXPENSE - Not written off		44,091.67
GOODWILL and EQUITY IN FIRMS, ETC.		807,865.85
DEFICIT		1,918,577.10
		$ 5,326,618.35

L I A B I L I T I E S & C A P I T A L

ACCOUNTS PAYABLE		
Current	$ 1,168.60	
Deferred	4,250.00	5,418.60
CAPITAL STOCK - Represented by:		
181,695 shares of Class A stock of no par value,(185,000 shares authorized)		
575,000 shares of Class B stock of no par value		5,325,199.75
		$ 5,326,618.35

an
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WESTERN UNION

E REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

19018

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NLT = Cable Night Letter
WLT = Week-End Letter

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D W GRIFFITH INC=

729 SEVENTH AVE NEWYORK NY=

CANNOT LOCATE PUBLISHER OF MUSIGAL SCORE TO ORPHANS OF THE STORM ADVISE ME WHERE TO REACH THEM ALSO ADVISE IF YOU AS COPYRIGHT OWNERS WISH TO NEGOTIATE REGARDING SALE OF COPYRIGHT OF MUSICAL SCORE=

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D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

CHARACTERS

The father, Jimmy Strong.	Man about 40, round-faced, jolly, full of smiles and jokes and harmless tricks. Powerfully built.
His wife,	About 36 or 37 years of age. The kind of a mother we imagine a real mother should be, tender, loyal, wrapped up in the family.
His daughter, Susan	Girl about 16 years of age when story opens
" baby daughter, Marie	Cunning little girl, about 5 years of age when story opens
"Mikey"	Susan's lover
Samuel	Friend of Jimmy's. Sort of a comic butt for his jokes.

Open with Susie and Mikey, a boy a few years older than her. They are in some secluded place, in what is the ending of an adolescent love scene.

Susie: "Of course I know. You know too there couldn't be anybody else, but we can't think of getting married now. (All this conversation takes place in a hushed, tender fashion).

Mikey, instead of being the usual young hero romantic type is a comical sort of a chap, serious enough, however, when he is doing "love" stuff.

Mikey: "Well, we've got to do it some time, why not now?

Susie: "You know why. It would just break Mama's heart if we rant off and did anything like that. You may think it queer, but I don't think I will ever love any man more than I do her".

At this they look at each other tenderly and longingly for a few seconds and then

Susie: "I'll have to run now or I'll be late for dinner".

With the usual lover's farewell she exits off.

We come to the workman's flat. It is small but cozy. In the prinsiple room we see a table set for dinner. The mother asks Susie as she enters "Have you seen anything of Papa? He is a few minutes late which is unusual for him". In the room also there is a little girl playing. She is a cunning child and though dressed in inexpensive clothes, is very dainty - in other words, a cute kid.

Now enters the "all important" Papa, followed by Samuel, who is a smallish chap. Mother goes quickly to her husband and there is the usual husband and wife kiss.

Mother: "I thought you would never get here. If you had been a little longer the roast would be spoiled".

Jimmy: "Roast - roast what?

Mother: "Never mind now, you'll find out when you see it. It's just fine".

Jimmy goes by Susie, giving her a hard, though playful, slap on the shoulders, which almost knocks her against the wall. She makes a pretense of hitting him back and they make a couple of passes at each other. Then Jimmy goes to the baby. He has a

box in his hand, which he gives to the baby. Marie takes it gingerly, knowing her Papa.

Marie: "You aint got nothing in there that's going to jump out, have you Daddy?"

Jimmy laughs uproariously at this and says "Oh, you're getting on to me, are you? No, this is a goody-goody box".

Nevertheless, Marie still continues to handle the box gingerly. Jimmy puts his hand into it and draws out, by pressing a little button, a little rabbit which jumps and squeals as it emerges from the box. Marie starts a little at this, but not very much as it is only what she expected.

Marie: "You didn't fool me that time, you great big mug".

Mother, entering from kitchen "Marie, such talk! Where did you learn it?"

Jimmy laughs loudly and takes it as a joke. He takes Marie up in his arms. She puts her arms around his neck lovingly. He attempts to kiss her but she says "Nothing doing, I'm getting too big to be kissed. You just mind your own business". He presses the kiss on her. She is holding him tight, at the same time slapping him in the face in a pretense of indignation.

In the meantime, during all this, Samuel has been standing in the doorway, looking on. Marie sees him and says "What him want? Eat dinner with us again?"

Samuel is halfway in and halfway out of the room and at Marie's remark a guilty look appears on his face. Jimmy laughs and says "Come on in, Samuel, we'll find a place for you and give you a leg - if it's that kind of a roast.

Samuel; (who should have a great personality) shambles a little and says "No, Marie is right. I come very near being your steady boarder".

Mother comes in from kitchen with the roast and sets it down and table saying "Come on now and get busy" to her family. Samuel looks at the roast beef, surrounded by potatoes and vegetables, sniffs and says "Well, I'll be going now", at the same time moving, very very slowly, looking back longingly at the meat.

Mother: "Come in Samuel and join us. Don't worry, there's plenty here. Get another chair and plate, Susie".

[illegible]:"No, I aint stayin'"

Jimmy: "Come in, come in, Samuel and sit down before I knock you down".

Samuel repeats "No, I aint staying, but at the same time moves forward toward the table.

Susie has in the meantime placed another plate and chair at the table. Jimmy puts his hand on Samuel's shoulder and pushes him into the chair. He then puts Marie in her highchair, pretending to throw her into it, but at the same time lowering her very gently. There is much talking and laughter during the meal.

Samuel tells the mother: "It wasn't Jim's fault that he was late. We were all coming home together and the rest of them went into a speakeasy to get something to drink. "Old Sarsparilla" here said he would meet me at the corner".

Mother: "Bet your life! You can't get my man into a speakeasy. He isn't much good otherwise, but he certainly is all right that way". She says this, of course, laughingly not meaning it seriously. "He has never had a drink of that hard stuff since we have been married, have you Jim?"

Jimmy: "No, and what's more I aint going to have none of it either".

Samuel: "Well, I likes my licker. When you are blue and dumpy, when it's too cold or too hot, or too wet or too dry there's nothing like a good shot of licker".

Jimmy: "You said something there, boy. Shot is right. That's a sure way to get shot when you drink that stuff".

We fade from this happy family scene to a foggy, rainy day, late in the afternoon. Jimmy and Samuel are with several other workmen. All of them have overcoats of some description with the exception of Jimmy, who has neither topcoat nor overcoat. They are in front of a speakeasy. Samuel notices that Jimmy is shivering with the cold and says "You had better come in, Jimmy, you are going to catch cold here?

Jimmy: "No, I'll be going home".

One of the other men laughs and gets hold of Jimmy: "Come on in. You can watch us, can't you, and get warm in there and then you can go".

Jimmy: "Well, it won't do any harm to watch". With this remark he goes in.

We follow him into the speakeasy. It has a regular bar and is fitted up in the usual manner of a cheap speakeasy. The men go up to the bar. Jimmy hangs behind somewhat. The men order and take their drinks saying "That's the stuff. Nothing like a little shot now and then". The rough workman who went in with Jimmy says to him"Boy, you sure look cold. One shot of this can't hurt you. Doctors give it as medicine, don't they?"

Jimmy: "No, I promised I wouldn't do it".

Rough workman: "Oh, you promised a lady, I suppose. There aint no woman going to run me!" At this he pours a straight drink of the hard stuff into a bigger glass, and softens it with water, and puts it into Jimmy's hand saying "Come on, a little shot of this will warm you up". Jimmy takes the drink. The other men are having repeats. Jimmy swallows the drink. The other men query "How's that?" Jimmy: Well, it sure does warm you up. Think I'll have another? He takes another drink. They try to persuade him to have a third but he says "No, that's enough". He has begun to show the effects of the liquor somewhat. He becomes a great deal louder in his conversation and more boisterous. He then exits, telling them he is going to his feed-box.

We go to the home. The room and family as before, waiting for him. Jimmy comes into the room. There is the usual affectionate greeting from the family. Jimmy starts to kiss his wife. Has a sudden fear she will smell his breath. He pretends to blow his nose, taking out his handkerchief, keeps it over his mouth in a cautious manner as he kisses her. However, as the Mother starts toward the kitchen she turns as she hears Jimmy talking to the children, and shows the faintest trace of surprise, noticing that he is somewhat different than usual. Jimmy goes to Marie, not thinking that she would notice anything, but as he leans closeto her in his usual laughing, teasing manner, she detects the odor from his breath and then she spills the beans "Oh, daddy you have stinkum on your breath!" The older girl does not pay any attention to this. Mother is coming in with the food. Marie calls to her "Mama, mama, daddy's got stinkum on his breath". The mother passes close to him, still wondering what it is all about, and as he turns from Marie he is quite near the mother and she smells his breath.

Mother: "Why, Daddy, you've been drinking! Whee, I smell it!"

Jimmy: "Aw, Ma I haven't been drinking at all. I just had one little one because I was so cold". He shivers audibly at this. "I thought it would be all right to take one to warm me up. Nothing like liquor they say to cure a cold.

Mother: "Why, Daddy you never cured a cold before with whiskey".

Jimmy: "Aw Ma, it was only one. Don't be foolish".

Mother: "All right, I didn't mean to say anything, Daddy - it's all right. They do say it is good for colds! Come now and sit down".

Jimmy: "That wasn't what kept me late. I met that fellow _____ that used to work with me, you remember, that Red-headed guy, and he wanted to borrow some money from me".

Mother: "Yes, I remember him"

Jimmy: "Well, that's what kept me late. Before that I just went in and had one little drink. The boys wanted me to take more, but I wouldn't stay".

Mother still not answering him

Jimmy: "Don't you believe me? Can't you answer?"

Mother: "I said it was all right, Daddy".

Jimmy: "Well, I'm telling the truth, aint I?

At this Samuel puts his head in the doorway unobserved by the group, but hearing the nature of the conversation he thinks it is not the right time to come in so he beats a hasty retreat.

TIME ELAPSE.

It is late at night. The same room of the flat. Mother is sitting there, showing plainly how troubled she is.

Mother: "Well, that's funny, isn't it. I suppose he just met some friends or something. Funny he didn't send word though".

Susie: "Oh Mama don't bother your head about him. He is old enough to take care of himself".

Mother: "I wonder if he had his dinner. Just like him to get gabbing somewhere and forget to get his dinner".

Susie: "Well, you've put it aside for him and he can have it when he does come home".

Mother: "Yes, but it will be all cold and warmed over food never is any good".

After a pause, the Mother makes a move as though to get her coat and hat.

Susie: "What on earth are you going out for?"

Mother: "I thought I would just sort of take a walk around. Maybe I will go over to the shop. Something might have happened to him".

Susie: "Now, you are not going out. You have had a headache this afternoon. Nothing has happened to him".

We dissolve her to the same speakeasy. We get through the walls and see in the back a room in which a still is running. The owner of the speakeasy not only makes his own liquor but supplies others with it. There are two supposed "experts", clearing the poison out of the liquor. One of them is a very dirty-looking individual. The other one examines the liquor as it goes through, in a very casual fashion. He says "That stuff doesn't look so clean. I wouldn't pass that". The other one who is an Italian says "Oh, what the hell's the diff. Everybody got to die sometime. It's nice stuff".

We see the liquor pouring out of the still through a conduit, from which it passes into a rather dirty-looking washtub. To the other side of the room there is a fellow filling bottles from the tub. He takes the bottles from a barrel which is marked "Sea water". As he fills the bottles his assistant puts high-class labels on them.

The first man, who is looking at the liquor through a high-powered glass, calls the Italian over "You see that green stuff going through?"

Italian: "Sure, what's the diff?"

First man: "That's poison. That stuff would put ulcers in any guy's belly in six month's time if it didn't kill him in the first drink".

Italian: "Well, we all go to hell sometime!"

We dissolve to the bar. Jimmy is with a group of men, and shows that he is very much under the influence of liquor. He starts to leave, but the others prevent him "Aw, come on, have another. One more won't hurt you". He goes back to the bar.

We return to the home. The Mother still waiting. Susie looks at her anxiously, gets her own hat and coat and says "You stay right here, Mama, and I'll go over to the workshop and take a look around. I'll find him".

Mother: (in a relieved tone) "That's a good idea".

Susie: "Now don't you nother your head none at all. I'll catch him". She exits.

We go again to the speakeasy. We see Jimmy leaving. He staggers as he walks.

We see Susie leaving the house, looking in each direction. She starts in one direction, turns around, gives a start, then runs quickly out of the scene in the other direction.

We go again to the home. The Mother has just dressed Marie for bed. Marie is protesting "No Mama, I don't want to go to bed until Daddy comes". She turns toward the door "There he is now". The Mother also turns toward the door in an anxious attitude. There is a sound of uncertain footsteps outside the door. The door opens. Supported by Samuel on one side and Susie on the other, Jimmy stands in the doorway with a real "jag" on.

Jimmy: "I'm all right. You don't have to hold me up". He starts laughing uproariously. Then sees Marie and his wife standing in the room. The wife is rigidly still, looking at him. Marie: "Oh, look at Daddy, aint he funny".

Jimmy turns to Susie and Samuel "Take your hands off me. Let me alone. I'm all right".

Turns to Marie and in a maudlin, sentimental voice "That's my own little girl - my own little toosie-wootsie. She's all right, but she don't stay still. She's running all around the room. "What's the matter, Marie, can't you stand still" At this he throws off the two who are helping him stand, wavers, falls to the floor. The Mother and Samuel run to him as though to lift him up but he says "Let me alone - let me alone. This is the nicest bed I ever slept in". Passes out of the picture.

Dissolve to bedroom. We see the dawn coming up through the window. Pan down to Jimmy on the bed. The mother is on her knees by the bedside putting cold towels on his forehead. Jimmy wakes suddenly and sees his wife.

Jimmy: "What in the name of heaven areyou trying to do - freeze me?"

Mother: "No, Jimmy, but you were very sick last night".

Jimmy: "Sick be damned - I was drunk".

Starts to get up saying "I have to get to work" - rises, but falls back again, murmuring "What do you know about that".

Mother: "I'll send Susie over to tell the boss you can't come in to-day. You'll be all right to-morrow".

Jimmy: "I guess that's right. I'll be all right to-morrow".

He rises up halfway and puts out his arms to his wife in a sentimental fashion saying "And you sat up all night". She goes into his arms.

Jimmy: "Yes sire, this is a lesson to me - and you are the darlingest ---, well, you are just - just all right, that's all. I promise you, Mama, so help me God, this has cured me. I'll never take another drink of that stuff as long as I live".

Mother is sobbing in his arms "I know, dear, I know. We all make mistakes sometimes, and you are never going to do it again I know. Now I'll fix something warm for you and you'll be all right in a little while".

Samuel enters in a carefree, jovial fashion, and says in a bantering way "Well, Jim, you certainly took the works last night. What are you trying to do - raise the price of bootleg?"

Jimmy: "I can't go to work to-day".

Samuel, looking at him closely "No, you don't look like work. I'll tell the boss you are sick to-day".

Jimmy: "You won't tell him I was drunk, will you?"

Samuel: "What do you think I've got for a head - a balloon?" "You take the day off and you'll be all right".

Then we follow the downfall and general breaking up of Jimmy and his family. We find them in a very cheap flat. Then the breaking up of the little romance between Susan and Mikey. She is ashamed on account of her father. (Further with this affair).

Now we find a brighter day. Jimmy is sober. Marie is now seven or eight years of age.

We come to Jimmy at his work. Marie takes him his lunch every day and he plays with her as he did in the days of old. He bounces her on his knee singing "Rings on her fingers, bells on her toes, she makes a great racket wherever she goes".

Jimmy: "How's that, Marie?"

Marie smiles but tells him she is too old for that now.

Then to the family. The mother has brightened up.

Susan: "Well, I've certainly had a hard day of it. You know, everybody is out of work, but they promised me work in a couple of weeks. It only pays six dollars a week but that will help a little now that Daddy's gone back to work".

A few days later. Marie, as usual, has brought Daddy's lunch-basket, and prepares to sit with him while he eats. A few of the other men pass by. One of them speaks to Jimmy, another: "Come on, let's go over to the joint and get a drink". Jimmy hears this and looks longingly after them. He opens his pail, starts to eat and then tells Marie: "Now, Marie, you run along home. I've got some friends coming". She obeys him and goes off.

Then the start of worse conditions. Jimmy picks up with another woman and finally comes home no more.

The scene where his wife discovers this fact and then perhaps one or two scenes of him visiting the other woman.

NOTES

Perhaps we might have several jovial scenes between Samuel and Jimmy in the workshop, each playing tricks on the other. Natural, wholesome comedy scenes.

Then the scene of Jimmy's birthday. There should be two or three windows from the main room, looking out on the street. The windows are half-way down, although it is summer time. The family and guests are seated at the table. First there is soup, and then veal stew, which they make quite a lot of. One of the guests comes in with a suitcase from which he takes several bottles of home-brew beer, with a couple of quarts of hard stuff for the old timers. All the men look at the suitcase in a very interested manner.

Samuel: "That ought to be sufficient. Jimmy and the Missus don't drink anything, so that should be enough. Let's go to it".

The Mother gets up saying "Just wait until you see what comes next"

Some of the guests: "What is it - what is it?" They follow her out into the kitchen. She comes back with a very large goose on a big platter and puts it down in the middle of the table saying "Did you ever see such a goose as that. I had to go clear across town to find one to suit me. Twelve and a half pounds! "Fat and smooth as satin!"

Susan: "Yes, you could eat it even before it was cooked".

The guests all pause for a moment as though slightly awed by this enormous goose. Then there is an argument about who is to carve the goose. Jimmy finally starts to work on it. Someone complains it is hot and several of the ladies start to loosen their belts as though preparing to eat a very hearty meal. Someone opens the windows wide. There are several people, across the alley, looking in at the scene. Two or three people walk by and stop to look in at the happy group, happy but, by this time, rather noisy.

We come back to the table. The meat is being passed around. We see the Mother, who is fond of food, going to it in real fashion.

(As a second thought, we might have the main dish a turkey instead of a goose)

We dissolve. Now some of the guests are clearing the table and the cake is being brought in. By this time one of the guests starts singing and the others join in. Outside a small crowd has gathered. (Chance for quite a display of characters - some envious, some happy and smiling at the fun, and one or two, quite hungry, looking pitifully on).

Then the cake being passed around. The singing increases. "Sweet Adeline" resounds. A few of the on-lookers take up the song. Finally to the end "We Won't Go Home Until Morning". Two or three of the guests are passing pieces of the cake to those outside the window. The guests begin to leave, after a happy party. Jimmy and his wife, standing side by side at the window, watching them go.

TIME ELAPSE.

We come to the foot of steps leading into a cheap apartment house. There is a tall, angular girl, named Virginia, with a hard-faced, but rather good-looking girl, flashily and cheaply dressed. Her name is Nina. They have Jimmy between them and he is very much under the weather.

Jimmy, pulling away a little from them: "No, I'm going home - back to my wife"

Nina: "Oh, what's the use of going back. She's too old for you anyway".

Virginia: Words to the effect "Waint no fun for you with her". Gives imitation of wife. "You aint going to have any fun with that goody-goody jane. I met her at the butcher shop yesterday and I just told her to her face that she wasn't the kind of a woman to hold a man".

Jimmy: "You didn't tell her anything of the sort".

Virginia: "I sure did. I told her enough. She made out she didn't mind it, but she did".

Nina: "Come on up, Jimmy. We'll have a good time".

They all go on up the steps. We follow them into a small apartment.

Nina: "Come on in, Jimmy, and slip us some coin so we can have some bottled music".

Jimmy gives her some money, which she, in turn, passes to Virginia, who exits.

We go to the wife's room. She is at the window. She sighs and turns away.

We return to the entrance to the apartment house which Jimmy entered with the two girls. He is coming out. It is daytime.

We come to the wife's room. She has a market basket on her arm. Having been upall night she looks much more untidy than usual. Jimmy enters, carrying a hang-over with him. He sits sprawlingly on the couch.

Jimmy: "Don't ask me where I've been. That's my business".

Wife: "I wasn't going to ask you anything".

Jimmy looks disgustedly around the room and says "This is a rotten rat hole of a place". Then his eyes fasten on her. She is very plainly dressed and her clothes, though they show usage, do not deserve Jimmy's remark: "What's the matter with you. Don't you wash any more?" At this he tries to rise, but falls back on the couch. The wife goes to him and says: "You just sit here and I'll go out and get you something to eat". She exits.

Jimmy is only a wreck of his former self. He looks cunningly after his wife, then around the room, then enters the other room and finds an old grip, into which he throws a few of his belongings. After he has packed the grip he stops a few minutes and sits down, then starts to leave. At this the wife enters. She sees the grip in his hand, gives him a startled look and then looks inquiringly at the grip.

Jimmy: "Yes, you get me. I'm going away. I'm sick of this place. I'm going away where people will let me alone.

The wife is turned at this and says "Jimmy, you are not doing that. You know I care for

you. I won't bother you".

Jimmy: "You're damned right, you won't bother me. Since I'm going away you won't get the chance".

Wife goes to him: "I don't care what you do, Jimmy. I don't care what you are". She pantomimes as though to say "You belong to me". Jimmy turns, pushing her from him saying "And it's for good, do you understand, it's for good!" He goes out of the room.

The wife drops on a chair and looks stolidly at the door, then around the room.

Marie comes through the curtains that separate the rooms. She stops, seeing her mother's distressed appearance and looks at her inquiringly. The door opens and Susan enters. She is quite excited. "Mama, Mama, I met Daddy. He looks so strange. He says he's leaving us for good". The mother says nothing. Marie turns away slowly.

We go to Jim in a speakeasy. Samuel comes up to him. Jimmy puts the grip down. Samuel looks at it inquiringly.

Jimmy: "Let me tell you something. I've left that rat-hole. I'm going out and do things".

Samuel, protestingly: "You haven't gone and left your wife and family and everybody, have you?"

Jimmy: "Didn't I tell you once". Turns to the bar-tender and gestures asking for a drink.

Samuel: "Jimmy, you can't do that".

Jimmy turns on him fiercely: "Get the hell out of here you too. You're just like the rest of them, always trying to tell me what to do".

Samuel: "I don't mean to"

At this Jimmy turns on him in such a manner as to show it is not the real Jimmy, but a Jimmy sodden with alcohol, takes his old chum by the neck and throws him against the wall.

Jimmy: Now you just keep away from me. I don't want to see you again".

Samuel is slumped down against the wall. Jimmy turns back to the bar.

The wife's room. Marie comes in, drops her books. The mother, who has been cleaning up the room in a listless manner, turns at Marie's entrance. Marie is excited. "Mama, I've got a job! Old Mrs. Hicks told me I could work with her at the newsstand after school . I'm going over right now". The mother makes a weak, protesting gesture against this. "Why, Marie, you don't want to do that", but Marie interrupts her in a sweet, but determined way "Sure I do. Somebody's got to get some coin. We need it". Without waiting for her mother's consent she goes quickly out of the room.

We come to Jimmy, entering the apartment of Nina. She is dressed in a cheap dressing gown and has only her underwear on under it. She greets him "Well, how's the old scarlet moment?"

"The old scarlet moment" is cock-eyed, but not wavering and falling around, but for a change he has on a "still jag" this time. Nina embraces him with some degree of fire.

As he drops down on the couch beside the wall she goes quickly to him and begins the usual whore-house smuggling.

Jimmy: "Say, old sweet b----, what about a little shot?"

Nina: "Sure, what about a little coin" as she goes through his pockets, as he carresses her with drunken endearments, he still maintaining, however, the "still" poise. She finds a few coins, turns to him: "Say you, that all you got? You had better get to work".

Jimmy: "Going to work to-morrow. Going to get a good job - bootlegging, something high-class, where they make a lot of money".

Nina: "Is that so. Well, you've got to keep sober to be a bootlegger. They sell the stuff, they don't lap it up - they're smart, those b-------.

Jimmy: "Don't use that word. It's one word I never liked. The big shot told me I am just the sort of a man - one of the finest and greatest - for the job he had ever seen. What do you know about that?"

Nina: "Sure, don't I know that".

Jimmy sees a black bottle on the table nearby, grabs it, drinks out of the bottle. She stops him after he has had plenty, and takes a swig of it herself.

Jimmy: "Nina, you know something - that stuff is killing me and I'm going to stop it. This is the last drink I'll ever take as long as I live, so help me. I'll get a job and we'll - we'll --- --

Nina: "That's a big shot! You do the working and I'll do the drinking. Women don't do much of anything anyhow so they might just as well be shot up now and then".

Jimmy, with determination and alcoholic tears "Never take another drink". Looks around the room, then looks straight in her face saying "Florence (the wife), Florence, I promise, I promise ----------"

Nina: "What the hell did you say - Florence - you've got the wrong baby".

Jimmy continues in a stupid, maudlin manner "Florence, we'll get Marie anything she wants, won't we, Florence?".

Nina in an angry voice: "Cut out that Florence stuff, will you. Nina's my name".

Jimmy: "Oh yes, Nina. Well, Nina, I'll never take another drink, never another --------.

Here perhaps we should have the scene of the lovers, Susie and Mikey, parting. Susie ashamed of her family's condition, refuses to go on with their affair.

Come back to Jimmy again going into Nina's flat. His clothes now are in very bad shape, as he is himself. Nina comes to meet him and looks at him with disgust, but still embraces him. While he stands in stolid wretchedness she goes through his pockets, but finds nothing.

Nina: "I thought you were going to get a job".

Jimmy: "That's what everybody though. Everywhere you go for jobs there are thousands of people. They all want to get jobs.

Nina: "You look like you had been trying!"

Jimmy: "Honestly I have. There are hundreds of thousand of husbands coming home just like I am now. I tell you there aint no damned jobs".

Nina: "Well, I don't want you coming around here looking like this."

Jimmy: "I aint got no place else to go". In a dazed, stupid manner "I'm hungry and tired, Florence"

Nina: "Florence be damned!" "My name's Nina, and you get the hell out of here".

Jimmy: "I can't. I aint got no other place to go, Nina. Nina, that's your name aint it. Let me lie down for a couple of minutes and then I'll get out".

Nina opens the door and with great vigor starts putting him out. She manages to get him near the door when he slips and falls. Nina, looking down at him scornfully: "Get up, get up and get out of here". He tries to get up but falls on his hands and knees. She starts to kick him in the rear and so he makes this disgraceful exit, going out on his hands and knees with Nina kicking and pushing him.

We see him coming out of the downstairs door of the apartment, struggling to appear as though he were not drunk, he goes shambling out of the scene.

We now go to Marie at the newsstand, where they sell papers, magazines, cheap candy, chewing gum, cigarettes, etc. It is located under the stairway of the "L" in a poor neighborhood. Various people passing by constantly, some fairly well dressed others just ragged urchins.

Marie turns from making a sale of chewing gum to two children about her own age, one of them giving her two cents and the other three cents. Mrs. Hicks is the usual type doing this sort of thing, round-faced and good-natured, about 55 or 60 years of age.

Marie, hesitatingly "Mrs Hicks, could you tell me something". Mrs. Hicks looks at her without replying. "Where do they have speakeasies mostly?"

Mrs. Hicks, in great surprise: "For the love of Mike - at your age - speakeasies it is you're looking for!"

Marie: "I don't want it for myself".

Mrs. Hicks: "Jumping cobblestone! And who may you be after wanting it for then?"

Marie: "Oh, nobody in particular. There's so much talk about them that I was just wondering where they are".

Mrs. Hicks: "Well, it's no business of mine to be tellin' you, but if you turn to the left on this street (she points) and to the right on that street (still pointing) You can go in almost any door and there you'll find a speakeasy, so help me, but don't be spying around them! You're apt to run into me old man and he won't like it. He'll swear I sent you to find him".

We come now to an alleyway. There are garbage cans, some old broken pieces of barrels, and a broken basket or two. An old woman with a shawl around her head is taking a look in the garbage cans. In the first she finds nothing worth while, tries another one and goes busily picking in it and drags out some papers, a few rags, then goes on to the broken pieces of boxes and baskets, takes them up and putting them under her shawl, she exits.

From close to the camera comes the figure of a broken-down, besotted trumpk He back is to the camera. He stands a little unsteadily, and we only see him from the waist up. He moves forward toward the garbage cans nearby. He shambles along, turning slowly, and we follow him with the camera until his face is turned and we recognize Jimmy. With trembling hands he searches in the garbage cans. After much fumbling he finds a couple of dirty pieces of bread, one of them mostly crust. He wipes off the bread and leaning for support against the wall, his eyes watery, vacant, looking off aimlessly, as he munches on the crusts. There is a fire escape above him. A hand puts out a half-filled sack of ashes on the fire escape. The wind blows the sack over and the ashes trickle out. They drop down on Jimmy's back and neck, but he pays no attention to it and goes on munching his mouldy bread.

We come to Marie, leaving the newsstand for the day. She goes along the sidewalk, looking occassionally, for pretense, inthe shop windows, but stopping mostly before dark, suspicious-looking doorways, which she, rather correctly, imagines are speakeasies. She wanders on as though searching for someone. There is heard, off and on, the roar of the elevated trains. She goes by a small church with steps and an iron railing up the sides of the steps. She looks up at the open doorway. There are two or three tramps sitting at the foot of the steps. Show general view, then view of Marie. She pauses for just a second, looking up. We hear hear an organ and choir at practice. They are singing the "Ave Maria".

We come to Marie going off, perhaps by way of a street where there are push-carts. We come to the corner of the street and see Jimmy shambling around the corner. We have a more distant shot showing Marie and her father coming toward each other. A view of each approaching, about to meet. Marie pauses for a second in front of a doorway suggesting a speakeasy entrance. A rough, though kind-faced, man comes out, takes hold of Marie's arm and says rather roughly "Say kid, what are you always hanging round these places for? Go on home and get away from here". As he says this the man has turned Marie around so her back is toward her father as he passes by her, stops to steady himself for a minute and then goes out of the scene.

We come to the mother's room. Marie enters. Her mother comes in a few minutes later.

Marie: "Where have you been. It's late".

Mother: "Oh, I was just walking around". She goes toward the kitchen as though to prepare the dinner.

We come to a park, one of the small parks scattered around the city, in the poorer sections. Pan by two or three benches. Two scrubwomen on one of them. One takes a bottle of gin out of her dress and gives the other one a shot of it, then greedily grabs it away, only allowing her one small gulp. Then by another wreck of a human being on the next bench. Then to Jimmy, who is standing by a bench. He is putting newspapers under his coat. He has more papers in his hand as though to use them for a pillow. He is about to lie on the bench when a burly tramp pushes him aside and takes the bench himself. The camera follows Jimmy who takes this action as though used tomit. He goes to another bench, lies down on the papers, his feet over the end of the bench and seems to fallalmost instantly into deadness.

We come to a policeman, swinging his club. He passes by out of the scene. Then we come to Jimmy on the bench. The policeman "Here, get up out of there you". Jimmy doesn't stir. The policeman hits him on the soles of his feet with the club. Jimmy makes no move. The policeman then beats a tattoo th t brings Jimmy weakly up. He gives one look at the policeman, then, without a word, shambles out of the scene.

apparently very horrible, coming out of the wall, which we do not show. He strikes at the "thing" wildly, and strikes again, then he turns to Marie: "Now I've got you. You did all this - I'll get rid of you - I'll get rid of you". Marie looks toward the door and runs to it. Tries to open it. The key is on the floor. As she reaches for it Jim is upon her.

We dissolve to the outside of the house. The wife and Samuel stop hearing the half suppressed screams of Marie. They come in and try the door, finding it locked.

Marie now takes another attitude and stands directly in front of Jim screaming "Daddy, Daddy, don't - you'll kill me". Her lashes her with the whip once or twice. It seems to cut a part of her dress open. Then Jim, having struck the blow, seems to waver a moment out of his delirium. He stands still, his whip at his side, staring at Marie. Marie goes weakly toward him. He is stooped down against the table. She comes to him and in a tearful, choking voice says "Daddy, Daddy, I know. You are so sick". He stands there looking like a stricken animal. She comes close to him and puts her face against his, weakly andbroken from the blows she has received - trembling and sobbing: "Daddy, daddy, I don't mind what you have done - it's all right". She puts her face close to his as in the olden days and weakly tries to pat his cheek. He mumbles: "Nina - where is Marie? What's happened to Marie?"

Marie: "Daddy, I'm here. This is Marie, Daddy". She pulls around so that he sees her face. His expression changes to terror again as he sees her as one of the monsters. He throws her roughly away from him and then starts toward her.

We see Samuel and the wife working desperately at the door. It seems to be yielding to their efforts.

Jim has dropped the whip and he seizes Marie by the throat. We only see a little of this, merely showing his back as though he were choking her. We see her drop back upon the floor against the wall (close view) and Jim: "I've done it - I've done it. Now they'll keep away from me". Then he looks down upon the floor as though he is seeing "Something" come up out of it. He jumps madly on the chair, looking down at the object - then he jumps upon the table, trembling and shaking: "Let me alone - let me alone". Then he falls from the table to the floor.

The door bursts open and through it comes the wife and Samuel. They stand for a second , striken with horror, then they run, the mother toward the child and Samuel toward Jim, as we fade off.

We come to the mother's room. The mother is at the head of the bed. The doctor is about to leave.

Doctor: "I'll come back if I get the chance". He has an unconcerned air about him as though so accustomed to this sort of thing that it means nothing to him. Samuel is at the side of the bed. As the doctor goes past he speaks to him quietly: "Has he got a chance?". Doctor: "Well, you can't tell - they live or die. I've had five of them this week". "Only thing you can do" - turning to the wife - "is to keep the cold towels on his head and give him that medicine about every three hours". The doctor exits. The mother continues to put the towels on Jim's head.

We dissolve to another day. Samuel enters. We see the worn-out figure of the mother still watching. Samuel speaks to her in gentle protest: "You can't keep on doing this. Four days and four nights without sleep".

Mother: "That's all right. He has been murmuring about Marie".

Samuel looks down. Jim's foot is outside the covers of the bed and it is jiggling in rhythm, moved by the poisoned liquor underneath the skin.
Samuel: "This keeps going on?" indicating the foot.

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Mother: "It sometimes stops. Now it isn't so bad"

Samuel, as though to himself: "If it doesn't stop soon that's the end".

Jim, murmuring, "I killed her. I know now it was Marie - it was Marie, and I thought it was --------. I killed her - I killed her".

Mother: "I keep telling you, Jim, you didn't, you didn't".

Jim, still half delirious, "I killed her, I did - I did".

A quick dissolve. We come first to Jim's foot upon the bed. It lies still. Then we move to Jim's face. He is slowly regaining consciousness.

Jim, in a weak voice: "I'm all right. That's the window (looking toward it) I can see it". And I can see you, Pierrie? that's you". Then looking at Samuel "And that's old Samuel himself". Then a changed expression comes into his face "But Marie - Marie - I did it, I did it".

The mother rises as though to leave the room, but just then the door opens and Marie enters. She looks as though she has been very ill - she is wan and thin.

We come to Jim. He gives Marie one look and then turns away as though he is still in his delirium. A dreadful expression comes into his face. Marie comes toward him: "Oh, Daddy, you are all right again - you are all right". He still keeps his face averted, not believing his senses. She puts her hand on his arm. He turns slowly, still afraid to believe, then realizes it is really Marie. An expression of joyful relief appears on his face, but it turns to one of sorrow as he thinks of his pitiful weakness. Marie comes close as though to embrace him.

Jim, in a voice of terrible remorse "No, No, don't. Maybe I'll be worthy sometime - not now".

Marie, in a trembling voice: "If you won't kiss me, you can't keep me from holding you". She puts her arms around his neck, her clear young face close to that of the wretched remnant of what was once a man.

We dissolve from this to a street scene. Jim is pushing a cart on which there is piled dress goods and merchandise of assorted nature. He is headed for his usual stand, which is only a few feet away. He comes in front of a cordial-shop. He stops for a moment and looks toward it's window. Marie, seeing his look, anxiously pushes herself between her father and the window. She smiles at him and points toward an open space for his cart.

Jim: "Don't worry, baby, not for a million dollars".

He pushes the cart into the vacant space and starts calling his wares.

We dissolve to a store upon which is a sign "James Wilson" (new name for Jimmy). He is coming out of the shop with his wife and little girl, and perhaps his older daughter and her sweetheart. He is dressed rather sportily. They pass out of the scene and next we see them nearing the corner. Jim is now his old jaunty self with a little of the "I told you so" air about him. His little girl is on one side of him and his wife just a little in back of them both. Around the corner comes Nina. She gives one look and goes to Jim quickly. She is dressed in the same manner as when we first saw her. She greets Jim effusively:

"Well, in the name of ----! Why, Jim, how marvelous you look".

We see the wife, who is a little in back of Jim. For the moment an expression of fear comes into her face, fear that Jim might renew the acquaintance of his old flame.

View of Jim looking at Nina with great surprise. Jim: "I don't know you".

Nina: "What are you talking about. You certainly do know me. Don't you remember those grand times we used to have up in my flat?"

Jim: "What flat? I never saw you before in my life".

Nina: "That's a good one".

Jim, turning to his wife: "Mother, get rid of this woman".

Then he turns to Nina:

"Go on about your business. You've got some nerve!"

Nina: "Oh, all right. I don't lose much". she exits from the scene.

Jim turns to his wife: "Can you beat that! Some nerve! I never saw that woman before!"

The wife, with a little smile on her face: "Oh Jim, perhaps you did. You were quite a long time, you know, when you didn't quite know what you were doing".

Jim, laughing: "Well, can you beat it. I guess you're right. I never saw that jane - that is, never when I was sober - only when I was cock-eyed".

As they start to go, Jim laughing at the joke on himself, we fade out.

The End.

NOTES.

Perhaps it would be better to make Jim a white collar man, sort of a head clerk of manager of a general furnishing store, similar to many found on 8th Avenue. He would have three or four clerks working for him and Samuel, as an old friend, whom he has installed as sort of "head porter" in the place.

We would show Jim greeting a customer, shaking hands with him enthusiastically.

Jim: "Well, sir, what can we do for you?

Customer: "I just want to look at some sox".

Jim: "Right this way, sire. You've been here before, haven't you? I remember your face". (All this in a buoyant, free-and-easy, enthusiastic, but rather loud, manner)

Customer: "Yes, I've been here several times.

Jim: "I knew it - I knew it" (Triumphantly)

Customer: "My name is Johnson".

Jim: "Of course, now I remember - Mr. Johnson". "Here, Tom" (to clerk) "show Mr. Johnson some six". To Mr. Johnson: "We sell these sox for one third less than the Broadway stores and they are exactly the same sox. You can take a pair - and I'll go with you - and we will compare them over there".

Jim turns from Johnson to another customer who is leaving store.

Jim: "Did the boys take good care of you?"

2nd Customer: "Oh yes, everything's O. K.".

Jim steps over before him blocking his exit.

Jim: "What about some nice pajamas?"

2nd Customer: "No, I don't think so to-day".

Jim: "You shouldn't pass them up. We have just marked them down. They are splendid value. They'd be nice for your wife or your sweetie (your wife is still your sweetie anyhow)? This in a grinning aside to the customer. "Nice pajamas - you really shouldn't pass them up".

2nd customer, sidling around Jim: "Not to-day thanks".

Jim: "You'll be sorry but it's O. K. with me. Come back sometime - but make it soon, boy make it soon. When you have a purchase to make, this is the place to make it". All this is spoken in a rapid quick-fire way by Jim who is a big good-natured, lovable cuss.

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May 4th 1931.

Mr. Fulton Brylawski,
1331 G. Street N.W.,
Washington, D.C.

In re: "DRINK" by E. Zola.

Dear Mr. Brylawski:

Thanks for your letter of May 1st in the above matter.

The reference - "The Demon Drink", Drama of realisation from the French of Zola, by A. Daley 10685-1879 Aug. 11th was taken from "The Library of Congress Dramatic Compositions Copyrighted in the United States 1870 - 1916 Vol I. published Washington 1918, page 10499"

Augustin Daley seems to have also copyrighted L' Assommoir" 1879 #4896. Under same title there is a typewritten composition by E. Leland 2034 June 21st 1902. Both these registrations are in same volume page 100, with reference note thereunder to "Gervaise" as a play from French of Emile Zola by Binsse and J.W. Overall copyrighted 1879 #5196 Apr. 18th as noted on page 795 same volume above referred to.

I assume that both these plays are taken from Zola's novel, plot of which deals with a carpenter who ruins his life with drink and in delerium kills his daughter and in turn is himself killed by drink.

I take it, however, that since the original novel was copyrighted by Emile Zola who died in 1902 that the French rights and the other Berne Convention countries would carry protection for fifty years from 1902 and I suppose the Great Britain rights, including its colonies, would run for the same period because of the Berne Convention and that therefore we would have to find out the ownership of the English copyright and publishing rights as well as that of the French, and other Berne Convention countries, if separately held.

Will you kindly advise me if you can get this information for us and advise us of the rights of one in making an original version for talking motion picture photoplay thereof.

Thanking you for your prompt attention to this matter,

Very truly yours,

AHTB:GDM

LAW OFFICES OF
LOYD WRIGHT
SUITE 1125-1130 BOARD OF TRADE BUILDING
111 WEST SEVENTH STREET
LOS ANGELES, CAL.
TRINITY 3361

LOYD WRIGHT
CHARLES E. MILLIKAN
RICHARD M. GOLDWATER
HERSCHEL B. GREEN

May 8th, 1931.

Mr. D. W. Griffith,
Hotel Astor,
New York, N. Y.

Dear D. W:-

Just a note to forward a letter from one Naida Carle. She claims that she is an old employee of yours. She has hounded me to death until I agreed to forward the letter.

Hastily and sincerely yours,

Loyd Wright.

LW/AG
Enc -

Louisville, Kentucky
May. 11 - 1931. 20

Mr. Albert Bamghaf.
New York, N. Y.

Dear Mr. Bamghaf.

As I have not received an answer to my last letter regarding Griffith property at Lagrange, I am afraid either my letter or your reply was lost.

Please let me know if Mr. Griffith will consider my offer to buy, or if he will rent it.

I do not care to rent it through Mr. Smith, in Lagrange, who has been trying to rent it for months, but will be glad to rent through Miss Ruth Griffith.

Please answer as soon as possible -

Very Truely
Wille F. Dunaway
2119 Frankfort Ave
Louisville Ky.

WEEKLY NEGATIVE COST REPORT

PRODUCTION

Star
Director D. W. Griffith
Est.Finish Date July 25, 1921
Est. No. Days 25
Neg. Footage 150,000
Accrued From

Production No. 6 - 10
Week End.
Started Estimated - June 27,1921
Finished
No.Camera Days
Retake Camera Days

Acct.#	CLASSIFICATION	BUDGET ESTIMATE	CHARGES THIS WEEK	TOTAL TO DATE.
1.	STORY	$ 5,000.00		
2.	CONTINUITY AND TREATMENT	7,000.00		
3.	DIRECTION	15,000.00		
4.	PRODUCTION MANAGER & ASSTS.	2,225.00		
5.	ASSISTANT DIRECTORS& CLERKS	2,400.00		
6.	CAMERAMEN & CAMERA EXPENSES	4,615.00		
7.	ART DEPT.-SALARIES & EXPENSE	1,500.00		
8.	CUTTING - SALARIES & EXPENSES	2,610.00		
9.	STAR	16,000.00		
10.	TALENT	11,750.00		
11.	EXTRA TALENT	5,250.00		
12.	SETS - CONSTRUCTION	6,550.00		
13.	" - OPERATING	1,255.00		
14.	" - STRIKING	750.00		
15.	PROPS RENTED	5,000.00		
16.	" PURCHASED	500.00		
17.	" SPECIAL CONSTRUCTION	500.00		
18.	PROPMEN'S SALARIES & EXPENSES	1,250.00		
19.	WARDROBE RENTED	2,500.00		
20.	" PURCHASED	1,000.00		
21.	" SALARIES & EXPENSES	1,875.00		
22.	ELECTRICAL RENTALS & EXPENSES	3,000.00		
23.	ELECTRICIANS' SALARIES	4,450.00		
24.	AUTO & TRUCK HIRE	1,500.00		
25.	LOCATION FEES & EXPENSES	1,200.00		
26.	TRANSPORTATION & TRAV. EXP.	750.00		
27.	HOTEL & MEALS	550.00		
28.	GLASS,MINIATURE & TRICK SHOTS	750.00		
29.	NEGATIVE FILM	7,500.00		
30.	NEGATIVE DEVELOPING	4,500.00		
31.	POSITIVE FILM,DEV. & PTG.	9,297.00		
32.	TITLES & INSERTS	350.00		
33.	PUBLICITY SALARIES & EXPENSES	2,000.00		
34.	STILLS	1,150.00		
35.	INSURANCE	13,500.00		
36.	MISCELLANEOUS EXPENSE	2,250.00		
37.	STUDIO RENT-SPACE & FACILITIES	15,750.00		
38.	GENERAL OVERHEAD	7,500.00		
39.	DUBBING & SOUND EFFECTS	1,500.00		
40.	MUSICAL SYNCHRONIZATION	6,000.00		
	FOR CONTINGENCIES 5%	8,215.00		
	TOTAL NEGATIVE COST	$ 185,152.00		

May 12, 1931.

ACCT. #1 - STORY		
Story Cost	$ 5,000.00	$ 5,000.00
ACCT. #2 - CONTINUITY & TREATMENT		
Adaptation and Treatment	7,000.00	
Secretary-stenographer		
3 weeks preparing		
1 week rehearsing		
4 weeks shooting		
2 weeks cutting		
10 " @ $40	400.00	
Projection of prints	150.00	7,550.00
ACCT. #3 - DIRECTION		
D. W. Griffith Drawing A/C		
20 weeks @ $750	15,000.00	
		15,000.00
ACCT. #4 - PRODUCTION MANAGER & ASSISTANTS		
Production Mgr. - 4 Wks. preparing		
1 " rehearsing		
4 " shooting		
2 " cutting		
11 " @ $125	1,375.00	
General Sec'y. - 10 Wks @ $35	350.00	
Asst. Prod. Mgr. - 10 Wks @ $50	500.00	2,225.00
ACCT. #5 - ASSISTANT DIRECTORS & CLERKS		
Asst. Director - 3 Wks.preparing		
1 " rehearsing		
4 " shooting		
2 " cutting		
10 " @ $150	1,500.00	
2nd Asst. Dir. - 8 Wks. @ 75	600.00	
Script Clerk - 6 " @ 50	300.00	2,400.00
ACCT. #6 - CAMERAMEN & CAMERA EXPENSES		
1st Cameraman - 6 Wks. @ $250	1,500.00	
2nd " - 5 " " 150	750.00	
3rd " - 4 " " 100	400.00	
1st Assistant - 5 " " 55	550.00	
2nd " - 5 " " 55	275.00	
3rd " - 4 " " 55	220.00	
Slate, Loading		
& Glass man - 4 " " 55	220.00	
Extra cameramen during production	750.00	
Camera rentals - motors - blimps	1,200.00	4,615.00

ACCT. #7 - ART DEPARTMENT SALARIES & EXPENSES

Art Director - 6 Wks. @ $100	$ 600.00	
Draftsmen (2)- 3 Wks. @ 150	450.00	
Supplies & Research	250.00	$ 1,300.00

ACCT. #8 - CUTTING - SALARIES & EXPENSES

Head Cutter - 9 Wks. @ $150	1,350.00	
Asst. " - 9 Wks. @ 40	360.00	
Sound Track numbering & synchronizing	400.00	
Cutting negative	500.00	2,610.00

ACCT. #9 - STAR

Jimmy Strong, father - Estimated on basis of prospective selection	10,000.00	10,000.00

ACCT. #10 - TALENT

Florence Strong, mother - 4 Wks. @ $750	3,000.00	
Susan Strong, daughter - 4 " " 250	1,000.00	
Mikey, Susan's sweetheart-3 " " 250	750.00	
Samuel, Jimmy's friend -4 " " 500	2,000.00	
Miscellaneous Talent	5,000.00	11,750.00

ACCT. #11 - EXTRA TALENT

Miscellaneous bits and parts	4,000.00	
Extras	4,000.00	
Paymaster's office	250.00	8,250.00

ACCT. #12 - SETS - CONSTRUCTION

Iron Shop		1,000.00	
Strong Home:			
Entrance & stairway	300.00		
Dining room	300.00		
Living room	600.00		
Bedroom	400.00	1,000.00	
Speakeasy		650.00	
Alley		300.00	
Newsstand set		350.00	
Hospital room		400.00	
Tawdry furnished room		350.00	
Living room of cheap flat		500.00	
Miscellaneous		1,000.00	6,050.00

ACCT. #12 - SETS - OPERATING

Company Grip - 8 Wks. @ $75	$ 375.00		
Asst. " - 4 " " 35	140.00		
Standby painter 4 " " 60	240.00		
Studio Labor, standby, truck shots, etc.	510.00	$	1,265.00

ACCT. #14 - SETS - STRIKING

Complete strike all sets	750.00	750.00

ACCT. #15 - PROPS - RENTAL

ESTIMATED	3,000.00	3,000.00

ACCT. #16 - PROPS - PURCHASED

Estimated	800.00	800.00

ACCT. #17 - PROPS - SPECIAL CONSTRUCTION

Estimated	800.00	800.00

ACCT. #18 - PROPERTY - SALARIES & EXPENSES

Perishable food, drinks, etc.	100.00	
Loss & damage 5% - rented props	80.00	
Company propertyman-8 Wks @ $75	525.00	
Asst. " 8 " " 50	250.00	
Outside man 8 " " 75	525.00	
Draperis & curtains	100.00	1,250.00

ACCT. #19 - WARDROBE RENTALS

Estimated	2,500.00	2,500.00

ACCT. #20 - WARDROBE PURCHASED

Estimated	1,000.00	1,000.00

ACCT. #21 - WARDROBE SALARIES & EXPENSES

Company head - 6 Wks. @ $100	600.00	
Assistant - 5 " " 40	200.00	
Outside Man - 5 " " 50	250.00	
Hairdresser - 5 " " 60	300.00	
Make-up Man - 5 " " 75	375.00	1,975.00
Transportation & Supplies	150.00	

ACCT. #22 - [illegible]

Equipment Rental	$ 2,500.00	
Misc. Silks, Frosts, etc.	250.00	
Allowance for breakage & damage	250.00	$ 3,000.00

ACCT. #23 - [illegible]

Estimated labor and overtime	4,000.00	
Coffee - 8 Wks. @ $90	450.00	4,450.00

ACCT. #24 - AUTO & TRUCK HIRE

Cars and trucks for set materials, props and miscellaneous	600.00	
Inter-studio transportation	200.00	
Location transportation	1,000.00	1,800.00

ACCT. #25 - LOCATION FEES & EXPENSES

Police fees in connection with highway shots, etc.	500.00	
Miscellaneous expense hunting locations	300.00	
Location fees	800.00	1,800.00

ACCT. #26 - TRANSPORTATION & TRAVEL

Allowance for R. R. fares	750.00	750.00

ACCT. #27 - HOTEL & MEALS

Box lunches	250.00	
Supper expense for night work	300.00	550.00

ACCT. #28 - [illegible] - MINIATURE & TRICK SHOTS

Panorama of steel plant	250.00	
Hallucination shot in Jimmy's room	250.00	
Miscellaneous	250.00	750.00

ACCT. #29 - NEGATIVE FILM

Picture negative 160,000 feet @ .04	6,400.00	
Sound " 100,000 " " .01	1,000.00	
Allowance for tests	500.00	7,900.00

ACCT. #30 - DEVELOPING NEGATIVE

Picture negative 160,000 feet @ .015	2,400.00	
Sound " 100,000 " .025	2,500.00	4,900.00

ACCT. #21 - POSITIVE FILM - [illegible]

Picture Film - 140,000 ft. @ .0415	$ 5,810.00	
Sound track - 75,000 " " .0465	3,487.00	$ 9,297.00

ACCT. #22 - [illegible]

Estimated allowance	550.00	
		550.00

ACCT. #23 - [illegible]

Company publicity man 10 Wks @ $150	1,500.00	
Stenographer - 8 Wks. @ $35	280.00	
Mimeographing, supplies, etc.	350.00	
Special pictures, enlargements, etc.	750.00	2,880.00

ACCT. #24 - STILLS

Estimated allowance for film and supplies, developing, printing, etc.	650.00	
Still cameraman - 8 Wks. @ $100	800.00	1,150.00

ACCT. #25 - INSURANCE

On life of D. W. Griffith, during production	7,000.00	
Workman's compensation	1,000.00	
On life of Star	1,500.00	
On negative - 4 months	3,000.00	12,500.00

ACCT. #26 - [illegible]

Telephone, telegraph, stationery, etc.	250.00	
Projection charges	1,000.00	
Preview expense	200.00	
Processing wax records	400.00	
Allowance for estimated misc. items	800.00	2,650.00

ACCT. #27 - STUDIO RENT, SPACE, SOUND FACILITIES AND EQUIPMENT

Rental - 4 Wks. @ $4,000	16,000.00	
Sound Truck - 4 days @ 500	2,000.00	
Outside equipment rental	750.00	18,750.00

ACCT. #28 - [illegible]

Downtown office- 10 Wks. @ $750	7,500.00	
		7,500.00

ACCT. #29 - [illegible]

Estimated allowance for recording effects	500.00	
" " " dubbing	1,000.00	1,500.00

ACCT. 680 - MUSICAL INSTRUMENTATION

Allowance for purchase of music, original compositions, orchestrations, etc.	$ 1,000.00	
Rent of rooming room and facilities Musicians and singers	2,000.00	
	3,000.00	
		$ 6,000.00

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LAW OFFICES
FULTON BRYLAWSKI
1231 G STREET N.W.
WASHINGTON, D.C.

TELEPHONES NATIONAL 0031-0035-0036

May 13, 1931

Albert H. T. Banshaf, Esq.,
Banshaf & Richter,
130 West 42nd Street,
New York City, N.Y.

Dear Mr. Banshaf:

Replying to your letter of May 4th, the novel entitled GERVAISE (L'ASSOMMOIR) by Emile Zola was originally published in France in 1876 as Vol. 7 of the series LES ROUGON-MACQUART.

A dramatization of this work entitled L'ASSOMMOIR, a play in five acts and nine tableaux by William Busnach, was originally published by Charpentier of Paris in 1881.

You are correct in your understanding that Zola died in 1902 and that, under the French law, this work will continue to be protected for a period of fifty years from the death of the author, which period has since been extended for a term equal to the duration of the War.

The work is likewise protected in England and the self-governing colonies adhering to the Berne Convention, although it will fall into the public domain in Teutonic countries next year, where the term is limited to thirty years from the death of the author.

If you wish information as to the ownership of the foreign talking picture rights in this work, I can secure same for you by making inquiry through my Paris correspondent and will be glad to transmit such an inquiry by cable or letter upon receipt of instructions from you in the matter.

Of course the novel and play are in the public domain in the United States.

Very truly yours,

FB:m

EASTMAN TEACHING FILMS, INC.
SUBSIDIARY OF EASTMAN KODAK COMPANY
343 STATE STREET
ROCHESTER, N.Y.

May 13, 1931.

Mr. R. H. Klune,
United Artists Corporation,
729 Seventh Avenue,
New York City.

Dear Mr. Klune:

We have been informed by Mr. K. M. Cunningham of the Eastman Kodak Company's Sales Department to address you in connection with our interest in securing rights to certain scenes and sequences in your film "America" produced by D.W. Griffith.

We have at the present time a classroom film of an historic character in the process of production in which we could use several hundred feet of material from "America" to advantage. We have in our possession a print of "America" on which we could indicate by means of paper clips the portions which we wish duplicated. We could send you this charted print and have you make for us one very good duplicating positive (on Eastman Special Duplicating Stock - Lavender Base) from the original negative and make our own duplicate negative providing we can secure satisfactory terms for the rights to use this material.

Incidentally we understand that an unusually large amount of material of a similar character was photographed in connection with the production of "America" existing at the present time in the form of cuts and unedited portions not released. If this is true is this additional material available? Is it possible to secure a print for review?

We will very much appreciate consideration of this matter at your earliest convenience.

Yours very truly,

EASTMAN TEACHING FILMS, INC.

K. R. Edwards

K. R. Edwards
Production Manager

KRE:MP

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

May 14, 1931.

Central Hanover Bank & Trust Company,
Chrysler Building,
New York, N. Y.

Attention: Mr. J. J. Collins.

Gentlemen:

I am handing you herewith the information which you requested in connection with our application for a loan. This information consists of:

#1. Balance Sheet as of May 31, 1931 of D. W. Griffith, Inc.
#2. Balance Sheet as of February 28, 1931 of the United Artists Corporation and Subsidiaries and Branches, together with Income Statement for the two months ended February 28, 1931.
#3. Excerpt from the By-Laws of the United Artists Corporation, relative to redemption and transferability of shares of Common Stock.
#4. A preliminary budget, setting forth the estimated cost of the picture which we propose to produce.

In preparing the Balance Sheet of D. W. Griffith, Inc. I have made certain changes which do not appear on our books. These changes, briefly, consist of reducing the value of "Other Investments" to the market value thereof on May 1, 1931.

The "Loans Receivable" item on the Balance Sheet consists of advances made to Mr. D. W. Griffith and is secured, as is noted thereafter, by collateral of 500 shares of United Artists Common Stock.

The "Inventory" of completed negatives on the attached Balance Sheet, at a nominal value of $10.00, consists of the following completed silent pictures:

"Broken Blossoms", "The Love Flower", "The Idol Dancer", "Way Down East", "Dream Street", "Orphans of the Storm", "One Exciting Night", "The White Rose", "America" and "Isn't Life Wonderful".

The earning life of these pictures in their present form has been practically exhausted. However, we have just contracted with a group, licensing them to have synchronized and to distribute as a silent, synchronized picture, "Way Down East", which will undoubtedly realize for us a small sum from its release. In any event, in all cases, D. W. Griffith, Inc. has title to the story rights, and based upon actual offers which we have had, it would not be difficult to dispose of these stories readily for quite a sum of money.

The "Accounts & Notes Receivable" item consists of sums due largely from officers of the Corporation.

The item, "Bond & Mortgage on Real Estate Receivable" consists of a first mortgage on a 31 acre parcel located on Orients Point, Mamaroneck, N. Y., formerly occupied by our studios. The present owners, Edgewater Point, Inc. have razed all buildings thereon and have constructed paved highways and installed all utilities under the grounds, and it is considered one of the most desirable waterfront locations remaining available at

the present time within reasonable distance of New York City. The mortgage agreement provides for our releasing therefrom parcels of real estate when and as they are sold, upon payment of certain sums to reduce the mortgage covering the parcel or parcels so sold. The owners have sold a number of plots and at the present time there are several very fine homes on the property. The original amount of the mortgage was $385,000.00, which has been reduced in the manner described above, to the sum presently shown on our Balance Sheet. This mortgage becomes due and payable on August 4th of the current year. The Edgewater Point, Inc. have already requested a year's extension and we have indicated that we would grant it. This instrument bears interest at the rate of 6%.

The 500 shares of United Artists Common Stock owned by D. W. Griffith, Inc. is given a nominal value of $5.00 per share, which represents the original cost to us. Its true value is more accurately reflected on the Balance Sheet of the United Artists Corporation attached hereto.

The insurance on the life of Mr. Griffith is written for the benefit of D. W. Griffith, Inc. and consists of the following policies, each having a cash value as indicated:

Company	Principal Amount	Cash Value as of Dec. 31, 1930
Travelers Insurance Co.	$ 150,000.00	$ 24,201.26
Mutual Life Ins. Co.	100,000.00	22,297.00
Prudential Insurance Co.	200,000.00	4,550.00

These cash values are proportionately higher as of this date as the result of premiums paid since December 31, 1930. These policies are free and clear, without any incumbrances.

The item of "Incorporation Expense" is self-explanatory and should be written off.

The value of the account "Goodwill, Equity in Films, Etc." is a disputable item, and may be considered of nominal value for your requirements.

In connection with the United Artists Corporation Balance Sheet and Income Statement I will be only too glad to explain anything which you may be in doubt about, but since, as it is my understanding, your bank has very active relations with the United Artists Corporation, I am certain that your files will disclose any further information you may need. It seems quite obvious, from the enclosed Balance Sheet, that the value of the Common Stock as reflected therein, is at least $200 a share, without giving any effect whatsoever to the rate of earnings. The marketability of the shares is undoubtedly limited. However, there are no restrictions placed upon the sale or transfer of these shares other than as described in the "Excerpt from the By-laws of the United Artists Corporation" which is attached hereto. I am authoritatively informed that at several times during the past three years rather attractive offers have been made for the purchase of the United Artists Corporation from the present stockholders, the consideration for one of such offers being eight times the then current year's earnings, which earnings were in the neighborhood of a million and a half dollars. If it were necessary for us to dispose of our interest in the United Artists Corporation, we are reasonably certain that an attractive market could be found within the organization itself. From the information at hand, it has been indicated to me that the earnings of the United Artists for the current year will approach one million dollars. Dividends have been paid on the Common Stock as follows:

1929 - At the rate of $20.00 per share
1930 - At the rate of $10.00 per share

There is no reason to believe that the latter rate will not be continued, while it is more than likely that the former rate may be resumed.

Sincerely

The budget enclosed, which sets forth the estimated cost of our proposed production, is prepared in accordance with the usual customs in the industry. It is quite in detail, and only such items are subject to change which are impossible to accurately determine at the present time, such as the principal characters. However, we have several prospects in mind and are reasonably certain that the sum allowed in the budget will not be exceeded. In any event, if it should be exceeded the Contingency allowance which we have provided will cover it.

We have yet to decide between two studios for our production, but for the purpose of the budget, we have figured on the basis of the one of higher cost.

The budget submitted includes all possible items of negative cost, but does not include the cost of manufacturing release prints which is not considered a negative cost, and financing for which does not have to be included, inasmuch as the distributor advances such cost against the first receipts from the picture. The total cost of release prints used for exhibition purposes rarely exceeds $25,000. After the first 100 prints, the distributor bears the cost of any additional prints in the same proportion as income is shared. This sharing of cost is also effective in connection with other items of expense such as advertising.

The cost of distribution in the United States is 25%, in Canada and England 30%, and varying increasing percentages for the rest of the world. Since the United States, Canada and England (United Kingdom) constitute, by far, the greatest portion of the world's gross, we are primarily concerned with them. The last four pictures that Mr. Griffith has produced have grossed on an average of $950,000.00. The gross receipts on all the United Artists pictures for the last three years have ranged from $700,000.00 to $2,000,000.00. Through our affiliation and ownership in the United Artists Corporation under long term contracts we have access to the large theatre chains, such as Publix, Loew, Warner Brothers and R. K. O., practically all of which exhibition contracts are on a "percentage of the gross" basis.

While our general contract with the United Artists Corporation provides for the distribution of our pictures by them, we are, at the present time, having drawn up a special contract covering the distribution of the picture under discussion. We will be able to submit this to you in a few days.

If it is necessary for you to have the contract between Mr. D. W. Griffith and D. W. Griffith, Inc. submitted to you, we will be glad to do so.

I shall only be too happy to supply any further information which you may require.

Very truly yours,

Vice-President & Treasurer.

D. W. GRIFFITH, INC.

RAK/GG

10

May 14th 1931.

Miss Nellie F. Dunaway,
2119 Frankfort Avenue,
Louisville, Ky.

Dear Miss Dunaway:

I have your last letter of May 11th 1931 regarding the purchase of Mr. Griffith's La Grange property. Mr. Griffith is willing to sell you this property for $2750. upon the following terms:

You to assume all outstanding taxes and assessments of record, if any, and pay $250. cash at the time of the delivery of the deed; you to deliver back to Mr. Griffith a purchase-money Bond and Mortgage for the sum of $2500., the principal of which is to be repaid in monthly installments of $30. per month, plus interest at 6% per annum on the balance of the principal due due until the same is finally liquidated or paid in full; you to have the privilege of paying the balance of the principal that may be due any time on or before the date that the same would be paid up by your monthly payments.

Since I have already forwarded you the description I take it that the same is satisfactory to you and I again kindly request that you procure three copies of the standard printed forms of Bond and Mortgage which are customarily used in your State so that I may prepare the deed and the mortgage in accordance with the requirements of said State. Please let me hear from you forthwith if this plan is satisfactory.

Thanking you for your prompt attention to this matter, I remain

Very truly yours,

AHTB:GDM

May 14, 1931.

Eastman Teaching Films,
343 State Street,
Rochester, N. Y.

Attention: Mr. K. R. Edwards.

Gentlemen:

Before we will be able to quote you terms for the right to use certain scenes from our picture "AMERICA", which you make inquiry about in your letter of May 13th, it will be necessary for us to know approximately the number of feet you require, together with a brief description of the scenes, or it might be better to follow the method which you suggested in your letter, that is, to send us the print which you have in your possession marked with paper clips.

Our print records do not disclose your right to possession of a print of "AMERICA" and it is a matter of great interest to us as to just how you secured this print. Will you be kind enough to give us this information immediately.

Very truly yours,

D. W. GRIFFITH, INC.

Vice-President.

RAK/OC

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

May '15- file 5/15/31 1

D. W. GRIFFITH COLLECTION
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In the first scene we show a picnic of some kind, perhaps the Elks or a middle class crowd of people. In this there is a certain amount of drinking, mostly beer. One small group, or several groups, which we flash from one to another talking about topics of the day around about 1912. This same group is to be used later in another party scene about 1924 or '5. In this first group of the 1912 period being sure to get in the moving picture talk to the effect -

They've got a new biograph girl. She's the cutest trick I've seen yet in the pictures.

Another member of the group

Yes, she's a bear!

These motion picture companies certainly are stingy. They don't even advertise the names.

Bustling lady opines that -

--- how she was a society girl from Fifth Avenue - and her name's Stickford - Mary Stickford.

The other one in the group --

Aw, you -- What lobster give you that talk? Her name aint Stickford!

How come?

I can just look at her and know she hasn't no name like that. Stickford! -- What a name would that be. It might be Bickford or Wickford -- or, Pickford, but never Stickford!

This is all rapid fire conversation as we go from one group to another. We come to the scene of one group hollering the terrible idea that one of the ladies is tight. Everybody is horrified at the idea and theyget her away as quickly as possible. Then to the party in 1924 where nearly everybody is tight, the only exception being perhaps if we use our young boy in the picture as this character.

Then follows the newspaper business concerning the strangling of the child; then perhaps Jim at work. Then Jim's family at home with his little girl of three, his wife, and a sister of 15 or 16, who is very fond of her brother who has taken care of her since a child. She is the casual, seemingly unconcerned

young girl, an onlooker -- as it were - in Vienna. (Might be well to make this to avoid having any more parties.) The end of this scene should be some kind of teasing of the young girl about her sweetheart, Arthur. Dissolving perhaps from a plant on the table as the girl reaches her hand out to touch this plant, to a hand holding the branches of a small tree in a park running the camera backwards so as to show Susie, Jim's young sister, standing with Arthur as they turn away from the plant as though walking close together on a path. Susie says words to the effect -

Get married now? Oh, no -- we couldn't do that. We've got to wait.

Arthur

If we wait much longer I'll have a white beard. Will you like me then?

Susie

I'd like you if you had two white beards -- the second one on the back of your neck.

The camera has followed them while they talk.

We dissolve away to the little birthday party in honor of Jim. Here we have the groups talking as in 1912 scene. We could show the group at first, then bring Arthur and Susie into the scene. However, I think Mr. Emerson's suggestion, getting to the illness of the baby,would, of course, have to follow this, unless this scene is eliminated entirely. Then the scene of the illness of the child - then his taking of the drink.

Then his breaking into his own house might follow this, wherein there would only be Arthur and Susie and the family. Perhaps the last figures seen here would be that of Susie and the boy - her shame and pity for her brother. Then this scene of the better times, suggesting he had a job - a new job.

Then here, perhaps might be again worked the symbolic idea of the gin mill. Perhaps each time it is flashed we show it increasing in its latitude until finally it seems to embrace the whole city.

Then the showing of the family in a shabby flat - a great descent from their former mode of living. Then perhaps the separation of the young lovers, this scene being played from the viewpoint that she is sacrificing herself rather than drag him into the mess. While she doesn't exactly say she doesn't care for him any more, she leaves him with that impression. Then perhaps the scene of Jim's entrance into the house slightly jagged and finding nothing else to get indignant about, he gets indignant at his wife's patience with him.

Wife

Won't you have something to eat, Jim?

Jim - looks at her -

Why, in the name of God, don't you say something - throw something at me - bawl me out!

The wife

Why, Jim, I don't think that would be right.

Jim

You make a guy feel so like hell -- that quiet, patient way you treat me. (Then in a louder tone) What I need is a good sock in the nose. (Looking around the room) This is a gloomy sort of a dump.

Starts to the door.

The wife

You're not going out, Jim, are you? You're not going out and ---"

She starts to say drink, but doesn't.

Jim, as he goes out the door -

Sure, I'm going out and - (as he disappears) see places and do things.

Then his visit to the burlesque theater or cheap cabaret and scenes as written in script - the flirtation with Nina while she is on the runway. Jim taking her advances more personally than they were meant as she, for the most part, was doing her stuff. Then a scene at the stage entrance. He waits for Nina's entrance from the theater. There are several other men entertaining the same laudable ambition for other girls in the show.

Nina comes out. Jim advances and speaks to her. She gives one look at him and, not indignantly, but as a casual matter of business, gives him a good sock in the nose and goes off the scene. Jim stands surprised for a moment rubbing the outraged part of his features. Then follows her. He overtakes her at the corner and accosts her -

Say, Lady, excuse me -

Here standing slightly at a safe distance away from her, he raises his hand as though putting up a guard, at the same time giving his winning grin.

I didn't mean no harm -- What about a little drink - a little snaffle?

Nina

Got the price?

Jim

Sure

Nina

O.K. with me.

Perhaps the scene in the speakeasy follows, then of Susie's promise of work - then the sequence where the two girls are putting Jim into the hallway and the drinking bout upstairs. Then the scene of the wife waiting as though watching for his return. Then through a small back window of their room, we show another open window. By the window inside this room is a cheap radio. There are two kids, a boy and girl, who are about seven or eight. They are monkeying with the radio. They get a jazz orchestra - it plays only for a few seconds and they turn to another number. An orator addressing a commercial club of some kind - it's a business-like voice -

I tell you, we've got to get jobs for these men. Robespierre said, "Breadlines breed revolution." Unless things are changed in this country, there isn't going to be any United States of America.

Through this speech we see the listless figure of the wife as though partly in silhouette, her back to the camera, moving around the room. We come again to the room with the radio. The Mother is going out the door - turns to the children and says -

Turn off that radio! Let it alone.

The kids had just reached to turn it off as soon as this speech began. As the mother is at the door, they turn it off, but through the open window is heard the sounds of the streets and occasionally the roar of the elevated railway, the backfire of automobiles.

At Jim's entrance and scene with the wife before she goes out, the kids start up the radio again and he drops on the couch - the conversation showing his disgust with the surroundings.

What's the matter with you? Don't you wash any more?

Et cetera -

A jazz number is turned on again and off to a sentimental number.

As the mother exits, they turn on the radio to "Sunshine Hour". A woman's voice, one of those monotonous, pseudo-voices affecting great sympathy - in plain language - the usual bunk voices that do this sort of things -

Now children, remember, just remember that in the saddest times, the darkest moments, just look up there right behind the little raindrop - just look and you can just see the sun shining.

This should be while Jim is seated in silence looking at the ruins of his life around him. Then at the mother's entrance, again the dial is turned - a ministerial voice from the radio as the wife is looking at Jim with his grip packed.

Radio

I am the way, the truth, and the life --

Then again the dial turns - a choir -

Glory to God in the highest, Noel. Glory to God in the Highest -

Then as the wife begins trying to keep him from leaving for good, the boy gets the station they've been after. An announcer at a prizefight - of course, this would have to be softened down for the dialogue. We hear the rapid fire, vibrant voice of the announcer -

Spike raps home a crashing right to the jaw - He's down! He's down! One... Two...Three.... He staggers to his feet - Dently staggers to his feet. He holds in a clutch --

Close view of the radio - static - it rumbles and busses -- The children working with the machine to get it running smoothly. Then the final scene where Jim goes out the door leaving his wife.

Dently is running away! Spike on top of him -- Dently's mouth is running blood - one eye closed - - Say, that boy's some game guy, I'll tell you! Spike smashes him ... One... Two... right...left -- Dently goes down! One...Two...Three...Four...Five...

The mother,in a casual absent-minded way, closes the window as we fade out.

From this again to the gin mill. It now embraces the whole city - it moves rapidly. Through this is the wind effect - moaning - perhaps a scene of the girl trying to get a job, the older girl. Then the descent to one room for the family.

Into this comes Marie, now the child of nine or ten, as in original script. Perhaps the scene, the final scene, of the father after the child - the walk of the mother and the chum to find the father. We might show the breaking of a storm with wind and rain. Perhaps the patter of rain during the quiet scene of the father and daughter and the rumble of thunder, and now and then, a great crash.

Note: Have pans from gin mill go all over the United States - catch the various cities if that could be done.

Metaphor gives light and strength to description.—*John Brent.*

OUR COUNTRY—In her intercourse with foreign nations may she always be in the right; but our country, right or wrong.—Stephen Decatur.

DAILY NEWS PLATFORM

1—A Seat for Every Child in the Public Schools.
2—A 5-Cent Fare and Better Service.
3—Improved Traffic Conditions in the Streets.
4—Repeal of the Eighteenth Amendment.
5—Another Bridge Across the East River.
6—More and Better Parks.

WHY AUTOS KILL AND INJURE

What causes most automobile accidents in which the car or the driver is to blame?

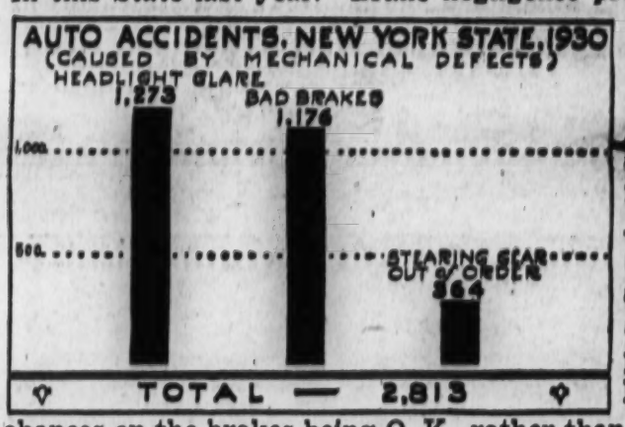
Charles A. Harnett, Motor Vehicle Commissioner for New York State, has just shaken the 1930 statistics on the question together and published the results.

Charles A. Harnett

The figures tell an old story.

Four-wheel brakes have come into use on most of the cars in the United States. All the leading brands of auto brakes practically guarantee perfect control of the car's speed—IF the brakes are in good condition.

But badly adjusted brakes caused 1,176 motor accidents in this State in 1930. And only 2,813 motor accidents were caused by defective mechanism in this State last year. Brake negligence produced 41 per cent. of that total.



It's the same old force at work—human nature. About the same percentage of people as always, apparently, feel like taking chances on the brakes being O. K., rather than having them regularly inspected and adjusted.

That isn't the whole story about motor accidents due to defective mechanism. Mr. Harnett's figures show another old, familiar cause of such accidents surviving from the days of gas headlights and cranks.

What would you guess was the biggest single cause of mechanical-defect motor accidents in New York State last year? Nothing but our old enemy, headlight glare. The picture tells the story. This, in spite of dimmers or other anti-glare devices on almost every car now in circulation.

Steering wheel weakness came in third in the list of accident causes, a long way behind headlights and brakes.

Brakes, lights and steering gear—they're still killing or injuring most of us who get killed or injured because of defects in our own autos or those of other people. They're doing it for the same old reason: that too many of us are still taking chances instead of taking inspections, adjustments, or a pull at the dimmer switch.

How about pedestrians? What's the biggest cause of street users' sudden leaps into either hospitals or a better world than this?

Police Commissioner Mulrooney's annual Police Department report for 1930 has just been published, and it answers the question for New York City in the same old way. Here's the answer:

> In this (pedestrian accident) group, the cause which contributes more accidents than any other, and which shows carelessness on the part of the pedestrian, is "crossing not at crossing," commonly known as "jaywalking."

In this matter, however, the eternal anti-jaywalk warnings of police, press, screen and so on have produced some results. Jaywalking deaths and injuries in New York City fell last year a little below the 1929 total. A few more people crossed with caution at the crossings. There must be such a thing as progress.

Can't we see some progress in the work of cutting down mechanical-defect accidents when Mr. Harnett issues the 1931 figures this time next year?

We can if every motorist will make up his or her mind never to take the car out without being sure that brakes, steering gear and anti-glare device are in good order.

D. W. GRIFFITH COLLECTION
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THE INQUIRING PHOTOGRAPHER

Every Day He Asks a Question and Pictures Those Questioned

The News will pay $5 for every question submitted and used in this column. Today's award goes to B. F. Buchanan, 10 Hall Ave., White Plains, N. Y.

THE QUESTION.

Who, in your opinion, are the logical Presidential candidates for the two major parties in 1932?

THE PLACE.

Borough Hall, Brooklyn.

THE ANSWERS.

E. Ehrlich, Utopia Pkwy., Flushing, buyer: "Al Smith would be the best candidate for the Democrats. He is for the people 100 per cent., and every one knows it. The voters now realize the mistake that was made in 1928. Morrow is, by far, the best man that the Republicans could run."

Sergt. Orin Glass, East 23d St., marine recruiting service: "Gov. Roosevelt would be the man most likely to win for the Democrats. He can carry the wet Eastern states, and the South would unite behind him. Hoover is the only man in the Republican party big enough to run."

Miss Minnie W. Schwab, 40th Rd., Long Island City, home: "The Republicans could do nothing better than to nominate Morrow from New Jersey as their standard bearer. He is sincere, liberal-minded and able. The popular Al Smith or Gov. Roosevelt would make ideal candidates for the Democrats."

John A. Riordan, precinct 84, Brooklyn, policeman: "Roosevelt is the logical candidate and the one most favored to win the Democratic nomination, and his party has no other alternative but to run him. Morrow for Republicans."

Harry Minasion, West Post Rd., White Plains, mechanic: "The best man the Republicans can choose is Senator Morrow of New Jersey, because he is a wet, and also knows world conditions. Gov. Roosevelt of New York seems to have the best chance of winning the Democratic nomination and the Presidency."

Albert W. Kurzman, Walton Ave., Bronx: "I think that Al Smith would make a fine candidate for the Democrats and an ideal President if elected. We know he is of us and for us. Morrow, I think, would make the best run against him, although I believe that Al would be elected."

CLOSEUPS

VOICE OF THE PEOPLE

Please give name and address with your letter. We will withhold both on request.

BOY, HOWDY!

Bronx: The Rev. Father McCaffrey, the police chaplain, is right in all that he said about tabloid newspapers, to which can be added, The News glorifies the gangster, birth control advocates, unholy marriages, rotten divorce cases, horrible murders and anything and everything that tends to evil and to degrade. The News is a fine inspiration for the young boy to turn thug, and the girl of tender age to seek easy money and luxurious living. Instead of giving over the main sheet of The News to a full-page picture of the gangster Diamond, and crosslegged women in all styles of undress, why not devote that valuable space to clean, wholesome news items of interest, such as the other large daily newspapers do? The only difference in the makeup of The News and the Police Gazette is that your sheet has not as yet gotten up enough brass to advertise vigor tablets, pictures of nude women and contraceptives. Barren Island lost first place for stench with the advent of The News. The News has reached a stage where the cops should be called in. If The News possesses the full footage of intestines (guts in the medical sense), it will push out these few thoughts to its million a day pink nailed, red lipped, blackened eyebrowed, peroxide, henna haired, simple minded janes who are too lazy and too dumb to read a regular newspaper, who gloat on scandal, and whose pennies made your 220 on 42d St. possible. J. SALTUS.

WANTS QUIET AT HUNTER.

Bronx: I am against Bronx Park Commissioner Dolen's plan to make a pleasure resort at Hunter island. All we quieter people ask is what we have there now— a quiet spot decently kept, free from the sound of demoniacal music and the sight of whirling mechanical amusement devices, and also free from the crowds that such contraptions attract. Z. N.

GIRLS HOSTILE TO MEN?

Brooklyn: Why is it that a girl can tell a fellow she loves him while at the same time she is keeping company with some other poor fish? Take it from a guy that's been stuck, men, twice, girls were put on this earth to work against men, and boy, can they play their part! LONELY HERMAN.

MILLIE, YOU EXAGGERATE.

Manhattan: Where do these firemen get their gall, wanting an eight-hour shift, when all they do is play cards, fly pigeons, sleep, eat and flirt with passing girls? I would like to see them flirt with me once.

ROUGH ROUND MILLIE.

PREPARE TO BLUSH, STENO.

Bronx: I want to say to home loving, domestic Stenographer W. H. H. that when our country goes to war again she will have a lot to be proud of when her "children"—one dog, two canaries, six goldfish and a cat—march up 5th ave. after having helped to lick the enemy. Long live cooks and mothers; down with can openers!

VETERAN.

GET HARD, ROBBIE.

Brooklyn: It looks as if Robbie is getting to the point where it is just a matter of patting a ball player on the back and hoping he will do better next time. In my opinion, if Robbie should slap a few fines on a couple of these high salaried players of his they might wake up to the fact that thousands of loyal Brooklyn rooters are getting tired supporting a second division team year after year. But I suppose the only way to get any results will be to act a la Cincinnati and stop supporting the team. Then they might get wise to the fact that a winning team brings in the dough.

WILLIAM O. DAVIES.

THE GAL'S DISTURBED.

Bronx: I am a former beauty contestant, 19, and am known for my charming personality. Yet when I meet fellows and they find I don't go in for necking, it is the last they see of me. Now I am beginning to wonder whether it all pays. Aren't there any fellows that appreciate a girl who doesn't indulge in promiscuous osculation?

PERPLEXED.

GIGOLO RAY.

Manhattan: Handsome Ray wins one girl and brags all over the Voice. Why, the postmaster has just assigned a special clerk to take care of my fan mail. Ray is just a 10-cents-a-dance gigolo, or maybe merely woman hungry.

WASHINGTON ASHCAN.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
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May 20

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Next scene: aA part of a shack, some sort of a partly deserted house such as might be found on the far west side near water front. Have seen one or two open saloons that have been closed. A loafer might occupy one of the rooms in the back. Jimmy comes on with his bottle looking as though he were pursued and asks to hide in there. Jimmy tells story to nonchalant night watchman, or whatever character he may be. Takes his quarter and tells him to go and sleep it off. This could be a two-story building with steps adjoining saloon which is deserted. Dissolve to him entering room in hovel, finishing his bottle, and raging -- D.T.'s. Here he sees demon, picks up some heavy object,such as sash weight, throws it at demon. His physical exertion helps to dissipate the demon. He whines with relief and shivers on the floor.

Next scene: Aerway. Jimmy with the bread from garbage can. Next, outside sweat shop. Marie comes out, large bundle of work to take home to mother. "They're too expensive on their coffee."

Next scene: Jim lurches up to a man, begs a nickel for a cup of coffee. Several kids recognise him. "It's Marie's old man!" Jim approaches another man, brushed aside, but gets nickel from the woman. Jimmy goes on down the street.

Next scene: Marie, down street, bundle, tired. Puts bundle down for rest. Kids come along, tease her. "Your ol' man's a panhandler!" Marie, indignant, denies it. Kids "We just seen him go up the street." Marie with bundle hurries off in direction where they pointed.

Next scene: Jim at a gin mill with bottle.

Next scene: Marie overtakes father moving with robot-like, jerky movements. Speaks. Jimmy looks at her glassily, doesn't know her. Mumbles, "Get away."

Next scene: Stairway up to hovel. Marie follows up steps calling, "Daddy!" Jim sees her as the demon. Marie comes out, goes off toward him.

Next scene: Jim in room, black bottle, starts drinking. Cut to Florrieds room. Marie enters, calls, "Mommie!" No one home. Writes letters.

Next scene: Jim in room - D.T.'s. Has heavy piece of rope with several large knots tied in it. Business of whipping off rats. Stairway to hovel. Marie runs up, then slows down through fear, finally goes into room. Hallway. Mother discovers note. Looks for Marie. Back to Jim, stopping his maniacalbbasiness. Mumbles, "Florrie....Marie..." New light in Marie's face, goes to her father, trembling with sympathy, love. Father holds her off. Film over his eyes. Marie dissolves into figure of demons, one of the monsters that pursues him. Close expression of Jim -- first, horror and hate. Draws away. Marie stands petrified. Jim changes to determination. Brandishing rope, "Get out of here!" Pursues her.

Cut to Mother with Samuel coming out of door. Mother afraid she may need a man's help. Exit from hall. Back to Jim's room. Marie under table. Jim lashes top then underneath. Marie's escape out to hall, but in her distraction goes up hall.

Mother and Sam on street. Jim pursuing Marie. Loses her, back in doorway. Marie blindly trys to escape to steps. Jim lurches out, blocks her escape. Back in room. Jim: "You're not going to get away!" Marie trembling on side of table. Business of walls closing in, ceiling down. Jim believes her the demon's work. Then Jim: "You did this!" Marie trys to get to door, et cetera.

Wife and Sam hear outside the suppressed screams of Marie. Marie escapes from doorway just in time to get away from Jim as she is searching for the key.

Mother and Sam find door locked. Look around for tool to open it. Back to Marie and Jim. Marie assumes another attitude. "Daddy, Daddy! Don't! You'll kill me!" Jim lashes at her once, twice... Jim, having struck, seems to waver a little out of delirium, back against the table. Marie goes weakly to him. Tearful, choking voice - "Daddy, Daddy... I know you're sick." She comes close -- weakly and broken from the blows and the fright. Marie: "Daddy, Daddy. I don't mind what you've done -- it's all right." Face close to his as in olden days. Tears -- love -- weakly trys to pat his cheek. Mumbles, "Where is Marie?" Nina, what's happened to Marie? Where's Marie?" Marie speaks: "Daddy, I'm here. This is Marie." She pulls around so he sees her face. Expression changes

to terror. He sees her as monster. Throws her roughly away. Starts toward her.

Outside: Samuel and wife working at door, seems to be yielding.

Jim seizes Marie by throat. Only a little of this showing his back. Jim: "I've done it! Now they'll keep away!" and he looks down upon the floor as though something terrible was coming out of it. To chair, and then to table. Sam and wife's entrance. Then front page, graphic, as at beginning of picture.

Then outside pencil factory, where Nan, worn and haggard, waiting for her pay envelope. Mickey comes on. Has been looking for her for months. Nan, for the first time in play, shows emotion, breaks down. Mickey leads her off as though to brother.

Then room in Bellevue or home. Nonchalant doctor. Then recovery of Jim, pretty delirious still. "I killed her! Marie! I killed her." Mickey enters carrying Marie, ill and worn. Crys out, "Daddy!", followed by Nan. Jim turns away, seeing them as if still in delirium. Marie crys, "Daddy, you're all right again!" He still keeps his face away, not believing his senses. Turns. Realisation. Great joy for Jim, then sorrow as he thinks of his pitiful weakness. Marie starts to embrace him, but Jimmy, remorseful, says, "No, no. Maybe I'll be worthy sometime, but not now." Marie: "If you won't kiss me, you can't keep me from touching you." Arms around his neck, her face close to the wretched remnant of what was once a man.

Now dissolve into pushcart. Jimmy's voice - "Here you are -- ice cream, ice cold drinks, lemonade, coco cola,etc." Samuel and several of his pals see Jimmy. Sam invites others of his pals to take one on him. They ask Jimmy to take one. "What? Drink that stuff! Phooey." One of them takes a flask out of his pocket, pours it. "How about it now, Jimmy?" Jimmy looks at it out of one eye. "That stuff? Double phooey!" Then to a sign on a small provisions store, James Wilson. Down street and meeting of Hins, to end.

EASTMAN TEACHING FILMS, INC.
SUBSIDIARY OF EASTMAN KODAK COMPANY
343 STATE STREET
ROCHESTER, N.Y.

178

May 20, 1931.

Mr. R. A. Klune,
D. W. Griffith, Inc.,
729 Seventh Avenue,
New York City.

Dear Sir:

The print of AMERICA referred to in your letter of May 14 was secured, we understand, from your organization by Mr. William J. German of J. E. Brulatour, Inc., at the suggestion of Mr. K. M. Cunningham of the Eastman Kodak Sales Department. We trust this will check with your records in connection with our possession of this print.

In reply to that part of your letter concerning our interest in securing rights to portions of your film we can state only that at this time we do not anticipate having use for more than three hundred and fifty feet of this material. However, as stated in our previous letter it may be that you have additional scenes of a similar character that were left after the final editing of AMERICA was completed from which we could secure additional material.

Without cutting or editing the print we have it is impossible to estimate the exact amount of footage we might use. We have charted those sections the subject matter of which we are interested in and from which we could cut our final selections and the combined length is approximately eleven hundred feet.

For our purpose we would like one safety positive print of these charted sections only for editing purposes and a very good duplicating positive to correspond made on Eastman Special Duplicating Stock from which we would make our own duplicate negative of that footage only which is retained when our final editing has been completed. All of the excess material both editing positive and duplicating positive we will destroy or return to you together with a 16mm. print of our own picture when it has been completed to serve as your guide in checking the footage used.

We have outlined the above procedure, which is our usual routine in handling such matters, for your information in the event satisfactory terms can be secured for rights to your material. For the present we are interested in ascertaining only if this material is available and upon what terms. With your permission we will continue to hold the print which we have charted until a decision is reached regarding this matter.

Yours very truly,

EASTMAN TEACHING FILMS, INC.

K. R. Edwards

K. R. Edwards
Production Manager

KRE:MP

May 20 1931

Dear David and Willard
I am writing this to tell you
how much we appreciated the
Telegram as well as the check
am sorry you are not coming
to Califfornia as we might
see you sometime if you did

but if it is best for You to
stay in New York I guess we
will have to be reconciled
We are in our usual health
pegging along but not getting
any where You should see
aldine She is taller than
either of us will close with lots
of love. From Sister Ruth and Aunt

THE MUSEUM OF MODERN ART FILM LIBRARY
COLLECTION OF
WILLARD D. STRAIGHT

Sorry you aren't coming out.

Dear uncle David + Willard:

My! but we were thrilled with the telegrams. Surely was sweet of you to think of us in that way and thanks for letting us hear from you. Mother was surely delighted to get your wire "Wid". Lynn + family spent the day with her, + I gave her a call too, — so she heard from all of us

and was very happy.

Auntie and I are de-lighted with our checks. Thanks a lot. We have been a bit anxious on account of extra expenses in June, caused by having to transfer our mortgage. It is due so I am busy now looking for a place to make the loan, think I'll have it in a few days. The extra money sure looks good to us. Thanks + love, comes in handy.

Ruth

At a Special Meeting of the Board of Directors of D.W. GRIFFITH INCORPORATED held at Room 502 Hotel Astor, Broadway at 44th Street, Borough of Manhattan, City, County and State of New York, on the 21st day of May, 1931, at 12 o'clock noon.

PRESENT: DAVID W. GRIFFITH — President
RAYMOND A. KLUNE — Vice-President and Treasurer
ALBERT H.T.BANSHAF — Secretary
WILLARD GRIFFITH
and
ROBERT C. RICHTER

constituting a majority of the Board of Directors.

The Secretary presented Waiver of Notice of the meeting signed by all the directors, which Waiver was ordered on file.

Reading of the minutes of the previous meeting of the Board of Directors was duly waived.

Mr. Banshaf stated that arrangements had been made by Mr. Griffith and D.W.Griffith Incorporated for the production of a motion picture based upon the story written by John Emerson and Anita Loos which picture was to be distributed through the United Artists Corporation pursuant to the usual terms of agreement between the United Artitst Incorporated and D.W.Griffith Incorporated, and that he deemed it advisable to have a resolution passed authorising this Corporation to enter into a contract with the United Artists Corporation, whereupon upon motion duly made, seconded and unanimously carried, it was

RESOLVED that the proper officers of this corporation be, and they hereby are authorized and directed to enter into a contract with the United

Artists Corporation upon such terms as said officers may deem for the best interests of the Corporation for the distribution of such proposed production and that such officers be, and they hereby are authorized to execute and deliver such contracts on behalf of D.W.Griffith Incorporated to the United Artists Corporation, and that the Secretary be and he hereby is authorized, empowered and directed to attest such contract on behalf of this Corporation and affix the corporate seal thereto.

Mr. Klune stated that it would be necessary for the Corporation to enter into a contract with Mr. David W. Griffith on behalf of D.W.Griffith Incorporated, and that he and Mr. Banshaf would like authority from the Board to enter into such contract with Mr. Griffith for the direction and production of a motion picture or pictures on behalf of this Corporation.

Whereupon, after discussion the following resolution (Mr. Griffith not voting) was adopted;

RESOLVED that Mr. Klune, as Vice-President and Treasurer, and Mr. Banshaf, as Secretary of this Corporation be and they hereby are authorized and empowered to enter into a contract with Mr. David W. Griffith for the direction and production of a motion picture or pictures as in opinion of said officers may be deemed for the best interests of this Corporation, and that they be and hereby are authorized to execute and deliver such contract on behalf of this Corporation to Mr. David W. Griffith, and that the Secretary be and he hereby is authorized, empowered and directed to attest such contract on behalf of this Corporation and affix the corporate seal thereto.

Mr. Klune further stated that it would be advisable to have separate resolutions passed authorizing the officers of the Corporation to borrow money from the various insurance companies holding policies on the life of David W. Griffith in order that said resolutions might be passed in conformity with the requirements of the respective insurance companies.

Whereupon, upon motion duly made, seconded and carried, it was

RESOLVED that Raymond A. Klune, as Vice-President, and Albert H. T. Banshaf, as Secretary be and they hereby are authorized to borrow from the Travelers Insurance Company against Policy #933846 on the life of David W. Griffith up to the full loan value thereof and said officers are hereby authorized and directed to sign any and all instruments that may be required by said Travelers Insurance Company to effectuate said loan and they are hereby authorized and directed to deliver such instruments as may be deemed necessary to said insurance company and that the Secretary be and he hereby is authorized and directed to file with said Insurance Company a certified copy of this resolution and affix the corporate seal thereto;

FURTHER RESOLVED that Raymond A. Klune, the Treasurer of D.W.Griffith Incorporation be and he hereby is authorized to borrow from Mutual Life Insurance Company of New York against policy #2783030 on the life of David W. Griffith up to the full loan value thereof, and said Raymond A. Klune as Treasurer be and he hereby is authorized and directed to sign any and all instruments that may be required by said Mutual Life Insurance Company of New York to effectuate said loan and he is hereby authorized and directed to deliver such instruments as may be deemed necessary to said Insurance Company and that the Secretary of this Corporation is hereby authorized and directed to file with said Insurance Company a certified copy of this resolution.

Mr. Klune further stated that it would be advisable to have a general resolution passed authorizing him, as Vice-President and Treasurer, and Mr. Banshaf, as Secretary, to enter into any and all contracts on behalf of the Corporation that may be deemed advisable for the purpose of carrying on the business of this Corporation, especially such contracts as may be deemed necessary for the production of the aforesaid motion picture.

Whereupon, upon motion duly made, seconded and carried, it was

RESOLVED that the President and/or Vice-President and Treasurer and the Secretary be and they hereby are authorized and empowered to enter into, execute and deliver any and all contracts which in their judgment might be deemed necessary for the best interest of this Corporation for the purpose of carrying on its business, especially for the production of the proposed motion picture, and the Secretary be and he hereby is authorized, empowered and directed to attest such contract on behalf of this Corporation and affix the corporate seal thereto.

There being no further business to come before the meeting the same was, upon motion duly made, seconded and carried, adjourned.

_____

Secretary.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

I, ALBERT H.T.BANZHAF, do hereby certify that I am Secretary of D.W.Griffith, Inc., and that the following is a true and correct copy of a resolution duly passed at a meeting of the Board of Directors of said Corporation held on the 21st day of May, 1931.:

> "RESOLVED, that Raymond A. Klune, the Treasurer of D.W.Griffith Incorporation be and he hereby is authorized to borrow from Mutual Life Insurance Company of New York against policy #2765030 on the life of David W.Griffith up to the full loan value thereof, and said Raymond A. Klune as Treasurer be and he hereby is authorized and directed to sign any and all instruments that may be required by said Mutual Life Insurance Company of New York to effectuate said loan and he is hereby authorized and directed to deliver such instruments as may be deemed necessary to said Insurance Company and that the Secretary of this Corporation is hereby authorized and directed to file with said Insurance Company a certified copy of this resolution."

IN WITNESS WHEREOF, I have hereunto set my hand and affixed the seal of the Corporation this day of May, 1931.

Albert H.T. Banzhaf
Secretary.

I, ALBERT H.T.BANZHAF, do hereby certify that I am the Secretary of D.W.GRIFFITH, INC. and that the following is a true and exact copy of a resolution duly passed at the Special Meeting of Directors of said Corporation held on the 21st day of May, 1931.

"RESOLVED, that Raymond A.Kluns,as Vice President and Albert H.T.Banzhaf as Secretary be and they hereby are authorized to borrow from the Travelers Insurance Company against Policy #933546 on the life of David W. Griffith up to the full loan value thereof and said officers are hereby authorized and directed to sign any and all instruments that may be required by said Travelers Insurance Company to effectuate said loan and they are hereby authorized and directed to deliver such instruments as may be deemed necessary to said Insurance Company and that the Secretary be and he hereby is authorized and directed to file with said Insurance Company a certified copy of this resolution, and affix the corporate seal thereto."

IN WITNESS WHEREOF, I have hereunto set my hand and affixed the seal of the Corporation this 21st day of May, 1931.

Albert H T Banzhaf

WAIVER OF NOTICE
of
SPECIAL MEETING OF DIRECTORS
of
D.W.GRIFFITH INCORPORATED

* * * * *

We, the undersigned, being all the Directors of the above Corporation, hereby waive all notice whatsoever of the Special Meeting of Directors of the above Corporation to be held at the Hotel Astor, Room 502, New York City, on the 21st day of May, 1951, at 12 M. and consent to the holding of said meeting at the same time and place and to the transaction of any business which may be brought before the Board.

Dated: May 20th 1951.

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_____

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D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

NATION'S DRINK BILL PUT AT $2,848,000,000

Association Against Prohibition Classes Our Outlay in 1929 With Automobiles and Gasoline.

SEES BIG RISE IN 17 YEARS

Three Times as Much Spirits Consumed, It Says, While Beer Drops to a Third.

Special to The New York Times.

WASHINGTON, May 24.—The liquor bill of the United States in 1929 was estimated at $2,848,000,000 by the Association Against the Prohibition Amendment in a statement issued today. Declaring that illicit traffic in liquor was one of the nation's major industries, the association compared it to the value of all automobiles in the country in 1929, put at $2,793,166,813, and to the total receipts of the gasoline industry, $2,954,077,960.

According to the report, the people spent $2,200,000,000 for spirits, $395,000,000 for beer and $253,000,000 for wine.

"Though the amount of beer consumed annually in the United States," the report said, "has sunk to almost one-third of pre-war beer drinking, while twice as much wine as was used in 1914 is now consumed, the money paid for hard liquor shows an increase of over 300 per cent in the last fifteen years, with an average increase in the nation's bill for all alcoholic beverages of more than $1,000,000,000.

Spirits Average $11 a Gallon.

"The total expenditures for 790,000,000 gallons of beer we have placed at the low figure of $395,000,000 annually. Pre-war expenditures for beer exceeded $1,000,000,000 annually, but consumption was roughly 2,000,000,000 gallons. The total expenditures for wine we have estimated at $253,000,000 annually. Our estimated prices for beer and wine per gallon are practically the same as the pre-war prices.

"Expenditures for our annual consumption of 200,000,000 gallons of spirits, much of which is purchased through bootleggers, we have estimated at $2,200,000,000. Hard liquors under prohibition have increased greatly in price, as well as in volume. The average price for spirits in 1914, according to The American Grocer, was $4.50 per gallon. At present we are paying at least $11 per gallon.

"Even this figure has been criticised as too low. We are frequently reminded that good bootleg whisky costs $8 a quart, and that at 75 cents a drink in speakeasies, whisky and gin sell at $12 a quart, or $48 a gallon, but this form of expenditure,

Continued on Page Two.

5/25/31

NATION'S DRINK BILL PUT AT $2,848,000,000

Continued from Page One.

we believe, represents only a fraction of the hard liquor consumption today. In this connection the findings of the Wickersham commission support our conclusions."

Under prohibition, the association said, the per capita consumption of spirits increased from 1.44 gallons in 1914 to 1.65 gallons in 1929, while the per capita consumption of beer dropped from 20.69 gallons in 1914 to 6.5 gallons in 1929. The consumption of wine increased from .53 to .90 gallons. In other words, the report added, prohibition can be "credited only with a reduction in the beer consumption."

Expenditures for drink are compared as follows:

(Three ciphers omitted.)

	Spirits.	Malt Liquors.	Wines.	Total.
Drink bill, 1914	$2,200,000	$395,000	$253,000	$2,848,000
Drink bill, 1931	330,000	1,382,000	384,000	1,816,000
Increase, 1,537,000	1,537,000	987,000	*131,000	1,032,000

*Decrease.

"There is an apparent increase of over one billion dollars in the nation's drink bill," the report continues. "Actually, the increase has been much greater, because the 1914 total included the payment of $333,393,933 in Federal, State and local excises and license fees. No taxes are paid on liquors under prohibition. If this amount is deducted from the 1914 drink bill, the total net drink bill in that year would have been $1,484,606,067. The real increase, therefore, is $1,363,393,933."

The association quotes that part of the Wickersham report which said that the huge profits involved have enabled the illicit liquor business "to become established to an extent which make it very difficult to put to an end."

"Capital levies" on the illicit liquor

D. W. GRIFFITH, INCORPORATED

TELEPHONE BRYANT 8761

729 SEVENTH AVENUE

NEW YORK CITY, N.Y.

May 26, 1951

Mr. Winfield Sheehn
Fox Film Company
Hollywood, California

Dear Mr. Sheehn:

I am sending you the play of "The White Slave," concerning which I spoke to you the other evening. With this I am sending a rough treatment I made of it for silent pictures a few years ago, this treatment being fairly well stressed with hokum, comedy, and otherwise intended for popular appeal.

I thoroughly believe, however, that this play has some very tremendous situations, as I don't think there is anything calculated to raise the gooseflesh on the back of an audience more than that of a white girl in close relation to negroes. Of course, in the making of this into a movietone, the dialogue, while fitting the period, could still be written in an up-to-date manner.

I believe a most interesting and stirring picture can be made of it, and since there has been nothing of this kind in the market for a long time, it might stand a chance of being a regular click. As the interesting plot made it a knock-out for many years, an up-to-date treatment would doubtless make it just as much of a knock-out today.

Anyhow, here it is.

Most sincerely yours,

D. W. Griffith

MMO/DWG

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 19015

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
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LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

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SB852 29 NM= LOSANGELES CALIF 26

1931 MAY 26 PM 11 26

D W GRIFFITH= HOTEL ASTOR
NEWYORK NY=

FOUND HOUSE LOCKED UPON RETURNING HOME FORCED TO SETTLE IN ORDER TO GET MY FURNITURE NEED IMMEDIATE HELP CAN BE REACHED SEVEN TWO SEVEN SEVEN SUNSET BOULEVARD LETTER FOLLOWS=

IRMA.

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES.

AGREEMENT made this 28th day of May, 1931 by and between D. W. GRIFFITH INCORPORATED, a Maryland Corporation, having an office in the Boro of Manhattan, City of New York, hereinafter called the "CORPORATION", and DAVID W. GRIFFITH, of Los Angeles, California, hereinafter called the "DIRECTOR"

W I T N E S S E T H :

FIRST: The Corporation hereby employs the Director to prepare and direct for the Corporation a synchronized motion picture photoplay with dialogue, sound and musical accompaniment of the unpublished story or scenario now being written by John Emerson and Anita Loos for the Corporation under the temporary title of "THE STRUGGLE".

SECOND: The Director hereby accepts said employment and agrees to devote his entire time and attention exclusively to the service of the Corporation during the time necessary to and until the final completion of the negative and sample positive print of said photoplay and agrees to render additional services for the exploitation of said photoplay up to and until the general release date thereof.

THIRD: The Corporation agrees to pay to the Director and the Director agrees to accept in full payment for such services to be rendered hereunder the sum of Sixteen thousand ($16,000.00) Dollars, payable during the term of said production, plus a further compensation of Forty (40%) percent of the net profits, if any, as derived by the Corporation from the release and/or distribution of said motion picture photoplay during a period of ten (10) years from the release date thereof, said net profits to be computed and payable to the Director as follows:

NET PROFITS are understood to be the amount remaining from the actual sums received by D. W. Griffith, Inc. from the sale and exhibition of the picture, after the total negative cost, all charges for distribution, advertising, prints and miscellaneous items and a further charge for the expense of maintaining the proper supervision of the distribution and the maintenance of records, have been deducted.

A statement shall be rendered to the director at the end of every three months period, following the first release date of the picture. Such statement shall show the computation above referred to and if such accounting indicates a sum due the director, a check in payment thereof shall accompany the statement.

FOURTH: The Director hereby grants to the Corporation the exclusive right to use the Director's name and the photograph of said Director in said motion picture production, and in the advertising, exploiting and exhibiting of the same.

FIFTH: It is understood and agreed that this agreement is for the exclusive services of the Director during the period of the production of said photoplay and that any literary material, dramatic and/or dramatic musical composition that the Director may write and/or produce in connection with said motion picture shall be and become the exclusive property of the Corporation.

IN WITNESS WHEREOF, the Corporation has caused these presents to be signed by its duly authorized officer and

its corporate seal to be affixed hereto, and the Director has hereunto set his hand and seal on the day and year first above written.

D. W. GRIFFITH INCORPORATED

Albert H. L. Banzhaf Sec

By Raymond A. Klume

D. W. Griffith (L.S.)

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

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D. W. GRIFFITH, INCORPORATED

and

DAVID W. GRIFFITH

- - - - - - - - - - - - - - - - - - -

A G R E E M E N T

- - - - - - - - - - - - - - - - - - -

DATED: May 28th, 1931.

BANZHAF & RICHTER,
Attorneys-at-Law,
130 West 42nd Street,
New York City.

activity for effective enforcement of all federal criminal laws.

"No doubt this nation's methods of enforcing criminal justice are open to improvement and it is hoped that re-

(Continued on Page Twenty)

GIRL OPERATOR OF STILL HELD

16-Year-Old Employe Found In Charge of 50-Gallon Equipment

[Special Dispatch to The Herald]

PHILADELPHIA, May 16—A 16-year-old girl was found operating a 50-gallon still when police raided a house today on Paschall avenue near Seventy-second street. The girl, Louise Pellegiano, said she was working for wages and had been put to work on the still by the proprietor of the place. Police turned her over to the morals court and arrested Mrs. Jennie Piazzo on a charge of illegal possession of liquor and operating a still.

Mrs. Piazzo was found in an upstairs room where a large quantity of liquor was found. In the rear of the first floor, the girl was tending the 50-gallon still. In the room were quantities of liquor, mash and other equipment for making illicit liquor.

PHOTOPLAY

221 WEST 57TH STREET

NEW YORK

James R. Quirk
Editor and Publisher

June 1, 1921

Mr. D. W. Griffith
Astor Hotel
New York City

Dear Mr. Giffith:

James Loughborough has been associated with the picture business for many years and is anxious to have a few minutes of your time.

I would appreciate it very much indeed if you could find time to see him. He is a very capable fellow and a good friend of mine.

Sincerely,

James R. Quirk

JRQ HK

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

June 1st 1931.

Mr. John Emerson and
Miss Anita Loos,
New York City, N.Y.

Dear Mr. Emerson and Miss Loos:

The undersigned, D.W.Griffith, Incorporated, hereby agrees to, and hereby does purchase from you all your rights of whatsoever nature, kind and description in and to the unpublished story written by you as co-authors in collaboration with David W. Griffith, and which story is tentatively entitled "

The undersigned is to pay you therefor the sum of Five thousand ($5,000.00) Dollars in cash, receipt of which is hereby acknowledged by you on the signing of the acceptance noted below. The undersigned further agrees to pay to you if, as and when it has produced or used any of the rights hereinafter mentioned in and to said story and/or scenario a further sum of Five (5%) percent of the net gross receipts received by the undersigned from the distribution or use thereof throughout the entire world. You are to agree to, and by the acceptance of this letter noted below, hereby do sell, assign and transfer to the undersigned all rights of whatsoever nature in and to said unpublished story, together with the right in the undersigned to copyright the same in its name, giving your name as co-authors thereof. You are further to agree and hereby do agree to give to the undersigned, upon demand, a more formal, complete and duly executed assignment, transferring to the undersigned all publication, serial, dramatic, motion picture, so-called motion picture dialogue and/or sound versions, together with television rights, radio rights and any and all other rights which may now be known or hereafter may become known, including the rights to the use of your names as ~~my~~-authors ~~thereof~~, together with such other rights as are usually contained in such assignments. Screen & Story

Kindly affix your signature to the acceptance noted below as our understanding of this agreement.

Very truly yours,

D.W.GRIFFITH INCORPORATED.

By Raymond A. Rau

VICE-PRESIDENT

ACCEPTED BY:

John Emerson

Anita Loos

by John Emerson
attorney in fact.

THIS AGREEMENT made and entered into this day of June, 1931 by and between JOHN EMERSON and ANITA LOOS of the City, County and State of New York, called the "AUTHORS". party of the first part, and D.W.GRIFFITH, INCORPORATED, a Maryland Corporation, having its office at #1619 Broadway in the Boro of Manhattan, City of New York, hereinafter called the "PURCHASER", party of the second part;

W I T N E S S E T H :

WHEREAS, ~~JOHN EMERSON and ANITA LOOS~~ the Authors are the co-authors of a certain story and/or scenario, and the dialogue therefor, now entitled " The Struggle " and are also the authors of all the ~~existing~~ versions thereof; and

WHEREAS, at all times during the creation, preparation and writing of the aforesaid story and/or scenario and ~~treatments~~ versions thereof, the Authors were writing same for and at the special instance and request of the aforesaid ~~D.W.Griffith Incorporated, a Maryland Corporation~~ Purchaser; and

WHEREAS, ~~under the terms of said engagement of said Authors by the said Purchaser~~ all rights of every kind and character in and to said ~~unpublished~~ story, scenario and/or ~~treatments were by virtue of said agreement to~~ dialog therefor and the versions thereof were and are to become the sole and exclusive property of the Purchaser; and

WHEREAS, said Purchaser, is desirous of purchasing and acquiring every and all of the rights ~~hereinafter set forth~~ in and to said ~~unpublished~~ story, scenario and/or dialog and versions thereof ~~treatments~~ hereinabove referred to by a more formal instrument in writing and the aforesaid Authors desire to sell, assign, transfer and set over unto the Purchaser, all such rights as much as may be necessary in writing ~~therein~~ and to said ~~unpublished story, scenario and/or treatments;~~

NOW, THEREFORE, in consideration of the sum of One Dollar ~~$5,000.~~ to the Authors in hand paid by the purchaser, receipt

of which sum the Authors do hereby acknowledge, and for other good and valuable consideration, receipt of which is likewise hereby acknowledged, the Authors do hereby sell, assign, transfer and set over to the Purchaser for and throughout the entire world the sole and exclusive ~~rights to~~ publish ~~either~~ in book form, serially, dramatic rights ~~and/or otherwise,~~ and the sole and exclusive right to make, adapt, produce and/or exhibit any and all manner of methods whether now known or hereafter ~~to~~ become known, including exhibition ~~and/or~~ or reproduction or the combination thereof by means of electricity, mechanical devices, radio, wired radio, television (whether by radio, wires or otherwise) or either or any one or more thereof or otherwise one or more ~~motion picture~~ versions based upon, adapted from and/or in whole or in part using the theme of said ~~unpublished~~ story, entitled "

Struggle" , together with the sole and exclusive right to use ~~therewith~~ (in timed or untimed relation) dialogue, ~~verbatim extracts from~~ said ~~unpublished~~ story and/or scenario, music, human voice, ~~and/or~~ or other sound effects, in the discretion of Purchaser.

Said Authors warrant that they are the sole authors and owners of said ~~unpublished~~ story and/or scenario entitled

" ~~herein granted to~~ and have full rights and authority to grant to the Purchaser the sole and exclusive rights, license, liberty and privilege as aforesaid, ~~together with~~ the right to copyright the same in its or their names as Authors in all countries throughout the world, and ~~in and to obtain and/or~~ and all renewals, ~~thereof which rights to the renewal of said copyright thereafter~~ throughout the world ~~are hereby granted to the Purchaser~~ and they further represent and warrant that they have in no way conveyed or granted or impaired ~~such~~ rights in and to said ~~unpublished~~ story and/or scenario ~~and/or~~ " and will defend any actions brought against

said Purchaser and hold harmless said Purchaser from all damages arising out of any claim or suits brought against said Purchaser contesting or disputing title to the rights herein conveyed by the Authors to the Purchaser.

The authors further unreservedly give to the Purchaser the privilege of changing the name and/or title of said ~~unpublished~~ story and/or scenario and adding to, modifying or altering said ~~unpublished~~ story and/or scenario as the Purchaser may elect and the Authors likewise give to the Purchaser the right to advertise and all publications thereof dramatic productions and/or motion picture version or versions thereof, as the Authors of ~~said unpublished story and/or scenario~~ and the Purchaser agrees that it will give to said John Emerson and Anita Loos credit as authors thereof.

The Purchaser hereby agrees to pay to the Authors, their executors, administrators and assigns, a further sum of Five (5%) percent of the net gross receipts actually received by the Purchaser ~~from the distribution of the motion picture talking version of said unpublished story and/or scenario throughout the world.~~

The term "Purchaser" as used herein shall include the Purchaser herein named and as well its successors and assigns, and the Purchaser may assign, transfer and grant all or any part of the rights herein granted to it to any individual, firm, person or corporation without limit, ~~together with~~ all rights of renewal of copyrights thereof throughout the world.

IN WITNESS WHEREOF, the parties hereto have ~~hereunto~~ caused these presents to the signed on the day and year first above written.

~~D.W.GRIFFITH~~

_____

_____

D.W.GRIFFITH INCORPORATED

By_____

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

118

June 2nd 1931.

Mr. James Magnor,
Vice-President, Federation Bank & Trust Co.,
461 Eighth Avenue,
New York City.

Dear Mr. Magnor:

I am enclosing herewith photostatic copy of Purchase Money Mortgage dated the 4th day of August 1925 by and between Edgewater Point, Inc. the mortgagor and D.W.Griffith, Inc. a Maryland Corporation, the mortgagee. Please note that this mortgage covers the Edgewater Point property formerly known as the Griffith Studio property or the H.H. Flagler property at Mamaroneck and now owned by Edgewater Point, Inc.

You will note that the original principal amount of this mortgage was $355,000. and that now the same has been reduced to $242,850 by reason of releases made from time to time of certain lots from said mortgage in accordance with the terms thereof.

I am also sending herewith photostatic copy of the Extension Agreement under date of the 19th day of August 1930 by and between the above mentioned parties, extending said mortgage in the balance of the principal sum of $242,850. to the 4th day of August 1931, interest at the rate of 6%. Edgewater Point Inc. has requested a further extension of said mortgage for a period of two years from the 4th day of August next, which the Griffith Corporation is inclined to grant.

I find that I made an error in stating that the United Artist distributes the pictures of the owner-producers thereof at the rate of 22½% of the gross receipts. This figure was recently changed to 25% to the United Artists and 75% to the stockholder-producers under which classification the Griffith Corporation comes and therefore entitled to receive 75% of the said gross receipts in the United States and Canada, 70% for Great Britain and not less than 50% throughout the rest of the world.

If there is any further data you desire in this connection please advise me.

Thanking you for your courtesy in this matter, I remain

Very truly yours,

AHTB:GDM
encs.

June 4, 1931.

1781

Eastman Teaching Films, Inc.,
343 State Street,
Rochester, N. Y.

Attention: Mr. K. R. Edwards.

Gentlemen:

We have received numerous requests for the sale of various parts of our picture "AMERICA", but in all cases we have flatly refused such offers owing to the undependability of the organizations making them. However, we have no objection whatsoever to granting the rights to this material to the Eastman Kodak Company, knowing full well this organization's leadership in the educational and non-theatrical field.

We will grant to you the exclusive non-theatrical rights to not more than 500 feet of "AMERICA", prints to be limited to 16 mm. or less film, for a consideration of $2500.00, it being understood that this [illegible] is limited to the non-theatrical motion picture exhibition. We reserve for ourselves all television, radio broadcasting, and rights of any other nature existing, or unknown, in addition to the right of final approval of the scenes selected by you.

We do not have any of the negative cut-outs that were left after the final editing of the picture.

Very truly yours,

D. W. GRIFFITH, INC.

Vice-President.

RAK/CC

PHONE BRYANT 9-8570 "THE FRIENDLY HOTEL" FRED W. SIEGEL, RES. MGR.

HOTEL FLANDERS
129-135-137 WEST 47TH STREET
134-136 WEST 48TH STREET
NEW YORK

Friday 5th 1931

Dear Friend Mr Griffith"

I understand you are to do a picture in a few weeks and being out of work, I would like to know if you could use me as Asst. Director I understand the game and I would work hard and faithful. I sincerely hope you will give me a chance and I honestly assure you that I will do every-thing in my power to please you.

Yours Truly

Harry O'Neil
Alias Paul Revere

over

Address

Harry O'Neil

201 West 108th

in care. Frank Acton

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

WILLIAM S. BROWN
MANAGING DIRECTOR

HOTEL TIMES SQUARE

FORTY THIRD STREET WEST OF BROADWAY
NEW YORK CITY

TELEPHONE
LACKAWANNA 4-6900

Friday Evening

Mr D. W. Griffith.

Dear Mr Griffith.

I am sincerely sorry to bother you like this But I have got to do something Mr Griffith I have been walking the streets for 5 nights with out a place to sleep and sometimes not eating Mr Griffith could you help me out in some way. I am will to do any kind of work. I'll be in the Hotel Lobby at 6. 7. 9 P.M. this evening

Yours Sincerely
Harry O'Neil. Paul Rowe

MEMORANDUM OF AGREEMENT

between

D. W. GRIFFITH, INC.

and

UNITED ARTISTS CORPORATION

JUNE, 1931.

O'BRIEN, MALEVINSKY & O'NEILL
LAW OFFICES
KNICKERBOCKER BLDG. 152 WEST 42ND STREET
TIMES SQUARE
NEW YORK CITY

MEMORANDUM OF AGREEMENT, made in duplicate, (each executed copy to be considered for all purposes as an original) and entered into this 5th day of June, 1931, by and between D. W. GRIFFITH, INC., a Maryland corporation, hereinafter designated as the "Producer", party of the first part, and UNITED ARTISTS CORPORATION, a Delaware corporation, hereinafter designated as the "Distributor", party of the second part,

WITNESSETH:

WHEREAS, the Producer represents and warrants to the Distributor, that it is about to produce a motion picture based upon a literary composition to be approved as hereinafter provided in this agreement, of more than four thousand (4000) lineal feet in length, and of the standard known as a Special Feature Photoplay, and is desirous of granting to the Distributor the exclusive right, license and privilege of exploiting and marketing and turning to account and to exhibit and distribute or cause to be distributed and exhibited the aforesaid motion picture photoplay based upon the aforesaid literary composition in the territories hereinafter described, for the period of time and pursuant to the terms, conditions and provisions

hereinafter more particularly set forth;

NOW, THEREFORE, in consideration of the premises and the mutual promises and covenants herein contained, and for the further consideration of the sum of One Dollar ($1.00) each to the other in hand paid, the receipt whereof is hereby acknowledged, it is agreed by and between the parties hereto as follows:

FIRST:

(a) The term 'motion picture', or 'photoplay' as hereinbefore and hereinafter used shall be deemed to mean the all talking motion picture versions and silent synchronized motion picture versions, and any other motion picture versions of said literary property.

(b) The said Producer represents and warrants that it is about to produce a high class Special Feature Photoplay based upon a literary composition to be approved by the ~~DAVID WARK GRIFFITH~~, and to be directed and supervised by DAVID WARK GRIFFITH, at its own expense, including all taxes, imposts, sound royalties, upon or affecting the production and/or the distribution of negatives and positive prints of such photoplay, and the Producer agrees to deliver upon the completion of such photoplay to the Distributor such completed photoplay consisting of two (2) negatives, including an all talking sound negative and master

records for reproduction of sound on disk, and a silent synchronized negative, together with a sufficient number of complete positive copies to satisfy the demand for the use of such photoplay by the exhibitors, not to exceed one hundred and fifty (150) sound prints cut to conform to the sample.

(b) The Producer agrees to record all sound by means of Electrical Research Products, Inc. method.

(c) The Producer further agrees to supply cut in title synchronized or superimposed versions of the said photoplay, if required, or it agrees to make the negative of the said photoplay available for said purposes.

(d) The Producer further agrees that as soon as it receives written directions from the Distributor, it will with reasonable promptness and at the expense of the said Distributor, send the aforesaid copies of the aforesaid photoplay to the addresses designated by the Distributor.

(e) The license for distribution granted to the Distributor by the Producer in thiscontract is exclusive and includes the territory of the entire world, and includes all versions or translations of said literary property; and all taxes and imposts levied or imposed by any domestic or foreign governmental authority on the grant or transfer of the rights to the motion picture photoplay covered by these presents or on the grant or transfer of the rights to use the negative or negatives of such photoplay, or on the use,

leasing, exhibition, distribution or exploitation of the positive prints of such photoplay, and the transportation and insurance charges, if any, from New York City and other places in the United States from which shipment is made of such photoplay, to foreign countries, shall be payable from that portion of the earnings of such photoplay belonging to the Producer, and the Distributor is hereby authorized to deduct the amount represented by such payments from such portion of the earnings of such photoplay as will belong to the Producer.

(f) With respect to the aforementioned positive prints not exceeding the number of one hundred and fifty (150), it is intended that one hundred (100) of said prints shall be used for distribution in the United States of America and Canada, and that the remaining fifty (50) prints shall be used for distribution in foreign territories; all of said one hundred and fifty (150) prints to be paid for solely by the Producer. All additional prints, including replacement prints or parts thereof, made or caused to be made by the Distributor, shall be made in a laboratory or laboratories designated or approved by the Producer in writing, the cost of such printing to be at the lowest rate consistent with good and high-class workmanship and quality, and the cost of the same to be divided in the proportion set out in Schedule A hereto annexed.

(g) Said Producer agrees to deliver, while said Producer is making such photoplay or at the time of the

delivery of the negative or positive copies of such photoplay, such still negatives made by said Producer for such photoplay, as the term is understood in the motion picture business, as in the judgment of said Producer are desirable for advertising purposes of such photoplay, and such still plates may be used by the said Distributor in reproducing photographs for publicity and advertising purposes, and are to be returned to said Producer in the same manner and subject to the same conditions as cover and affect the negatives and positive copies of such photoplay as in this contract provided.

(h) The title of the negative and positive copies and still negatives delivered to or procured by the Distributor pursuant to this contract, for the purposes of this contract, shall remain in said Producer, subject to the rights of the Distributor, as set forth in this agreement, and all negatives and positive copies of such photoplay and the still negatives, or so many as are then in existence shall with respect to such photoplay, be returned to the said Producer, at the expense of the Producer by the Distributor seven (7) years from the date of the first release for exhibition purposes of such photoplay in the United States of America, except as herein otherwise provided, at the last address provided by the said Producer, or such other places as the Producer may direct in writing at least thirty (30) days prior to the expiration of the said seven year period.

(i) All story, literary and other rights of any character or description whatsoever in and to such photo-

play, and in and to the said photoplay itself, including all negatives and positive prints and still negatives thereof, except such rights as are specifically granted to the said Distributor by said Producer, pursuant to this agreement are reservedand withheld by the said Producer.

SECOND:

LICENSE TO MAKE MOTION PICTURE COPIES

(a) Said Producer does hereby grant, and by these presents has granted unto the Distributor, the right and the Distributor agrees to make, or cause to be made, such additional positive copies of such photoplay as may be necessary or advisable to properly distribute, exploit, market and turn to account, as more particularly set forth in this agreement, the aforesaid photoplay throughout the world during the said seven (7) year period. The Distributor shall inform said Producer in writing of the number of such additional positive copies of such photoplay so made without delay after such copies are delivered to the Distributor, or its designees. And the Producer does further grant, and by these presents has granted to said Distributor, the exclusive right and privilege to market and turn to account, exhibit, distribute or cause to be distributed or exhibited, such photoplay, including all positive copies, in all the territories herein-

before described for and during the respective seven (7) year periods, from the first release dates in such respective territory, terminating in any event not later than nine (9) years from the first release date in the United States.

THIRD:

ADVERTISING AND OTHER MATTER.

(a) The Distributor agrees to advertise the artists, or such of them appearing in such photoplay, as the Producer shall direct the Distributor in writing, and in the manner in which the Producer directs, in writing, relative to such persons, subject to the following:

If the person is to receive "chief prominence" in the advertising, then the name of such person shall be in larger letters than, and at least twice the size of, any other part of the subject matter in which such name appears, in all advertising literature used in connection with the exploitation of such photoplay of such Distributor, and the name of no other person, firm or corporation shall appear in connection with the advertising and exploiting of such photoplay, except as directed in writing by the said Producer, and except the name of the Distributor and the name of the theatre in which the photoplay will be exhibited. All such advertising and literature shall be submitted to the Producer or its duly constituted agent, at, and who shall have a place of business at or in the Borough of Manhattan, City

of New York,for its written approval, such approval not to be unreasonably withheld or delayed. In the event of such approval, or refusal to approve, not being given within three (3) days of the date of delivery of such advertising or literature at such office, then the Distributor may use the advertising and literary material so submitted or other advertising and literary material substantially similar, but if approval be refused by the Producer or its agent, as herein provided, such advertising and literature shall not be used by the said Distributor, but new advertising or literature shall be prepared by the Distributor in accordance with suggestions of the Producer or its agent, and shall be submitted to the Producer for approval.

(b) The Distributor shall supply exhibitors with first class lithographs in one or more colors with such photoplay, at a reasonable price, in such quantities as may be required by the exhibitor, the general character of the aforesaid lithographs to be submitted to the Producer or its duly constituted agent, at, and who shall have a place of business at or in the Borough of Manhattan, City of New York, for its written approval, such approval not to be unreasonably withheld or delayed. In the event of such approval, or refusal to approve, not being given within three (3) days from date of delivery at such office, then the Distributor may use the lithographs so submitted or others substantially

similar, but if it is refused by the Producer or its said agent, as herein provided, such advertising and literature shall not be used by said Distributor, but new advertising or literature shall be prepared by the Distributor in accordance with suggestions of the Producer or its agent, and shall be submitted to the producer for approval.

(c) It is distinctly understood and agreed that after the photoplay is delivered to the Distributor, no changes, interpolations, modifications, additions or eliminations of any kind shall be made in any photoplay or any part thereof - this includes title and sub-title, and the Producer hereby authorizes the Distributor to make such changes, interpolations, modifications, additions or eliminations that may be required by any duly constituted Board of Censors in any of the territories in which the photoplay herein is distributed by the Distributor.

(d) The Distributor will not permit the exhibition of any photoplay delivered hereunder by any theatre owner, or exhibitor, except in the way and manner in this paragraph provided for, and all releasing contracts of the Distributor shall be so drawn as to protect the Producer in this respect, and in such contracts it shall be specifically provided that the photoplay shall only be exhibited in the same order, arrangement, sequence and manner as was the negative of such photoplay when it was completed and delivered by the Producer to the Distributor, and without interpolation, modification, addition or elimination of any kind, either of or in the

title or subtitles or any other part of said photoplay. The Distributor hereby guarantees that it will, at its own expense, enforce these said provisions of its releasing contracts with other exhibitors, with reasonable despatch.

(e) The Distributor agrees that all leases or licenses to use positive copy of copies of the said photoplay shall be made separate and apart from the leases or sales of other motion pictures or photoplays, and used in no way to influence the license, lease or sale of other motion pictures or photoplays, and the right, license or privilege to exhibit such motion picture or photoplays shall not be denied any person or persons, firm or corporation exhibiting motion pictures or photoplays, who is willing to pay a proper rental consideration for such a license or privilege, except in such theatres which would be in direct competition with the theatres for which contracts have already been made to exhibit such photoplay, or such theatres which do not regularly exhibit so-termed first-class feature photoplays, and do not present first-class theatrical entertainment, and subject also to the rights of the Distributor to grant reasonable territorial and time privileges in connection with the exhibition of the photoplay in question and in favor of the theatre or theatres selected by the Distributor to exhibit the photoplay in the immediate locality in question, as against any other theatre or theatres in the same locality; provided, however, that the prices to be paid by the preferred

exhibitors described in this paragraph (Third) shall be in no event less than a fair, proper and reasonable price for the privileges granted to such preferred exhibitors.

(f) The Producer shall have the right to designate a representative or representatives at his own expense in any or all of the foreign offices or exchanges of the Distributor, anywhere in the world, for the purpose of approving of various contracts pertaining to the exhibition of said photoplay in the particular territory served by each respective office or exchange; it being intended that the right to approve contracts as above provided shall only apply with respect to any territory or territories in which the Producer shall have named or designated a representative or representatives to approve or project contracts in the particular branch offices or exchanges serving such territories.

(g) No contract in any territory or territories, where the Producer has so designated a representative or representatives to approve or reject contracts therein, shall be entered into by the Distributor for the distribution, exploitation or other disposition of any of the motion pictures covered by these presents unless the proposed written contract between the Distributor and the person, firm or corporation with whom it intends to contract, shall have first been submitted to the Producer or his designated representative or representatives for approval or rejection, and no proposed contract so submitted to the Producer or its representative

or representatives shall be entered into by the Distributor, if, within three (3) succeeding days following the date on which said proposed contract shall have been received by the Producer or said designated representative or representatives, the latter shall have returned the same to the Distributor with its rejection noted thereon or appended thereto. It is agreed, however, that with respect to any contract so rejected by the Producer, the Producer shall have ten (10) days time from the date of submission to it or its said representative or representatives of the original contract, within which to obtain in respect to the exhibition zone or territory affected, and present to the Distributor a more favorable contract than the contract rejected, and, failing to do so, the original contract presented by the Distributor to the Producer shall ipso facto be deemed approved unless however at the time of such rejection, same is made final by the Producer or its said representative or representatives by words noted on said contract or appended thereto, stating that such rejection is final or words to that effect, in which event the provisions hereof regarding ipso facto approval shall not apply to said contract and any contract finally rejected in said manner shall not be made or entered into by the Distributor, unless subsequently approved as aforesaid by the Producer or its representative.

(h) It is agreed however in the following territories, the Producer shall have the right to designate a representative or representatives in the following central

offices, hereinafter listed:

New York City -for United States and Canada
London, England-for British Isles

(i) Anything herein contained to the contrary notwithstanding, it is agreed that where the Producer or its said designated representative or representatives shall in advance, in writing or otherwise, agree with the Distributor or its representative upon a price or rental for the exhibition of any of the motion pictures covered by these presents, in any particular theatre, in such event, it shall not be necessary for the Distributor to submit such contracts for approval to the Producer or its said representative or representatives; but in every case however, the contract shall first be executed by or on behalf of the Distributor and thereafter be submitted to the Producer or its said representative or representatives who shall thereupon automatically affix the Producer's approval on such contract. The provisions contained in this paragraph shall operate until such time as the Producer may elect to discontinue this plan and shall so notify the Distributor in writing. After receipt of such notice by the Distributor, the method of approval hereinbefore in this subdivision referred to shall be in full force and effect as though the provisions set forth in this paragraph were omitted from this agreement.

(j) In the United States of America and the Dominion of Canada, in addition to said original exhibitors'

contracts which are to be submitted to the Producer or its representative for approval as above provided, the Distributor shall submit to the Producer or its designated representative or representatives a duplicate original executed copy and/or memorandum of each such contract, which is intended to serve as an office copy for the files of the Producer, said second copy and/or memorandum to be submitted to the Producer or its said representative or representatives as soon as practical. In the remaining territory of this agreement, statements will be furnished the Producer similar to those furnished to the other producers using the facilities of the distributor for distribution in the said territories, and the Distributor will at all reasonable times make all exhibition contracts in territories outside of the United States of America and Dominion of Canada available for inspection by the Producer or its designated representatives.

(k) The Producer authorizes the Distributor to grant to the United Artists Theatre Circuit, Inc. a similar preferential right, upon the same terms, to exhibit such photoplay in its theatres, irrespective of anything to the contrary notwithstanding, as are granted by the producers and owners of Mary Pickford, Douglas Fairbanks, Norma Talmadge, and the so-termed Joseph M. Schenck productions which are distributed by the Distributor.

(l) In the event of the United Artists Theatre Circuit, Inc. deciding that the aforesaid motion picture

photoplay shall not be satisfactory to said Circuit for exhibition in its aforesaid Theatres or any of them, it is agreed that the Distributor may consent to such motion picture photoplay not being exhibited in such theatres of the said Theatre Circuit, and the Distributor shall proceed to procure contracts for the exhibition of said motion picture photoplay in theatres other than those of the aforesaid Circuit.

(m) The Producer authorizes the Distributor to enter into franchise license agreements for exhibition of the photoplays distributed by the Distributor and including the photoplay herein referred to, with Paramount Publix, Loews, Inc., Warner Bros., and RKO circuit, or with any circuit of theatres either in whole or in part, or with any theatre, and the Distributor agrees to exert its best efforts to include said photoplay in any franchise agreement now in existence or which may come into existence during the period of this agreement, upon the same terms and conditions as apply to the other so-called United Artists pictures which are included in said franchises.

(n) The Distributor agrees to devote its best efforts to the distribution and disposition of said photoplay in all territories throughout the world, where photoplays of the character of the aforesaid photoplay, which are distributed by the Distributor, are ordinarily shown, and to make said distribution as complete and efficient as practicable, so that the gross returns thereof shall be as large as is possible, and at the same time consistent with

sound business policy, it being intended and agreed that the Distributor will use its best efforts to procure prices and rentals reasonably satisfactory to the Producer, in a free and open market without any rebates, allowances or deductions of any kind whatever, and for any reason whatever, except such rebates which in the opinion of the Distributor's agent, as well as manager of each particular territory in which the photoplay is distributed by the Distributor are necessary because of business conditions, the total of such rebates in no event to exceed 2% of the total gross revenue of said photoplay.

(o) No agreement of franchise or territorial rights for the use of any photoplay covered by these presents shall be made or entered into by said Distributor without the written consent of said Producer or its Agent first had and obtained, except as herein provided.

(p) The Distributor shall not have the right to reissue any of the pictures herein referred to without first obtaining the written consent and approval of the Producer.

(q) The Distributor further agrees that it will report in writing to the Producer, upon its written request therefor, the number of positive copies of the photoplay herein referred to used by it in any territories throughout the world, and the exact location of each of said positive prints, or any of them, and/or of any negative print or prints.

(r) The Distributor agrees that it will report in writing to the Producer the date on which such photoplay is first released in each country or territory, throughout the world (except as hereinbefore limited). Such written report to be rendered to the Producer by the Distributor as soon as such release date is ascertained by the Distributor.

(s) The Distributor agrees that it will not permit, so far as its control extends, any of the negative or positive prints of such photoplay delivered to it hereunder, to be copied or duplicated, without the consent or approval of the Distributor.

(t) In all cases where the Distributor distributes motion pictures through its own organization or organizations controlled by it directly or indirectly in the United States of America or elsewhere, it will, to the extent of its ability to control the condition of the positive prints distributed by it to such extent as may be reasonable, considering rental derived from such prints, see that they are always clean and in good condition so as to produce the best projection when exhibited in motion picture theatres.

FOURTH:

(a) The expenses attached to the exhibition and exploitation of said picture shall be shared by the parties hereto in the manner set out in Schedule A, hereto annexed.

(b) All moneys derived from the license to use such photoplay for exhibition purposes shall be divided and belong to the parties hereto in the manner set out in Schedule A.

(c) The aforesaid consideration shall include all receipts of every kind and character derived from the use of said photoplay by said Distributor or by the Producer through the Distributor, except from the sale of lithographs, it being intended that the term "all moneys" shall, for purposes of this agreement mean and be construed to mean "gross receipts", and shall include all sums of money received by the Distributor or by any of its exchanges, subsidiary or affiliated corporations or other agents owned or controlled by it (both domestic and foreign) from any sources whatsoever for the right, license or privilege to exhibit, exploit or otherwise deal with such motion picture delivered pursuant to this agreement, without any deduction therefrom whatsoever, excepting however that any taxes levied by any Governmental authority against the gross rentals and the Producer's share of the gross rentals shall be shared by the Distributor and Producer in the same manner in which other producers using the facilities of the Distributor, and the Distributor share, excepting however that moneys derived from the sale of lithographs shall not be regarded as part of the "gross receipt"; and said "gross receipts" shall not be diminished by, but shall include the amount of any allowances, rebates or deductions allowed by the Distributor except where the Producer has consented in writing to a

different arrangement, to any of its respective exchanges, subsidiaries or affiliated corporations, officiers, directors, stockholders, members, agents or agencies owned or controlled by it or others (the word "others" not to be limited or restricted in its meaning) in connection with the distribution, exhibition, exploitation or other disposition by them or any of them of the motion picture or motion pictures covered hereby, it being agreed that the cost of prints shall be defrayed as hereinabove in this agreement specifically set forth, and that the cost of all advertising (except special advertising done by the Producer) and that all rents, fixed charges, operating expenses of every kind and description, all costs, taxes (except as hereinabove otherwise specifically provided) and salaries, disbursements and expenses of every nature, kind and description in any way connected, directly or indirectly with the conduct and operation of the Distributor's business and/or any of its exchanges, subsidiaries or affiliated corporations or other agents or agencies owned or controlled by it and the business of the booking, distribution and exploitation of said motion picture, and the collection of all rentals or other sums are assumed and to be borne solely by the Distributor and shall not be deducted from the "gross receipts" as hereinbefore defined.

The aforesaid moneys belonging or payable to the said Producer shall be paid or caused to be paid to Producer by Distributor in United States of America and Dominion of

Canada within three weeks after the moneys have been so received by the Distributor in New York, or in the manner provided for in contracts approved by the Producer pertaining to the marketing and turning to account the said photoplay in the said foreign territory.

All payments shall be accompanied by true and accurate statements showing the details of each rental for which payment is made, including the name of the theatre, the dates when exhibited and the rental or consideration paid for the use of the same, and with respect to foreign territories, including also the amounts received as rental or consideration expressed in the standard currency of such foreign country, where payment is made to the Distributor in currency other than American currency and also the equivalent amount in American currency, and the rate of exchange used as the basis of said translation of currency.

TERRITORIAL RIGHTS: All moneys derived from territorial rights (as the term is understood in the motion picture world) shall be divided as follows: 5% to the Distributor and 95% to the Producer.

IN RE: KONTINGENT: In the event it is necessary to secure a kontingent permit for release of the photoplay covered herein in any territories of this agreement, the Producer, at its expense agrees to furnish the Distributor with such kontingents, the cost of such kontingents to be paid in the manner in which other Producers using the facilities of the Distributor, for distribution, pay for kontingents.

The Producer agrees to pay any and all sound royalties required to be paid to any person, firm or corporation including both the recording and distributing sound royalties, and the Producer further agrees to indemnify and hold the Distributor harmless from any claims which may be made or asserted by any person, firm or corporation, arising out of the distribution of the photoplay herein required to be distributed by the Distributor.

The Distributor further agrees that it will cause to be inserted in any and all distribution licenses granted by it for the exhibition of the photoplay required to be distributed hereunder, a clause to the effect that the Exhibitor has secured from the American Society of Composers and Publishers, and/or such other societies of similar character, such licenses as may be necessary to permit the exhibition of sound photoplays in each Exhibitor's theatres.

The Distributor further agrees to furnish to the Producer after the release by it of such motion pictures as soon as practicable, an accurate statement of all contracts made by or for the Distributor with exchanges, exhibitors and others, for the right to exhibit, exploit or otherwise deal with positive prints made of the negatives pursuant to this agreement. Each of the statements referred to in this article shall be certified by a duly authorized representative of the Distributor, and each of said statements shall be a separate statement covering the aforesaid photoplay, and shall not cover or apply to any other picture.

Any errors or omissions in any such statement may be corrected in any subsequent statements.

The Distributor shall be deemed to operate its own exchanges in any locality where it either owns or controls the exchange itself, directly or indirectly, or it or the stockholders of said Distributor own fifty (50%) percent or more of the capital stock of the Distributor that does operate these exchanges,- with respect to territories in which the Distributor agrees to distribute the picture covered by these presents through said exchanges except where the Producer's consent to a different arrangement is first obtained in writing.

FIFTH:

The parties hereto agree that in the event the Distributor violates any of the promises, covenants and obligations of the Distributor to be kept and performed pursuant to this agreement, the Distributor shall have thirty days in which to rectify such violation and comply with this contract after the mailing of a notice to that effect by registered letter sent by the Producer or its representative to the principal office of the Distributor, located in New York City, and to Douglas Fairbanks, Joseph M. Schenck, Mary Pickford, and Charles Chaplin, or so many of them as are then producing motion pictures which are being distributed by the Distributor, addressed to their last known respective business offices in either the City of New York or the City of Los Angeles, California, but said

notice may be served upon the said Distributor by personal service thereof upon any of its directors, officers or executive heads other than the Producer, and with respect to the said four named persons, to wit: Douglas Fairbanks, Joseph M. Schenck, Mary Pickford and Charles Chaplin, by personal service upon them; and until after the expiration of said thirty (30) days, the Distributor shall not be deemed to be in default.

But, if said violation or failure to comply with this agreement be not remedied or rectified within said period of thirty (30) days, said Distributor shall be deemed to be in default, and the Producer shall thereafter have the right to terminate this agreement by mailing under registered cover, addressed to the Distributor at its New York office, or by personal service upon any of the officers, directors or executive heads of the Distributor, a written notice to the effect that on account of such breach the Producer elects to terminate as of a date to be specified in such notice, the rights conferred on such Distributor with respect to the motion picture covered by this agreement, at the option of the Producer as exercised in such notice, and this agreement shall ipso facto thereupon terminate upon the date and to the extent specified in such notice. The rights herein granted to the Producer are in addition to all other rights which it may have at law or in equity. In the event of such termination of this agreement, the Producer shall carry out all unfulfilled contracts entered into by the Distributor, pursuant to this agreement, with

the exhibitors for the exhibition of such motion picture photoplay of the Producer covered by these presents, with respect to which this agreement has been so terminated, provided, however, that the Producer shall have received in full the rental consideration provided for in such exhibitors' contracts, the Producer in such case to pay to the Distributor a reasonable amount not exceeding the percentage hereinbefore provided for its services in the procuring of such contract or contracts, and provided further that such exhibitor or exhibitors shall faithfully and fully carry out and perform the terms of such exhibitors' contract or contracts on his or their part to be performed. It is intended and agreed that the Producer shall not be bound to carry out such unfulfilled contract or contracts entered into by the Distributor with exhibitors unless said Producer has been so fully paid its share of the rental consideration regardless of whether or not such exhibitor or exhibitors have theretofore made payment, either by way of advance or otherwise, to such Distributor.

(a) In the event that the Distributor shall be adjudged bankrupt in proceedings instituted by or against it or take advantage of the insolvency laws of any state, territory or country, or a receiver, trustee or other court officer of its property be appointed, or in the event of the voluntary or involuntary dissolution of the Distributor then and in any one of the said events, the Producer shall have the right to terminate and cancel these presents with

respect to such picture covered by this agreement, and required to be delivered to the Distributor hereunder, at the option of the Distributor, as exercised in a notice to be served upon the Distributor as hereinafter more specifically provided, and in addition thereto the Producer shall become revested with all the rights, licenses and privileges by this agreement conferred upon the Distributor with respect to the motion picture delivered herunder, prior to the happening of any one or more of said events, and such rights, licenses and privileges in the Distributor, its legal representatives or those claiming under it or them shall cease, terminate and come to an end. The election of the Producer to terminate this agreement and revest itself with the rights granted to the Distributor in accordance with the foregoing provisions of this Article, shall be signified by the Producer by its sending under registered cover to the legal representative of the Distributor, at the office of the Distributor in the City ofNew York, a written notice to the effect that pursuant to the provisions of this Article, it elects to terminate, as of the date to be specified in such notice, the rights conferred upon the Distributor with respect to the motion picture photoplay covered by these presents as specified in such notice.

(b) In the event of the happening of any of the contingencies above specified, and pursuant to which the Producer terminates this agreement with the Distributor, from and after such notice of termination, the Producer shall,

in addition to all its other rights, have a first lien against the Distributor's share, if any, of the gross receipts thereafter derived from or received by the Distributer on account of the distribution, exploitation, exhibition or other disposition of the motion picture covered by these presents, to the extent however, of any sums which may be due and owing from the Distributor to the Producer at the time of the happening of any of said contingencies.

SIXTH:

(a) The Distributor agrees that the release date for exhibition purposes in the United States of America and the Dominion of Canada shall be the respective dates designated by said Producer, which dates shall be at least forty (40) days from, and within one hundred twenty (120) days of the date of delivery of the negatives and positive copies of the aforesaid photoplay by the Producer to the Distributor as herein provided. Such photoplay shall be offered for exhibition purposes in the United States of America and the Dominion of Canada, from and after said release date, and in all territory other than the United States of America and the Dominion of Canada, the same shall be so offered for exhibition purposes as soon as practical or as soon as the laws in the respective territories permit, and thereafter during the entire period of the license of such photoplay or so long as there is a reasonable demand for the same, not to exceed, however, the period of license, as herein provided, and in other territory covered by this

agreement as the same can be reasonably marketed, and as long as the demand for the use of said photoplay in such territory warrants, not to exceed however, the period of licenses as herein provided.

The Distributor agrees that it will release said motion picture delivered to it hereunder as quickly, expeditiously and continuously as may be practicable and feasible, and to the best interests of the Producer.

(b) The parties hereto agree that any waiver by said Producer or the Distributor of any breach of any kind or character whatsoever by the other, whether such waiver be direct or implied, shall not be construed as a continuing waiver of, or consent to, any subsequent breach of this contract on the part of the other, and particularly as regards the making and delivery of the statements and of the keeping of the accounts and of the delivery of the photoplay herein provided.

(c) The Distributor agrees to keep true, complete and accurate books of account and records in which shall be entered all details of every kind and character pertaining to the business of this enterprise and the distribution and exploitation of the picture covered by these presents, and all contracts pertaining to the marketing and exhibiting and exploitation of said photoplay from the various theatres or other places of exhibition in which it is exhibited, it being more particularly intended and agreed that the Distributor shall keep separate accounts and records for

the motion picture covered by these presents.

The Producer or its authorized representative or accountants shall have the right to an examination of books of account and other records and of all contracts, documents, papers or other material in the possession or under the control of the Distributor, or any of its exchanges or agents, relating to the business of said photoplay, and shall have full power and free access thereto for said purpose and for the further purpose of making extracts therefrom or summaries thereof at all reasonable hours of the day during which the officers of the Distributor of said exchanges or agents shall be open.

SEVENTH:

(a) Said Distributor and said Producer agree that this contract is personal in respect to each of the parties hereto and that neither can assign the same nor can the same be transferred by voluntary act, by operation of law or otherwise, without the written consent of the other first had and obtained.

EIGHTH:

(a) The Distributor agrees to properly carefor the negatives and still negatives of the aforesaid photo play in fireproof vaults, except at such times as it is necessary to have it removed for the purpose of making prints of the same, and to return such negatives and all positive copies and still negatives then in existence, upon the expiration

of the period of license provided for herein, or the sooner termination of this contract, to said Producer, the negatives to be in the same condition as when delivered, subject to reasonable wear and tear occasioned by usage.

Should said distributor be unable to return any of the negatives or positive prints or still negatives because of loss, through their destruction, or because of any act beyond the control of the said Distributor or its employees, it shall provide in lieu thereof, reasonably satisfactory proof by affidavit of such loss or destruction to said Producer.

(b) The said Producer agrees to carry all insurance on said negatives and positive prints that it wishes to carry, and the only obligation that the Distributor assumes to insure the said negative is to be limited to the sum of Five Thousand ($5000.) Dollars blanket insurance carried during transit of said negative between the United States and Europe and return.

NINTH:

The Producer agrees to indemnify and hold harmless the Distributor on account of and against any claims, demands or lawsuits which may be made or brought by third parties, based upon a violation or alleged violation of copyright, or based upon a claim or alleged claim of ownership of the motion picture rights in and to said photoplay or upon any other rights with which said photoplay conflicts

questioning the right, license and privilege of said corporation, its exchanges, members and licensee,s to use such photoplay in the full exercise of the rights hereby granted or purported to be granted to the Distributor by said Producer. The Producer agrees further that it will not make or enter into any arrangement or understanding with any individual, firm, person or corporation which might or could in any manner whatsoever diminish or impair any of the rights granted to the Distributor hereunder, or which would inflict or impose upon the Distributor any liability whatsoever; and the Producer agrees to indemnify and hold harmless the Distributor on account of or against any claims, demands or suits which may be made or brought by third parties, based upon any such arrangement, understanding or conduct of the Producer. The Producer agrees that the Distributor shall have the right to participate in the defense of any action or actions of the kind or class hereinbefore in this paragraph referred to, and hereby agrees to reimburse the Distributor for any expenses, legal fees and costs incurred by the Distributor in the defense thereof.

TENTH:

Said Producer does hereby constitute and empower the Distributor as attorney in fact to procure, and said Distributor does agree to procure copyrights in the countries of North America and/or in such other country or countries as the Producer may in writing designate where copyrights

are procurable of said photoplay, in the name of the said Producer, at the expense of said Distributor, and Producer agrees to assist Distributor to procure such copyright by furnishing such positive copies of said photoplay or other material as the Distributor may reasonably demand in writing and require for said purpose, but the Producer reserves the right to copyright such photoplay itself in the territories referred to in this article or anywhere else in the world, and in the event that the Producer exercises the right in connection with said photoplay, Distributor will be relieved of all expenses or obligations with reference to the copyright thereof.

ELEVENTH:

CENSORSHIP CLAUSE.

Should any legally constituted Board of Censors in the United States of America or Canada, having power and authority to prevent the circulation or distribution of photoplays, condemn or pro-hibit the exhibition of such photoplay or require the excision of any substantial portion of such photoplay, the Producer agrees to make reasonable effort to replace or rearrange that portion of said photoplay so condemned with reasonable promptness if same be practicable and desirable, the opinion of said Producer to be final in such matter.

TWELFTH:

In the event the distribution terms to the producers/stockholders using the facilities of the United Artists Corporation

for distribution, during the period of this agreement are increased or decreased by a majority vote, then in such event, such new Schedule of distribution shall apply in connection with the distribution of the photoplay covered by these presents.

THIRTEENTH:

The parties hereto agree that this agreement shall be construed as in no sense a co-partnership between the parties hereto, and that either shall have no authority to bind the other as its representative in any way, shape or form, but the provisions of this article are not intended in any way to destroy or diminish the license granted to the Distributor with respect to motion pictures covered by these presents as in this agreement set forth.

FOURTEENTH:

Each and all of the several rights and remedies herein expressly reserved to the respective parties hereto shall be construed to be cumulative and no one of them as exclusive of the others or in lieu or limitation of any of the others or of any right or priority allowed by law.

FIFTEENTH:

This contract is binding upon the parties hereto, their respective heirs, legal representatives, successors and assigns, except as hereinbefore provided.

SEVENTH:

This contract shall be construed and enforced pursuant to the laws of the State of New York.

IN WITNESS WHEREOF, the parties hereto have caused this instrument to be executed by their respective officers thereunto authorized, the day and year first above written.

UNITED ARTISTS CORPORATION,

by Joseph M. Schenck

D. W. GRIFFITH, INC.

by D.W.Griffith

D.W.Griffith

STATE OF NEW YORK)
COUNTY OF NEW YORK)ss.:

On this 5th day of June, 1931, personally came Joseph M. Schenck before me, to me known, who being by me duly sworn did depose and say that he resides in Los Angeles California that he is the President of UNITED ARTISTS CORPORATION the corporation described in and which executed the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation and that he signed his name thereto by like order.

Sumner W. Taylor

SUMNER W. TAYLOR
Queens County Clerk's No. [illegible]4
Queens County Register's No. 6511
New York County Clerk's No. 131
New York County Register No. 3T99
My Commission Expires March 30,1933

STATE OF NEW YORK)
COUNTY OF NEW YORK)ss.:

On this 5th day of June, 1931, personally came D. W. Griffith before me, to me known, who being by me duly sworn did depose and say: That he resides in Los Angeles, California that he is the President of D.W. GRIFFITH INC. the corporation described in and which executed the foregoing instrument that he knows the seal of said corporation, that the seal affixed to said instrument is such corporate seal, that it was so affixed by order of the Board of Directors of said corporation and that he signed his name thereto by like order.

Lydus F. Bank

Notary Public Bronx County
Bronx Co. Clks. No 159, Reg. No. 3270
Certificate filed in New York Co.
N.Y. Co. Clks. No 482, Reg. No. 28396
Commission expires March 30, 1932

	UNITED STATES PROD.	DIST.	CANADA ALASKA PROD.	DIST.	CUBA MEXICO PROD.	DIST.	ENGLAND PROD.	DIST.	CONTINENTAL EUROPE EXCEPT GERMANY, HOLLAND PROD.	DIST.	GERMANY PROD.	DIST.	HOLLAND PROD.	DIST.	AUSTRALIA PROD.	DIST.	FAR EAST PROD.	DIST.	ARGENTINE CHILE, BRAZIL CANAL ZONE PROD.	DIST.
Revenue	75	25	70	30	60	40	70	30	50	50	50	50	60	40	50	50	60	40	50	50
Prints:-																				
100 Domestic	(95) 100		(5) 100																	
50 Foreign							(20) 100		(24) 100						(6) 100					
Extra	75	25	70	30	60	40	70	30	50	50	50	50	60	40	50	50	60	40	50	50
Translation & Negative Titles			70	30	60	40	100		100		100		100		100		100		100	
Positive Titles	CHARGE THE SAME AS POSITIVE PRINTS																			
Freight and Cartage (Laboratories to Destination)		100		100		100	100		100		100		60	40	100		100		100	
Duty			70	30	60	40	70	30	50	50	50	50	60	40	50	50	60	40	50	50
Insurance Up to $5,000.00							70	30	50	50										
Insurance Excess of $5,000.00							100		100											
Replacements	75	25	70	30	60	40	70	30	50	50	50	50	60	40	50	50	60	40	50	50
Censoring	75	25	70	30	60	40	70	30	50	50	50	50	60	40	50	50	60	40	50	50
Copyrighting		100		100		100		100		100		100		100		100		100		100
Advertising Where an Amount is Appropriated for an Engagement	75	25	75	25			70	30							50	50				
Exploitation Mens Expenses	75	25	75	25																
Exploitation Mens Salaries	75	25	75	25																
Exploitation Mens Salary & Expenses (Road Shows)	100		100																	
Trailers				100	100				100		100		100		100		100		100	
Records	100		100		100		100		100		100		100		100		100		100	
Electrical Research Sound - Royalties	100		100		100		100		100		100		100		100		100		100	
Music Copyright Royalties	100		100		100		100		100		100		100		100		100		100	

Outright Sales 95 5
Kontigent Germany 100
Road Shows 90 10 (road show accountings and settlements to be made by country.)

Except in New York which is considered Exploitation Run

cg

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June 5th 1931.

Mr. James Magnor,
Vice-Pres., Federation Bank & Trust Co.,
461 Eighth Ave.,
New York City.

Dear Mr. Magnor:

Relative to the application of D.W.Griffith, Inc. of $75,000. to be secured by an assignment of the mortgage which the Griffith Company holds in the sum of $242,850. on property owned by Edgewater Point, Inc., beg to advise that in consideration of your bank making this loan to D.W.Griffith, Inc., the Griffith Corporation will extend said mortgage which comes due August next for a period of two years from said date and the Griffith Company further agrees that the funds which you so loan to the Griffith Company will only be used for the purpose of producing and financing a motion picture about to be produced by the Griffith Corporation under the direction of Mr. Griffith for release through the United Artists Corporation.

The Griffith Corporation will also keep on deposit with your Bank the sum so loaned by you subject to the Griffith Company's withdrawals on its usual checking account if, as and when said funds are needed in the course of production of the aforesaid picture.

If there is any further information which you may desire relative to this matter I will be pleased to supply you therewith.

Thanking you for your courtesy in this matter, I remain

Very truly yours,

RHTB:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

EASTMAN TEACHING FILMS, INC.
SUBSIDIARY OF EASTMAN KODAK COMPANY
343 STATE STREET
ROCHESTER, N.Y.

June 9, 1931.

Mr. R. A. Klune,
D. W. Griffith, Inc.,
729 Seventh Avenue,
New York City.

Dear Mr. Klune:

On the long distance telephone I have just learned from Dr. Finegan of his conversation with you today.

Enclosed is a film script of the scenes we have selected from your film AMERICA. Under separate cover we are returning to you through Mr. Cunningham the print of AMERICA which we reviewed and which we have carefully charted with clips and paper arrows indicating the portions of these subjects in which we are interested. As outlined in my letter of May 20 we will require one B. & W. Safety positive for editing purposes and one Duplicating positive made on Eastman Special Duplicating Stock (lavender base) from the original negative from which we will later make the duplicating negative of the footage finally selected.

According to our agreement all excess material both editorial positive and duplicating positive eliminated when our editing has been completed will be either destroyed or returned to you and in addition we will supply you with a 16mm. print of our own subject for the purpose of checking the footage used.

We trust with this information you will be in a position to proceed immedfately with this work as we are extremely anxious to have this material in our hands as soon as possible.

Yours very truly,

EASTMAN TEACHING FILMS, INC.

K. R. Edwards

K. R. Edwards
Production Manager

KRE:MP
Enclosure

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

FILM SCRIPT_____ PAGE 3

DATE_____

TITLE Scenes from "AMERICA"

SCENARIO NO._____

M G 1529-A

178!

TITLE	SCENE	DESCRIPTION	ORDER NO.	SOURCE	FEET
		REEL I			
	1	Street scene - village of Lexington - children playing ball.			22
	2	Williamsburg, Capital of Virginia.			9
	3	Boston street scene.			8
		REEL II			
	1	Delivering message - House of Burgess			4
	2	House receives news of Boston uprising.			11
	3	Cheering Washington's proposal to arm a 1,000 men personally.			8
	4	Answer sent to Boston			8
	5	Council fire of Indians			17
	6	Indians stplke tomahawks in stump as pledge of allegiance.			12
		REEL III			
		(Nothing)			
		REEL IV			
	1	Belfry light episode			80
	2	Paul Revere's midnight ride (and other couriers).			100
	3	Gathering of Minute men			35
	4	Lexington			8
		REEL V			
	1	Gathering of Minute men } British troops marching }			125
	2	Battle of Lexington			60
	3	Concord Bridge - battle			200

FILM SCRIPT_____ PAGE 8

DATE_____

TITLE Scenes from "AMERICA"

SCENARIO NO._____

M G 1109-A

TITLE	SCENE	DESCRIPTION	ORDER NO.	SOURCE	FEET
		REEL VI			
	1	Battle of Bunker Hill			155
		REEL VII			
	1	In Philadelphia - Continental Congress			6
	2	Fort Esperance (sacrifice).			8
	3	Valley Forge			4
		REEL VIII			
	1	Binding feet (close view).			7
	2	Pulling wagon at Valley Forge.			34
	3	Morgan's men - Continental troops, along stone-walled country road.			15
	4	Close-up of insignia "Liberty or Death."			10
	5	And medium view(Continued in Reel X)			16
		Reel IX			
		(Nothing)			
		REEL X			
	1	Continental supplies train attacked by British			9
Reel 10 and 11	2(3(4(5(6	Entrance to Fort Sacrifice Attack American charge British Attack. Morgan's men riding from camp.			60 9
	7	British and Indians mount the barricade.			19
	8	Washington at Princeton Battle.			12
Reel 11	9	Surrender of Cornwallis.			35
	10	Washington's inauguration			17
				(Approx. 1,100)	1,024

The Bellevue-Stratford

Philadelphia

BELLEVUE-STRATFORD COMPANY
J. MORRIS ROBINSON, MANAGING DIRECTOR
CLAUDE H. BENNETT, RESIDENT MANAGER

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June 10, 1931

Mr. Raymond A. Klune,
D. W. Griffith, Inc.,
1619 Broadway,
New York, N. Y.

Dear Mr. Klune:

I was so busy yesterday that I did not have time to write you. It was 11 o'clock when I got in last night and left this morning at 7 to meet an engagement here.

As I stated to you yesterday, we were solicited by the George Washington Bi-centennial Commission to make the Washington pictures to be used in the celebrations of 1932. As you know, we are engaged in making teaching films. We shall make four reels on Washington. These reels will be put in our teaching film library, to be sold to schools, colleges, etc. We do not rent these films. We sell them direct to boards of education and college authorities.

In several of the states, and in many cities, special committees have been appointed to arrange for public celebrations in 1932. In some of the larger cities meetings will be held in the auditoriums of school buildings. These films will be used at some of these meetings. Our large interest, however, is in making such films available for class-room use. For this purpose we shall keep a stock on hand in the 16 mm. films. These films will also be used for the public meetings in school auditoriums and we shall fill the orders as received for the 35 mm. reels, but we shall not keep a stock of these reels on hand. We shall make a 35 mm. reels simply because the Commission at Washington desire to have them available.

It is quite probable that these 35 mm. films will be used at public meetings held in 1932 in places other than school auditoriums. We have no method of knowing about this but we anticipate very little use of films in this way.

We should like to get from 350 to 500 feet of your film, as Mr. Edwards wrote you from Rochester, and we are willing to pay you $2500.00 for such portion of the film. The plan of selecting the film, specified in your recent letter, is satisfactory to us.

We are anxious to begin production as early as possible and shall, therefore, appreciate an early reply as to whether we may have the film.

Very truly yours,

Thomas E. Finegan
President,
Eastman Teaching Films, Incorporated
Rochester, N. Y.

D. W. GRIFFITH, INCORPORATED

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TELEPHONE CO LUMBUS 5-1477

1619 BROADWAY

NEW YORK CITY, N. Y.

June 10, 1931.

Mr. A. H. T. Banzhaf,
130 West 42nd Street,
New York, N. Y.

Dear Mr. Banzhaf,

Following is a list of the securities which we own and which will be assigned in connection with the loan from United Artists Corporation or other corporation, and which will be available for subordinate assignment to the Federation Bank:

1100 shares of the common stock of American Can Company
300 shares of the common stock of Continental Can Company
208 shares of the common stock of Standard Oil of California.

Very truly yours,

Treasurer,
D. W. GRIFFITH, INC.

RAK/CC

(6/10/31)

D. W. GRIFFITH, INCORPORATED

TELEPHONE BRYANT 6761

729 SEVENTH AVENUE

NEW YORK CITY, N. Y.

1931

SECURITIES OWNED

1100 shares of American Can - todays market	95		$ 104,500.00
300 " " Continental Can " "	45		13,500.00
200 " " Standard Oil Calif. " "	35		7,200.00
		TOTAL	$ 125,200.00

Real estate mortgage owned, principal amount $ 242,500.00
Original sale price of property $425,000.00
Spent by present owners on improvements (paved highways, elec. conduits underground and street lighting, grading and fill, approximately $100,000.00
Total acreage is 51, Approximately 8 have been released by us from this mortgage lien so at present time this represents a first and direct lien on remaining 23 acres. There are 6 homes, built and occupied by the owners. The cost of these homes range from $75,000 to $250,000. There is a provision in mortgage that as property is sold the amount of indebtedness to us is reduced at rate that will entirely liquidate such indebtedness by the time that 65% of property is so sold, at all times leaving us ample equity.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

June 11, 1931.

Dr. Thos. E. Finegan,
President, Eastman Teaching Films,
343 State Street,
Rochester, N. Y.

My dear Doctor Finegan,

I received your letter this morning, written from Philadelphia. As I indicated to you, when your request for the use of certain scenes from "AMERICA" came to our attention, no mention was made of the use to which these would be put other than the ordinary use of your educational and teaching films, with which we were somewhat familiar and which you further explained to us. We, therefore, considered the matter entirely with that in mind. However, since the film which you are preparing to produce is being made at the solicitation of the George Washington Bi-centennial Commission, to be used in conjunction with the celebration in 1932, and since the scope of its use will, undoubtedly, be broader than that of your usual educational films, it would seem that the situation, from our point of view, is somewhat different.

It is not our intention to resort to so-called "bargaining" methods of doing business, but since the price which we quoted was given on the basis of the incomplete information which we had on hand at the time it, in a measure, places us in the position of having to change the basis of the deal without changing the terms.

There is no question in our minds, and I am sure in yours, that this film will have the benefit of far wider distribution in the non-theatrical field and, to an extent which you are not in a position to control, in the theatrical field, and, therefore, is of greater value to you than material which you might purchase in the ordinary course of your other educational work. I might say that we had an offer some time ago from a group who contemplated speculating on the possibility of re-selling, at a profit, this material to whomever might make the Bi-centennial film, and their offer was considerably higher than the $2500 mentioned in my letter to you of recent date, written before we were cognizant of the full use to which these scenes were to be put. Needless to say, we did not care to do business with the group mentioned, nor would we do so even if the opportunity were given to us again.

You, undoubtedly, have in mind a sum which adequately sets forth the value of this particular material to you, which sum, I am reasonably certain, must be in excess of $2500, and rather than quote you another price, I would prefer to appeal to your own fairness in the matter and ask you, in view of the explanation herein, to communicate a price to me which you will pay, based upon the actual value of the material to you. I have discussed this matter with Mr. Griffith, and he, too, feels that you will understand our position and will be most fair in your decision.

I hope to hear from you at your earliest convenience, and remain with best wishes,

Very truly yours,

Vice-President & Treasurer.

RAK/GS

D. W. GRIFFITH, INC.

Intimate in Character
International in Scope
Independent in Thought

THE FILM DAILY

The Daily Newspaper
Of Motion Pictures
Now Fourteen Years Old

VOL. LV NO. 138 NEW YORK, FRIDAY, JUNE 12, 1931 5 CENTS

Publix Acquiring Half Interest in Mort Shea Circuit

$18,750,000 SAVING WITH DISC OUT

D. W. Griffith Obtains Backing for Eastern Venture

Emerson-Loos Story To Be Filmed by Producer—Seeks New Faces

D. W. Griffith is all set to do for the talkies what he did for the silent drama years ago, the producer told THE FILM DAILY yesterday. He has secured the necessary backing and is now preparing to film an original story by John Emerson and Anita Loos. This picture will be made in

(Continued on Page 8)

WORLD FILM CONFERENCE PROPOSED IN LONDON

Lonon — Preliminary plans have been placed under way for a world conference of all branches of the film industry, to be run in conjunction with an international exhibition, it is announced by R. V. Crow, president of the C.E.A. Representatives from America and the continent will be invited to attend the confab, which would be held in London next year in place of the usual Summer Conference of Exhibitors

Wm. Fox Denied Access To Grandeur Records

Application of William Fox for a writ directing Grandeur, Inc., holding company of Mitchell Camera Co., to permit an inspection of its books

(Continued on Page 8)

Talkers Given 5 Years By George Jean Nathan

Talkers have just five more years to live, declared George Jean Nathan, the hard-boiled drama critic, just before sailing for Europe. He based his predictions on "staff and salary cuts, and smaller profits" among film companies, but failed to say if the existence of these same conditions at present in all other lines means the end of all these industries as well.

Live-Wire Exhib Rewarded

Sylva, N. C.—When Harry Buchanan, owner of the Lyric, returned from the legislative wars at Raleigh, he found that he had been elected mayor. Now he's being talked of as the next state senator from this town. Buchanan went to Raleigh to battle the theater tax bill, which died in the legislature.

Maintaining Wages More Important Than Dividends, Says Joe Brandt

In times of business depression, dividend reductions are better than wage-cutting, said President Joe Brandt of Columbia yesterday. Pay-cutting only serves to prolong business depression, he declared, and said that the industry should maintain its regular expenditures. Reduction of salaries, Brandt asserted, is injurious to an organization because of the depressing effect upon its morale.

New Big Circuit for France

Paris — Organization of another huge theater circuit in France, to rival the Pathe Natan group, is being engineered by Leon Brezillon, who is reported buying 60 or more houses to add to his present string of 18. An important financial group is understood to be working with Brezillon. Houses are to be of the super type.

Goldburg to Make Eight For Hollywood Pictures

Jesse J. Goldburg, who recently left the Van Beuren Corp., has signed a contract with Adolph Pollak and Jack Bellman of Hollywood Pictures Corp. to produce eight features for 1931-32 release. Hollywood will dis-

(Continued on Page 8)

Mort Shea Negotiating Partnership With Publix

Negotiations are nearing completion whereby Publix will make a partnership arrangement with Mort Shea for the booking and operating of the Shea houses in seven cities in Ohio, Pennsylvania and New York State, THE FILM DAILY learns. It is understood that some cash is involved in the deal and that Publix

(Continued on Page 8)

Stricter Censorship Asked for Gang Stuff

Harrisonburg, Va. — Resolutions calling on the State Board of M. P. Censors for a more rigid censorship of films and news dealing with gangster and crime activities in general was adopted by two groups of World War Veterans here. The resolutions will be presented to the state encampment.

This is the day of specialists. Watch for the only big specialized Short Feature announcement...Monday.—Advt.

One of the season's really important announcements. Educational's Short Feature story...out Monday.—Advt.

Unions and Circuits Get Together on Eliminating Extra Men

With the co-operation of the heads of projection operator and stage hands unions throughout the country, major theater circuits will effect a combined yearly saving of approximately $18,750,000 following negotiations scheduled to take place late this summer. Since the decrease and practical abandonment of sound-on-

(Continued on Page 2)

WILLIAM HAMM DIES; LAST F. & R. PARTNER

St. Paul—William Hamm, last of the three partners in the Finkelstein & Ruben circuit, died last Wednesday night after a long illness. He was 72 years old. Though his name did not figure in the circuit's title, Hamm was the chief financial brains of the Finkelstein & Ruben organization. He was one of the pioneer capitalists and builders of the northwest, and before prohibition he head-

(Continued on Page 8)

Graham Baker Resigns From First National

West Coast Bureau, THE FILM DAILY

Hollywood — C. Graham Baker, who was made head of the scenario department at First National at the time of the reorganization last month, has resigned.

Public Relations Dept. Planned by Warner Bros.

Formation of a department of public relations is planned by Warner Bros. Willard Patterson, who arrives in New York Sunday, will be in charge.

The big news of the Short Feature field, Educational's Annual Announcement, in the FILM DAILY Monday.—Advt.

D. W. GRIFFITH
HOTEL
N Y C

D. W. GRIFFITH OBTAINS BACKING FOR NEW FILM

(Continued from Page 1)

the East, probably at the Audio Cinema studios in New York.

Griffith expects to uncover new talent and most of the cast will consist of comparative unknowns. Stars are passe, he thinks. Among the players being considered for a principal role is John Drew Colt, son of Ethel Barrymore. Production is set for the first week in July.

Wm. Fox Denied Access To Grandeur Records

(Continued from Page 1)

has been denied by Justice Walsh in Supreme Court. Fox filed suit recently charging he had not received his share of alleged profits made by Grandeur.

Another subject of keen conversation regarding William Fox yesterday was the effect of his name being dropped from the new board of directors of Fox Film. Since he has not actively participated in the affairs of the Fox organization since his withdrawal last year, either as a director or as chairman of the so-called advisory committee, the absence of his name from the directorate is understood to involve no special significance nor to have any effect on his five-year $500,000 salary. Meanwhile he retains the advisory chairmanship.

Trude Made Warner Salesman

Perry A. Trude, a member of Joe Hummell's contract department at Warner Bros., has been added to the sales force of the organization and joins the Pittsburgh exchange under Roy Haines.

New Low Rates in HOLLYWOOD

$3 ROOM WITH BATH
$4
$5

Right in the heart of Hollywood—with interesting places to go—people to see and things to do.

Write for Booklet, Vacation Rates

ROOSEVELT HOTEL
ROBERT J. McCARR, MANAGER
HOLLYWOOD, CALIFORNIA

HOLLYWOOD FLASHES

By RALPH WILK

EDWARD SEDGWICK has resigned from the direction of Howard Hughes' "Sky Devils." Hughes says he is making a deal with Sedgwick to direct another picture, which is to start in about 12 weeks.

* * *

Cecil Weston and Lillian Harmer have been added to the cast of Paramount's "Huckleberry Finn."

* * *

Paul Cavanagh has been selected to play the leading role opposite Ann Harding in "Devotion," which Robert Milton will direct for RKO Pathe.

* * *

Bebe Daniels and Ben Lyon, Hollywood's favorite bride and groom, will sail for Hawaii tomorrow.

* * *

Lawrence Grant, head of the actor's division of the Academy of Motion Picture Arts and Sciences and chairman of that organization's committee on public relations and college affairs, yesterday joined the cast of "Daughter of the Dragon," Paramount picture featuring Anna May Wong, Warner Oland and Sessue Hayakawa.

* * *

Charles Starrett has been borrowed by Howard Hughes from Paramount to play opposite Billie Dove in "The Age For Love," her first starring picture for United Artists. Robert R. Sherwood has done the dialog for the adaptation of the Ernest Pascal novel, and Frank Lloyd will direct.

* * *

Yesterday was finish day at Universal City. Among the productions officially completed were "Lasca of the Rio Grande," with Lee Carrillo, John Mack Brown and Dorothy Burgess; the serial "Danger Island," featuring Kenneth Harlan and Lucille Brown; a Lloyd Hamilton comedy, "Robinson Crusoe and Son" with Josephine Dunn, and Daphne Pollard in "Bay Uncle."

* * *

Thomas Edgelow, who has written more than 1,500 short stories, is now writing for Universal. He has also written numerous newspaper serials and is a prolific plot builder.

* * *

Mauri Grashin, comedy writer, is working on an original for Rosco Ates, which will be directed by Lloyd A. French. It will be produced by Lou Brock for release by Radio Pictures.

* * *

Howard J. Green, the scenarist, is spending his spare moments writing a play. He is collaborating with Raymond Leslie Goldman, a magazine writer.

* * *

"The Million Dollar Swindle," starring Richard Dix, has been completed and is now in process of being edited at the Radio Pictures studios. It was directed by J. Walter Ruben. In the cast are Shirley Grey, Purnell Pratt, Alan Roscoe, Edmund Breese, Nella Walker, Ruth Weston, Boris Karloff, Carl Gerrard, Bert Starkey, Roberta Gale, Fred Sheridan, Walter James and J. W. Johnston.

* * *

The Spanish version of "Trader Horn," which was directed by Emile de Recat, is now being shown simultaneously at four theaters in Buenos Aires. By the way, de Recat has become an airplane enthusiast and is taking lessons in piloting a sky "boat."

* * *

Did you know that Leslie Fenton was in the manufacturing business with his father in Ohio? That Lucile Gleason planned to become a domestic science teacher? That John Francis Dillon had his own stock company? That Evelyn Brent wanted to be a school teacher? That Noland Young was an apprentice architect? That Conrad Nagel was a key clerk and telephone operator in an Iowa town? That Charles Bickford was a coal passer on the "Roosevelt's" trip around the world? That William Farnum, with his brother Dustin, started the first miniature "kid's" circus in New England?

* * *

By the way, all the above players are appearing in "The Pagan Lady," which John Francis Dillon is directing for Harry D. Edwards. The picture will be released by Columbia.

* * *

Samuel Ornitz and Lester Cohen and their hero's have returned from New York. Ornitz and Cohen are novelists and have also done much writing for the screen, having been with Paramount, Metro and other companies.

* * *

Samson Raphaelson, who wrote the adaptation and dialogue for "The Magnificent Lie," starring Ruth Chatterton, wrote "The Man I Killed" in collaboration with Ernst Vajda. Raphaelson and Vajda also wrote "The Smiling Lieutenant," the Maurice Chevalier-Ernst Lubitsch production.

* * *

Frank Darien has been signed by Fox for "Bad Girl."

* * *

Edward Goodman is to remain with Paramount as one of the company's leading feature directors, according to announcement from the offices of B. P. Schulberg.

* * *

Yesterday pretty Irene Thompson was a "stand-in" for Mary Astor in Radio Pictures' "Nancy's Private Affair." Melville Brown, director, saw her and cast her in his current production, "Fanny Foley Herself," in an excellent part.

* * *

Mary Doran, who appeared in Columbia's "The Criminal Code," has returned to the same lot to depict an important part in "Fifty Fathoms Deep." Loretta Sayers portrays the feminine lead.

* * *

Billy Butts, child actor, has been assigned a role in the new Bert Wheeler-Robert Woolsey starring production, "Full of Notions."

* * *

Slim Summerville, Universal comedian, is confined to his bed with a slight cold and a severe case of ptomaine poisoning.

* * *

Beryl Mercer has been signed by Radio Pictures to do the grandmother role in "Are These Our Children?" the metropolitan tragedy of a New York boy, from the original story by Wesley Ruggles, who is to direct the picture.

* * *

"The Ruling Voice" is the new and permanent title for the First National picture hitherto known as "Upper Underworld." It was both written and directed by Roland V. Lee. Walter Huston is the star and his supporting cast includes Loretta Young, Doris Kenyon, David Manners, Dudley Digges, John Halliday and Gilbert Emery.

* * *

Rita La Roy appears in Radio's "Kisses By Command," formerly "The Strange Woman."

* * *

Edgar Kennedy, who has just completed his first comedy, "Lemon Meringue," for RKO Pathe, will put aside the comedy mask temporarily to don the somber cloak of drama in "The Mad Marriage," Helen Twelvetrees' new starring picture.

* * *

Rochelle Hudson has had her optional contract renewed for another six months by Radio Pictures. Miss Hudson, who has appeared in five productions for Radio Pictures, is doing the ingenue lead in "Fanny Foley Herself," featuring Edna May Oliver.

* * *

Nora Lane, Alice Lake, Oscar Apfel, Mickey Flynn and Josephine Johnson are the latest principals added to Director Allan Dwan's cast for "Wicked" at Fox.

* * *

Irene Purcell, signed by M-G-M to appear in the picturization of the David Belasco play, "Dancing Partner," released under the title of "Just A Gigolo," has been given a long term contract by this company. Miss Purcell just completed a part in Robert Montgomery's starring vehicle, "The Man in Possession."

* * *

Dorothy Mackaill, First National star, has sailed for another vacation in Hawaii, where she will stay several weeks.

PUBLIX ACQUIRING SHARE IN MORT SHEA CIRCUIT

(Continued from Page 1)

and Shea will work on a 50-50 basis. The theaters involved are located in Astabula, Conneaut, Dover and Geneva, Ohio; Erie and Bradford, Pa., and Jamestown, N. Y.

Goldburg to Make Eight For Hollywood Pictures

(Continued from Page 1)

tribute the product in New York and Northern New Jersey through its own exchanges, and subfranchise other independent exchanges for the remainder of the U. S.

A corporation is now being formed by Goldburg and the features made by him will be known as Perfection Pictures. Goldburg leaves next week for the coast to organize a production staff. Activity of the company will not be confined to the pictures being made for Hollywood, Goldburg says, but will include productions for other distributors.

The eight pictures for which contracts have been signed will be: "Lovebound," by James Gilbert; "The Mystery of Judge Le Garde," by Oscar Shultz; "The Solitary Sin," by Victoria Beale; "Home Sweet Home"; "States Evidence," By Stanley Foster; "The Fugitive," by Warren Williams; "The Reckoning," by Lola Parsons and "Crooked Streets," by Carl Dormont.

William Hamm Dies; Last F. & R. Partner

(Continued from Page 1)

ed the Theodore Hamm Brewing Co., St. Paul's largest single industry.

M. L. Finkelstein died early this year, while I. H. Ruben passed away less than two weeks ago

New Chicago Censor

Chicago—Frances James, former musical comedy actress, has been appointed a member of the M. P. Censorship Board by Mayor Cermak.

"City Lights" Closing

Return engagement of Charlie Chaplin's "City Lights" at the George M. Cohan, at popular prices, closes Sunday night.

New Incorporations

NEW YORK CHARTERS

H. & J. Amusement Corp., motion pictures; A. Lipshitz, 38 Park Row, New York. $5,000.

Spring Valley Theater Corp., theaters; T. W. Barker, Spring Valley, N. Y. $20,000 pf. 60 shares common.

DELAWARE CHARTER

Art-Craft Pictures Corp., New York, motion pictures; United States Corporation Co., Dover, Del. 100 shares common.

DESIGNATIONS

Walt Disney Productions, California, Ltd., cartoons, motion pictures. 10,000 shares, no par.

DISSOLUTION

Rotondo Amusement Corp., Batavia, N. Y.

D. W. GRIFFITH COLLECTION
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1961

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EDGEWATER POINT, INC.
MAMARONECK, N. Y.

June 12, 1931

Mr. A. H. T. Banshaf,
130 West 42nd Street,
New York City.

Dear Mr. Banshaf:

In connection with the loan of $75,000 which you are obtaining from the Federation Bank & Trust Company, will you kindly prepare and have executed the two year extension of the mortgage from August 4, 1931.

I presume you have been notified by the Federation Bank & Trust Company of what they will require from D. W. Griffith, Inc., which, as I understand it, is to be an assignment of the mortgage to the bank, an assignment of releases of monies to the bank, an agreement with the bank in which the money is to be used for no other purpose than the making of a moving picture, and in the event the picture is not made, the loan is then to be paid off.

Yours very truly,

Chas. F. Catlin

CFC:HK

1961

1619 Broadway

June 16, 1931.

Mr. Earl W. Hammons,
1501 Broadway,
New York City.

Dear Mr. Hammons:

I am enclosing herewith proposed extension agreement of Edgewater Point Incorporated mortgage from the 4th day of August next to the 4th day of August, 1935, which please sign in duplicate as President of the Edgewater Point Incorporated and have the same duly acknowledged by a notary public and return to me.

We have prepared this extension agreement on the understanding that the Federation Bank & Trust Company will loan to D. W. Griffith Incorporated the sum of $75,000 upon the terms heretofore discussed, which terms must be satisfactory to the Griffith Company.

We will therefore, have to accept delivery of the extension agreement by you subject to the above condition and are forwarding the same to you to expedite this matter if said bank makes the loan, as aforesaid.

Very truly yours,

D. W. GRIFFITH INCORPORATED,

AHTB:SR

By:_____
Secretary.

Encl.

D. W. GRIFFITH COLLECTION
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CABLE ADDRESS "EDFILMCORP"

118

EDUCATIONAL FILM EXCHANGES, INC.

The largest distributors of quality short subjects

Executive Offices
1501 Broadway

OFFICE OF THE PRESIDENT

NEW YORK, June 17, 1931.

Mr. Albert H.T.Banshaf, Secy.,
D. W. Griffith Incorporated,
130 West 42nd Street,
New York City.

Dear Mr. Banshaf:

I am just in receipt of your favor of June 16th and I have signed the proposed extension agreement of Edgewater Point, Inc., in duplicate as President of Edgewater Point, Inc., and in accordance with your request, am returning the same to you herewith.

With kind personal regards, beg to remain

Very truly yours,

E W Hammons

EWH:G

Encs.

D. W. GRIFFITH, INCORPORATED

1181

COPY

June 18, 1931.

Mr. Hal Skelly,
New York, N. Y.

Dear Mr. Skelly,

This will confirm the following agreement between us:

We hereby engage your services to portray the role of "Jimmie" in the forthcoming photoplay to be produced by us, now tentatively entitled " ", to be directed by Mr. D. W. Griffith, and by the acceptance of this letter as noted below you hereby agree to perform such services as herein provided on your part to be performed.

The term of your engagement shall be not less than four (4) weeks and shall commence on or about July 3rd, 1931. In the meantime, you will hold yourself available for us at all reasonable times for rehearsals and wardrobe fittings without compensation.

We agree to pay you for the actual engagement above referred to at the rate of Five Hundred ($500.00) Dollars per week, such payment to be made to you during such engagement not later than the Wednesday following the Saturday which marks the termination of the previous week.

It is understood, in the event that any re-takes or additional scenes shall be required after the termination of the continuous period of engagement referred to above, that you hereby agree to furnish your services at the same rate, i.e., Five Hundred ($500.00) Dollars per week or pro-rata on a daily basis for such additional scenes or re-takes it being further understood, of course, that should you be engaged at the time of such re-takes or additional scenes, performing for someone else in another location or country, we shall be obliged, with reasonable consistency, to arrange the taking of such re-takes or additional scenes where you are then so located. However, if you are not engaged at such time, you agree to report for such additional scenes or re-takes at whatever place we might designate. If outside of New York we will pay expenses.

Excepting where it is inconsistent with the terms of this letter, it is understood that the usual terms of the Artist's Contract as set forth and approved by the Association of Motion Picture Producers & Distributors, shall apply.

If you accept the foregoing, will you kindly indicate such acceptance by signing on the line so designated below.

Very truly yours,

D. W. GRIFFITH INCORPORATED,

(Signed) Raymond A. Kluno,
Vice-Pres. & Treasurer.

ACCEPTED:
(Signed) Hal Skelly

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM

At a Special Meeting of the Board of Directors of D. W. GRIFFITH INCORPORATED held at Room 808 Hotel Astor, Broadway at 44th Street, Borough of Manhattan, City, County and State of New York, on the 18th day of June, 1931 at 12 o'clock noon.

PRESENT: DAVID W. GRIFFITH — President
RAYMOND A. KLUNE — Vice-President and Treasurer
ALBERT H.T.BARNHAF — Secretary
WILLARD GRIFFITH
and
ROBERT C. RICHTER

constituting a majority of the Board of Directors.

The Secretary presented Waiver of Notice of the meeting signed by ~~each~~ the directors, which Waiver was ordered on file.

Reading of the minutes of the previous meeting of the Board of Directors was duly waived.

Raymond A. Klune thereupon stated that the Corporation had entered into a contract with the United Artists Corporation for the distribution of the picture which the Corporation was about to produce under contract with Mr. Griffith and that, therefore, it was necessary for the Corporation to borrow such funds as the officers of the Corporation may deem advisable.

Whereupon, after discussion, the following resolution was unanimously adopted:

RESOLVED, that the following officers, to wit: the President, Vice-President and Treasurer and/or Secretary of this Corporation, or any of them, be and they hereby are each given full concurrent

power and authority from time to time to borrow moneys from such bank, banks and/or corporations, as such officers may deem advisable on behalf of and upon the credit of this Corporation, and to make and deliver the note or notes and such other obligations of this Corporation, such note or notes and other obligations to be signed by the President and countersigned by the Vice-President and Treasurer, or the Secretary, who are hereby authorized so to do, the same to be in form required by such bank, banks and/or corporations from which said officers may make loans, and said officers are hereby further authorized to pledge as collateral for any loan or loans so made by such bank, banks and/or corporations such security or property of this Corporation as may be deemed in opinion of the said officers satisfactory to such bank, banks and/or corporations or which such bank, banks and/or corporations may require, and the said officers are hereby authorized and empowered to borrow from such bank, banks and/or corporations such sums and for such period or periods of time as may be deemed by said officers, or any of them, for the best interest of the Corporation, said loans to bear interest at the rate of six (6%) per cent. per annum; and

FURTHER RESOLVED, that said officers be, and they hereby are authorized to make, execute and deliver to such bank, banks and/or corporations any and all instruments in writing, promissory notes, assignments and/or contracts in the name of this Corporation as may be deemed necessary by said officers to effectuate any agreements with such bank, banks and/or corporations for the purpose of obtaining said loans or any extensions thereof; and the Secretary of this Corporation be and he hereby is authorized and directed to affix the corporate seal to any such instruments; and

FURTHER RESOLVED, that the Secretary of this Corporation be, and he hereby is authorized, empowered and directed to certify a copy of the foregoing resolution to such bank, banks and/or corporations and to affix the corporate seal thereto.

Mr. Klune stated that it would be advisable to open an account on behalf of this Corporation in the Federation Bank and Trust Company.

Whereupon, upon motion duly made, seconded and carried, the following resolution was adopted:

RESOLVED, that the President and Directors of the Federation Bank and Trust Company, or any of its branches or agencies, be, and it is hereby designated a depository of this Corporation, and it is hereby authorized to honor and pay all checks, drafts, acceptances, promissory notes, bills of exchange, orders for the payment of money and other negotiable instruments (including such paper payable or endorsed to the order of the officer signing it) made, signed, drawn, accepted or endorsed by two of the following named officers of this corporation, viz: David W. Griffith President or Raymond A. Klune, Vice-President and Treasurer, and countersigned by Albert H.T.Banshaf, Secretary or C. M. Conway, Assistant Treasurer.

That they, or any two of them be, and they are hereby authorized on behalf of this corporation to make and execute arrangements or agreements with said Bank or its officers as to advances, loans, discounts and credits, and to manage, transact, negotiate, arrange for and settle all banking matters or banking business whatsoever with said Bank or with its officers, and to give, assign, transfer and set over, and to authorize any other person to give, assign, transfer and set over or to promise to give, assign, transfer and set over to said Bank any or all contracts or agreements and stocks, bonds, warehouse receipts, bills of lading, insurance policies and other collateral or securities, and any and all of the same to endorse.

And that said Bank be furnished with a list of names of the officers of this Company hereby authorized to sign for it, together with specimens of their signatures, and that this resolution be communicated to said Bank and remain in force until notice in writing to the contrary be given to said Bank and receipt of said notice acknowledged by it; hereby ratifying and approving all that said Bank may do or cause to be done by virtue hereof; and be it

FURTHER RESOLVED That the Secretary of the Corporation be and he hereby is authorized and directed to deliver to said Bank a certified copy of the foregoing resolution, certified over his hand and to affix the corporate seal thereto.

Mr. Klune stated that it would be advisable for the Corporation to open two accounts in the Bank of America National Association, one to be designated "D. W. GRIFFITH INCORPORATED--PRODUCTION ACCOUNT" and the second to be designated "AUDIO CINEMA STUDIOS-D. W. GRIFFITH PRODUCTION ACCOUNT"."

Whereupon, the following resolutions were unanimously adopted:

RESOLVED, That The Bank of America National Association, of New York City be and it hereby is designated as a depository of this Corporation, and that any funds and/or property of said Corporation deposited with said The Bank of America National Association or placed with said Bank for safekeeping or otherwise and at any time standing to the credit of said Corporation in said The Bank of America National Association and subject to its order be subject to withdrawal, from the "D.W.GRIFFITH INCORPORATED-PRODUCTION ACCOUNT"

(1) Upon checks, drafts or other instruments for the payment of money or the surrender of such property when signed by the following officers, to wit: President, Vice-President and Treasurer, or Secretary, and countersigned by Assistant Treasurer or Auditor.

(2) Or upon notes and acceptances made payable at said Bank when signed by the following officers, to wit: President or Vice-President and Treasurer and countersigned by Secretary or Assistant Treasurer, and The Bank of America National Association of New York City as such depository is hereby authorized to accept and pay without further inquiry any such checks, drafts, notes, acceptances, or other instruments bearing the signatures of such officers as hereinabove specified, including drafts, notes, checks, etc., to the order of any officer or officers of said Corporation signing the same, or tendered in payment of the individual obligation or deposited to the individual credit of any such officer or officers, or otherwise, until this authority shall be revoked and written notice of such revocation be properly received by said The Bank of America National Association of New York City, and further

RESOLVED, that any and all checks, drafts, notes or other orders and instruments of every kind deposited or to be deposited for the account of said Corporation with said The Bank of America National Association of New York City for credit or for collection or otherwise, requiring endorsement in the name of said Corporation, shall be sufficiently endorsed if they bear the said name, stamped or in writing, endorsed thereon, without any signature or countersignature thereto affixed, and further

RESOLVED, that the President or Vice-President and Treasurer, and the Secretary or Assistant-Treasurer jointly, be and they hereby are authorized to borrow money and obtain credit, loans and advances at any time for said Corporation from The Bank of America National Association of New York City and for such borrowed moneys, credits, loans and advances to make, execute and deliver promissory notes or other written obligations or evidences of indebtedness to be signed by said officers and said officers are hereby authorized to apply for and to receive letters of credit from the said Bank and sign all necessary or proper documents in connection therewith, including letters of indemnity, letters of guaranty and trust and bailee receipts, and as security for the payment of any and all moneys so borrowed, loans and advances, indebtedness and liabilities of said Corporation, to pledge, hypothecate, assign, transfer, endorse and deliver any and all bonds, stocks, bills of lading, warehouse or trust receipts, securities, commercial paper, bills receivable, accounts receivable, claims and/or property at any time held by said Corporation; also to sell to or discount with the said The Bank of America National Association of New York City and all commercial paper, bills receivable, accounts receivable and other instruments and evidences of debt at any time held by said Corporation and to that end to endorse, assign, transfer and deliver the same, with or without the corporate seal, and further

RESOLVED, that all loans, discounts, notes and advances heretofore obtained upon behalf of said Corporation or held by the said The Bank of America National Association of New York City, and charged against said Corporation on the books of the said The Bank of America National Association of New York City, and now held by said Bank are hereby approved, ratified and confirmed; and be it

FURTHER RESOLVED, that the Secretary of the Corporation be and he hereby is authorized and directed to deliver to said Bank a certified copy of the foregoing resolution, certified over his hand and to affix the corporate seal thereto; and be it further

RESOLVED, that The Bank of America National Association, of New York City be and it hereby is designated as a depository of this Corporation, and that any funds and/or property of said Corporation deposited with said The Bank of America National Association or placed with said Bank for safekeeping or otherwise and at any time standing to the credit of said Corporation in said The Bank of America National Association and subject to its order be subject to withdrawal from the "AUDIO CINEMA STUDIOS-D.W.GRIFFITH PRODUCTION ACCOUNT"

(1) Upon checks, drafts or other instruments for the payment of money or the surrender of such property when signed by the following: Raymond A. Klune or Harry J. Jantzer and William M.Weiss or Joe W.Coffman or F. Lyle Goldman, jointly,

(2) or upon notes and acceptances made payable at said Bank when signed by the following: Raymond A. Klune or Harry J. Jantzer and William M. Weiss or Joe W. Coffman or F. Lyle Goldman, jointly, and The Bank of America National Association of New York City as such depository is hereby authorized to accept and pay without further inquiry any such checks, drafts, notes, acceptances or other instruments bearing the signatures of said individuals as hereinabove specified, including drafts, notes, checks, etc., to the order of any officer or officers of said Corporation signing the same, or tendered in payment of the individual obligation or deposited to the individual credit of any such officer or officers, or otherwise, until this authority shall be revoked and written notice of such revocation be properly received by said The Bank of America National Association of New York City, and further

RESOLVED, that any and all checks, drafts, notes or other orders and instruments of every kind deposited or to be deposited for the account of said corporation with said The Bank of America National Association of New York City for credit or for collection or otherwise, requiring endorsement in the name of said Corporation, shall be sufficiently endorsed if they bear the said name, stamped or in writing, endorsed thereon, without any further signature or countersignature thereto affixed, and further

RESOLVED, that Raymond A. Klune or Harry J. Jantzer and William M. Weiss or Joe W. Coffman or F.Lyle Goldman, jointly, be and they are hereby authorized to borrow money and to obtain credit, loans and advances at any time for said Corporation from The Bank of America National Association of New York City and for such borrowed moneys, credits, loans and advances to make, execute and deliver promissory notes or other written obligations or

evidences of indebtedness to be signed by the said officers and said officers are hereby authorized to apply for and to receive letters of credit from the said Bank and sign all necessary or proper documents in connection therewith, including letters of indemnity, letters of guaranty and trust and bailee receipts, and as security for the payment of any and all moneys so borrowed, loans and advances, indebtedness and liabilities of said Corporation, to pledge, hypothecate, assign, transfer, endorse and deliver any and all bonds, stocks, bills of lading, warehouse or trust receipts, securities, commercial paper, bills receivable, accounts receivable, claims and/or other property at any time held by said Corporation; also to sell to or discount with the said The Bank of America National Association of New York City any and all commercial paper, bills receivable, accounts receivable and other instruments and evidences of debt at any time held by said Corporation and to that end to endorse, assign, transfer and deliver the same, with or without the corporate seal, and further

RESOLVED, that all loans, discounts, notes, and advances theretofore obtained upon behalf of said Corporation or held by the said The Bank of America National Association of New York City, and charged against said Corporation on the books of the said The Bank of America National Association of New York City and any now held by said Bank are hereby approved, ratified and confirmed, and be it further

RESOLVED, that the Secretary of the Corporation be and he hereby is authorized and directed to deliver to said Bank a certified copy of the foregoing resolution, certified over his hand and to affix the corporate seal thereto.

There being no further business to come before the meeting the same was, upon motion duly made, seconded and carried, adjourned.

. . . . . .
Secretary.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

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WAIVER OF NOTICE
of
SPECIAL MEETING OF DIRECTORS
of
D.W.GRIFFITH INCORPORATED

****

We, the undersigned, being all the Directors of the above Corporation, hereby waive all notice whatsoever of the Special Meeting of Directors of the above Corporation to be held at the Hotel Astor, Room 502, New York City, on the 18th day of June, 1931, at 12 noon, and consent to the holding of said meeting at the same time and place and to the transaction of any business which may be brought before the Board.

Dated: June 17,1931.

_____

_____

_____

_____

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

EASTMAN TEACHING FILMS, INC.
SUBSIDIARY OF EASTMAN KODAK COMPANY
343 STATE STREET
ROCHESTER, N.Y.

June 18, 1931

Mr. Raymond A. Klune
D. W. Griffith, Inc.
1619 Broadway
New York City

My dear Mr. Klune:

Your letter of June 11 was duly received. We want to be perfectly frank with you about this whole matter. We are developing the use of motion pictures in a new field. It is not yet a profitable one. It will be many years before it is. We do not expect the Washington pictures to yield a large profit. We shall be satisfied if we can even get out of it the amount which we will be compelled to put into the enterprise.

You will appreciate, of course, that our pictures are for teaching purposes. The Washington pictures will be made on this basis. They will not, therefore, have much use outside of the teaching field. It is possible that the interest in the Bi-centennial may bring a few orders outside of the schools and colleges.

Furthermore, our pictures will be silent. Other pictures are being made, both silent and talking. Our sales department is not equipped to handle sales outside of educational institutions.

We have been purchasing extant material in the development of some of our pictures. The maximum price paid, with two exceptions, has been $1 per foot. For one lot of exceptional film we paid $2 per foot, and for another lot $3. We considered your proposition to us in your letter of June 4 with much care, and while we had the feeling that the price was more than we could really afford to pay, because of the returns which we anticipated, we did have the feeling that your material would enhance the value of the pictures sufficiently to enable us to pay the price you quoted.

Basing our estimate, therefore, on the sales which our experience warrants us to anticipate in the educational field, we do not feel we can afford to pay more.

Please keep in mind that we are not asking you to give us exclusive rights. We ask only duplicating rights. We trust that you will be willing to cooperate with us in making these films on the basis contained in your letter of June 4.

Appreciating your courtesy in the matter, and hoping to hear from you soon, I am

Very sincerely yours,

Thos. E. Finegan

TEF:MK

Thos. E. Finegan, President
EASTMAN TEACHING FILMS, INC.

June 19, 1931.

Dr. Thos. E. Finegan,
Eastman Teaching Films, Inc.,
343 State Street,
Rochester, N. Y.

My dear Doctor Finegan,

In view of the information contained in your letter of June 18th, we will go ahead with the deal on the basis outlined in my letter dated June 4th. If you feel that a formal agreement is necessary and will have one drawn, covering your requirements and send it to us we will be glad to have it gone over and approved if it is in order.

In order to insure your having exactly the type of printi for your duplicating work as was more specifically defined in Mr. Edward's letter of June 9th, if you care to have prepared an order to Consolidated Film Laboratories and forward it to us we will be pleased to note our approval thereon and send it directly to the laboratory with the marked prints which I understand you are sending us. Of course, it is understood that the expense of making the print which you require will be borne by you.

Mr. Edward's letter of June 9th mentioned that under separate cover he was returning to us, through Mr. Cunningham, the print of "AMERICA" which had been charted with clips and paper arrows, designating the portion of the subjects of which you desire prints, but we have not as yet received the print. Will you kindly advise Mr. Edwards, when he is forwarding same, to address it to Lloyds Film Storage, 729 Seventh Avenue, New York, marked plainly "For the account of D. W. Griffith, Inc.", at the same time sending us written advice of the date of shipment so that we will know just when to expect the print.

With best wishes, I remain

Sincerely yours,

Vice-President,

D. W. GRIFFITH, INC.

RAK/GG

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

June 20th, 1951.

Department of Taxation & Finance,
Albany, N.Y.

Gentlemen:

Enclosed is franchise tax report on the DAVID W. GRIFFITH CORP. for the year 1951.

Very truly yours,

f

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

FORM 3 IT 3-31-31-250,000 (3-6258) Page 1

Receipt Stamp

EVERY CORPORATION INCORPORATED PRIOR TO NOV. 1, 1931, MUST REPORT

(31) Every corporation incorporated prior to July 1, 1931, must make this report. (See EXCEPTION, page 3, under Special Instructions)

FRANCHISE TAX ON BUSINESS CORPORATIONS

To DEPARTMENT OF TAXATION AND FINANCE, ALBANY, N. Y.

This report is DUE JULY 1, 1931. Corporations filing reports with the United States Treasury Department after June 1, 1931, for a fiscal year ending before July 1, 1931, must file this report within thirty days after such filing and give date of filing federal report.
The report must cover the conditions and the entire net income for the corporation's last fiscal year ending on or before June 30, 1931.

DO NOT WRITE IN THIS SPACE

CS
T. A.
N. Y. A.
%
B.
T.
D.

DAVID W GRIFFITH CORP 11 13 NY

130 WEST 42ND. ST.

NEW YORK CITY

NEW CORPORATIONS see special instructions on page three (3).

C.
C.

T. A.
N. Y. A.
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P. Y. L.
S. N. I.
B.
D.
T.

DO NOT WRITE IN THIS SPACE

DAVID W. GRIFFITH CORPORATION
(Name of corporation) (Exact corporate title)

130 West 42nd Street, New York City
(Mail address) (Full details for delivery of blanks and notices of assessment must appear above)

(1) Organized Dec. 1, 19 13, under the Laws of N.Y. (2) Began business in New York Dec. 31, 19 13

(3) If not incorporated under the laws of New York, has it been legally authorized to do business in New York State?

(4) Authorized capital stock, $ 10,000.00 (5) Amount of average indebtedness for year, $
(Exclusive of capital stock)

Method 8, subd. 10, § 214

B.
D.
T.

Answers to item 6 below must show issued and subscribed stock as of June 30, 1931.

(6)	Number of shares	Par value per share	Total par value	(6-a) Dividends paid during fiscal or calendar year
	Common 100	$ 100	$ 10,000.00	$ None
	Preferred	$	$	$
	Non par value	Am't paid in on same	$	$

Any capital stock issued or subscribed after June 30, 1931 and prior to November 1, 1931 must be reported to the Department of Taxation and Finance, Corporation Tax Bureau, within 30 days after November 1, 1931.

(7) If your fiscal year has been changed since July 1, 1929, how? None

(8) ENTIRE NET INCOME FOR THE YEAR ENDING DECEMBER 31, 1930, or the FISCAL YEAR (PERIOD) COMMENCING ..... AND ENDING ....., as shown by its report to the UNITED STATES TREASURY DEPARTMENT $ None
(Note: Above answer must agree with report to Federal Government for a period ending between July 1, 1930 and June 30, 1931.)

(8-a) State entire amount of salary and other compensation paid to all appointed or elected officers and to all stockholders owning in excess of 5% of issued stock ..... $ X

(9) Dividends received from corporations, not included in (8) ..... $ 0

(10) State amount of interest received from Federal, state, municipal, or other obligations, not included in item (8) $ X
(Furnish complete detailed schedule of Item 10 above at Item 32, Page 3)

(10-a) State the amount of all other income received, not included in answer to Items 8, 9, 10 and 11 herein..... $
(Attach rider explaining such income in detail)

(11) *TOTAL GROSS INCOME* reported at item 11 on Federal Income Tax Return for the above period.. $

(11-a) DEDUCTIONS (as shown on federal report)

(a) Compensation of officers....	$	(f) Losses by fire, storm	$
(b) Rent on business property..	$	(g) Bad debts.....	$
(c) Repairs.....	$	(h) Depreciation.....	$
(d) Interest.....	$	(j) Depletion.....	$
(e) Taxes (Item 16 Fed. Rpt.)..	$		

(k) Other deductions not shown above must be shown in detail ON SHEET ATTACHED..... $

TOTAL DEDUCTIONS shown above..... $

Item 11 above less item 11-a above..... $

(12) If the entire net income as first returned was changed by the Federal Government, state the amount of such entire net income as finally determined for the year ending
(If no change made insert the word "None")

1921, $ X		1925, $ X	
1922, $ 0		1926, $ 0	
1923, $ X		1927, $ X	
1924, $		1928, $ X	

INSERT MONTH AND DAY

CHANGES PRIOR TO 1921 TO BE REPORTED ON RIDER

(13) If a corporation is not organized under the laws of any state within the United States it should return its entire net income, wherever earned, $

(14) If the amount reported in (8) is inaccurate [illegible] which no income has been received during the fiscal yr.

(15) Nature of business and how transacted

(16) Place, street and number where business is conducted 130 West 42nd Street, New York City.

(17) State the city or town, street number and state where the company maintained any permanent store, warehouse, factory or other place of continuous business outside the State of New York during the year None

(18) Any corporation may omit the segregation of assets on page 3 *only* by signing the following waiver:

I AM AUTHORIZED by the Board of Directors of this corporation to waive and I do hereby waive the rights of said corporation to a segregation of assets in and out of the State.

Do not sign waiver unless taxable by the State of New York on entire income or entire issued capital stock.

(19) .....

.....

THIS REPORT MUST BE SWORN TO ON PAGE FOUR

ALL QUESTIONS ON THIS BLANK MUST BE ANSWERED

(19) Does this corporation own a majority of the stock of another or other corporations? No Give name of each and amount held

(20) Is a majority of the stock of this corporation owned by another corporation? No If so, by what other?

(21) Did this corporation file a consolidated report with the United States Treasury Department? No

(21-a) If so, state amount of consolidated net income, $

(22) Were its income and assets included in the consolidated report of another corporation?

If so, name of corporation reporting the consolidated net income

and amount of consolidated net income so reported, $

(23) Give the names and net income or loss attributable to each corporation, including the reporting corporation, included in the consolidated report, and specify whether gain or loss

$ $

$ $

(24) Has this corporation since January 1, 1917, either directly or indirectly, acquired by merger, consolidation or purchase, the major part of the assets or the franchise of any other corporation or corporations? No

Has it merged or consolidated any other corporation or corporations?

If so, give name of each corporation and date of acquisition, merger or consolidation

(25) Has the entire net income of any corporation which has been acquired by, or merged or consolidated with this company been changed by the Federal Government, and not heretofore reported to the State Tax Department? (Answer "Yes" or "No")

If changed, reduce such changes to affidavit form and file with this report.

(26) OFFICERS SCHEDULE FOR THE FISCAL OR CALENDAR YEAR COVERED BY THIS REPORT

Name and Residence	Title	Salary	All other Compensation received from this corporation	Number Shares Held	
				Preferred	Common
D.W. GRIFFITH 1619 Bway, N.Y.	President	None	None		97
ALBERT H.T. BANZHAF Larchmont, N.Y.	Treasurer	None	None		5
J.C. EPPING 1619 Bway, N.Y.	Secretary	None	None		None

Are any of the above named officers also officers in any other corporation?

If so, add rider, showing in what company, title, and salary or other compensation received from such other companies during fiscal or calendar year covered by this report.

(27) Was any stock, owned during the period of this report by an elected or appointed officer, transferred or assigned to any relative or agent? If so, by whom and to whom was such stock assigned and what relationship to assignee?

1. From To
2. " "
3. " "

(27-a) 1. In what amount $ Number of shares
2. " " " $ " " "
3. " " " $ " " "

(28) Schedule for stockholders (not including any in officers' schedule) owning more than five percent of issued capital stock.

Name in full	Total compensation of every character received from this corporation
	$

(29) THE FOLLOWING INFORMATION REQUIRED BASED ON FISCAL OR CALENDAR YEAR

(A) Gross sales from trading or manufacturing, less returns and allowances $

(B) Gross profit from trading and manufacturing $

(C) Gross profit from other than trading and manufacturing $

(D) Entire assets $

(E) Entire liabilities, excluding capital stock and surplus $

(F) Net worth as shown by balance sheet at end of calendar or fiscal year $

(G) Number of people employed, average

MUST BE ANSWERED

		High	Low
(30) Average price at which this corporation's stocks sold during the year	Common		
	Preferred		
	No par		

(31) How many shares of the corporation's stock were transferred on its books during the period covered by this report?.....

(32) Detailed statement of interest received on bonds, item 10, page 1.

	Federal	New York State	New York State Municipal	Other Bonds	Total
Amount held					
Interest received					

MUST BE ANSWERED

(33) Does this corporation use or occupy any part of the real property of another corporation which it owns or controls, either directly or indirectly?.....No.....
(Answer "Yes" or "No")

(34) If the answer is "Yes" name the corporation holding such real estate.....

(35) Does this company use or occupy any part of the real property of another corporation which either directly or indirectly owns or holds a controlling interest in this corporation?.....No.....
(Answer "Yes" or "No")

(36) If the answer is "Yes" name the corporation holding such real estate.....

SPECIAL INSTRUCTIONS TO NEW CORPORATIONS

The Commission will permit corporations subject to taxation under Article 9-a of the tax law, organized between January 1st and July 1st, 1931, and foreign corporations commencing business in New York between January 1, 1931 and July 1, 1931, to omit filing report on form 3-IT due July 1st, 1931, conditioned that such corporations file a report on form 90 C. T. during the month of November, 1931.
Corporations organized between June 30th and November 1st, 1931 will be required to file a report on form 90 C. T.
This form will be mailed about November 1st, and the report must be filed not later than November 30th, 1931.

SEGREGATION OF ASSETS NOT INCLUDING THOSE OF ANY OTHER CORPORATION

(This segregation must be based on same fiscal or calendar year as report)

Read: The following segregations MUST be made by all corporations which have not signed waiver (18)

TOTAL SEGREGATED ASSETS WHEREVER LOCATED

(37-a) Average total monthly value for the fiscal or calendar year of bills and accounts receivable arising from personal property sold by the corporation from merchandise manufactured by it within and without this state	$.....N.....
(37-b) Average total monthly value for the fiscal or calendar year of bills and accounts receivable arising from the purchase, or sale of, or trading in, personal property, or from services performed by the corporation, its officers or agents, excluding those arising in any way from advances or loans	$.....O.....
(37-c) ‡Average monthly value of all its real property wherever located (actual value)	$.....N.....
(37-d) ‡Average monthly actual value of all machinery and fixtures wherever located	$.....E.....
(37-e) ‡Average monthly actual value of all other tangible personal property wherever located	$.....
(37-f) §Average total *actual* value of shares of stocks of other corporations owned by this corporation (notes, bonds, cash and evidences of debt must not be included). (Note: List of shares must be made on separate sheet and show corporate name, number of shares held, par value per share, actual value and dividends received)	$——
Total	$.....
(37-g) Does the segregation above made include assets of any subsidiary or other corporation?	

ADDITIONAL INFORMATION — To be used to determine fees under § 181 of Tax Law and one mill tax.

(38-a) Average monthly bank and cash balance during the year	$.....N.....
(38-b) Average value of bills and accounts receivable during the year arising from advances or loans and not included above	$.....O.....
(38-c) Average value of bonds, loans on call and other financial securities wherever held, used or employed during the year (not including shares of stock)	$.....N.....

ASSETS SEGREGATED TO NEW YORK STATE ONLY

(39-a) Average monthly value of bills and accounts receivable arising from personal property sold by the corporation from merchandise manufactured by it within this State	$.....N.....
(39-b) Average monthly value of bills and accounts receivable arising from personal property owned by the corporation and not manufactured by it within this State but sold by it or its agents and located within the State at the time of the receipt of the order	$.....O.....
(39-c) Average monthly value of bills and accounts receivable arising from the purchase or sale of, or trading in, goods, wares or merchandise not located at any place at which the corporation conducted a permanent or continuous business without the State and where the bills and accounts receivable arose from orders received or accepted by any officer or agent, or at any place of business, in this State.	$.....N.....
(39-d) Average monthly value of bills and accounts receivable arising from services performed by any officer, agent or representative of the corporation connected with, sent from, or reporting, either directly or indirectly, to any officer located in this State or at any office located, owned, rented or occupied in this State	$.....
(39-e) ‡Average monthly value of its real property within this State as detailed in this report (actual value)	$.....
(39-f) ‡Average monthly actual value of all machinery and fixtures in New York State	$.....
(39-g) ‡Average monthly actual value of all other tangible personal property in New York State	$.....
(39-h) §Average total *actual* value of shares of stocks of other corporations owned by it and allocated to this State by rule below	$——
Total	$.....

ADDITIONAL INFORMATION — To be used to determine fees under § 181 of Tax Law and one mill tax.

(40-a) Average monthly bank and cash balance in New York State during the year	$.....N.....
(40-b) *Average value of all bills and accounts receivable in New York State during the year	$.....O.....
(40-c) Average value of bonds, loans on call and other financial securities held, used or employed in New York during the year (not including shares of stock)	$——N——

* All bills and accounts receivable due for goods located in New York State at the time of sale or receivable by the corporation at an office within New York State and not already included in 39-a, 39-b, 39-c, and 39-d, in assets segregated to New York State, must be included in this item.

‡ Real property and tangible personal property shall be taken at its actual value where located.

§ The value of shares of stock of another corporation owned by a corporation liable hereunder shall for purposes of allocation of assets be apportioned in and out of the State in accordance with the value of the physical property in and out of the State representing such share stock.

(41) **DISTRIBUTION SCHEDULE (Must be completed)**

Do not confuse the political subdivisions "incorporated village" and "town."

Names of hamlets or postoffices other than incorporated villages are not wanted.

Schedule of Real and *Tangible* Personal Property in New York State by Cities, Towns and Incorporated Villages

City of	County of	Personal actual value	Real estate actual value	Real estate assessed value
		$	$	$

Town of	Incorporated village of	County of	Personal actual value	Real estate actual value	Real estate assessed value

(If more space is needed add a paster)

PENALTIES

Any OFFICER making a fraudulent report becomes personally liable to a FINE OF $1000.

The Law provides a PENALTY of not more than $5000 for neglect or refusal to file this report.

FOR FAILING, THROUGH NEGLIGENCE, TO PAY TAX WHEN DUE:

Ten per cent of the tax due and unpaid plus interest at the rate of 1 per cent per month during the period in which it remains unpaid.

INFORMATION

The word "average" wherever it appears in this report has its plain, ordinary significance; neither the highest amount nor the lowest, but the mean.

In making report every space must be used except where the blank states that the spaces are not to be filled. Wherever no figures are to be inserted the word "none" should be inserted.

If there is no net income to be returned in answer to paragraph (8) insert the word "deficit" and state the amount thereof.

ALL CORPORATIONS MUST MAKE THIS REPORT EXCEPT THE FOLLOWING:

(1) Real estate corporations wholly engaged in the purchase and sale of and holding title to real estate for themselves (this does not include so-called real estate companies having leasehold interests only, except as specified in subd. 2 below, or real estate agents or brokers).

(2) Corporations engaged in the business of subleasing real property held under a leasehold for a term of twenty years or more, by the terms of which the taxes on the real property are paid by the lessee corporation as part of the consideration for the leasehold.

(3) Corporations whose sole business consists of holding stocks of other corporations for the purpose of controlling the management and affairs of such other corporations, except such as are specifically subject to report under the provisions of subdivision nine of section two hundred and eleven of the tax law.

(4) Farmers', fruit growers', and other like agricultural corporations organized and operated on a co-operative basis for the purposes expressed in and as provided under the co-operative corporations law of the state of New York.

(5) Transportation, transmission, heating, lighting and power corporations, insurance companies, savings banks and other corporations taxable under Sections 184 to 189 of the tax law, inclusive.

(6) Corporations taxable under Articles 9-B and 9-C of the tax law.

Simply to write "out of business," "never began business," "dead," et cetera, is not a sufficient compliance to relieve from the penal provisions of the statute.

THIS TAX IS DUE AND PAYABLE ON OR BEFORE JANUARY 1, 1932 OR WITHIN 30 DAYS OF BILLING DATE IF BILLED AFTER DECEMBER 3, 1931. DO NOT SEND CHECK WITH REPORT.

AFFIDAVIT OF PRESIDENT, VICE-PRESIDENT, SECRETARY OR TREASURER

STATE OF NEW YORK,
County of New York } ss.:

On this ..... day of June A. D. 1931, personally appeared before me, a Notary Public in and for the County of New York, Albert H. T. Banshof, Treasurer of the above named company who, being duly sworn according to law, did depose and say that the foregoing report is just, true and correct and that it includes a true statement of the annual net income of said company for the year.

Treasurer
(Official title)

Sworn to before me the day and year aforesaid.

Notary Public

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART, FILM LIBRARY

PAULINE COOKE
EXECUTIVE ASSOCIATE

TALKING PICTURES
PLAYERS
PRODUCERS
AUTHORS
DIRECTORS

WM. O'REILLY
DRAMATIC DEPARTMENT

WM. F. ABBOTT
PICTURES

ARTHUR PEARCE
VAUDEVILLE

REPRESENTING
REEVES & LAMPORT
LONDON

OFFICES OF
Jenie Jacobs
INTERNATIONAL THEATRICAL EXCHANGE
1674 BROADWAY
AT 53rd STREET
NEW YORK

TELEPHONE
COLUMBUS 1680
1681

CABLE ADDRESS
"JENIEJAY" New York

REPRESENTING
HENRY SHEREK
LONDON

HENRY WIESE
MUSICAL

ALAN RAY
RADIO

20th
JUNE
1931

Mr. D. W. Griffith
Hotel Astor
New York City

My dear Mr. Griffith:-

I am enclosing a photo of GEORGE PEMBROKE, whom I believe you know quite well.

If there is any part in your forthcoming picture that you could use him for, I will be only too glad to have him call on you personally.

Are you interested in HARRY McFAYDEN. He is the dialogue director I wrote you about who did the dialogue on "All Quiet On The Western Front."

Thank you.

Sincerely yours,

JENIE JACOBS OFFICE

AP:Z

GEORGE PEMBROKE
AS
MILLER
IN
"THE RACKET"

PRODUCED BY
PHOTOCRAFT
8 S. DEARBORN ST.
Phone Dearborn 2400 - CHICAGO

George Pembroke.

Character juvenile

or

Second business

Longacre 5-4100.

Grand Hotel

31st St., at Broadway

Longacre 5-4100.

10M D. P.

D. W. Griffith, Incorporated

New Picture 1181

INTER-OFFICE MESSAGE

To Mr. Banzhaf

From C. M. Conway

Date June 22, 1931.

Time

Reply to

Dear Mr. Banzhaf,

Enclosed herewith you will find, for your files, two copies of the contract-letter with Mr. Hal Skelly, to which is attached blank copy of "Minimum Contract for Artists", referred to in the contract-letter.

Also enclosed for your files is a duplicate original of the John Emerson-Anita Loos agreement, together with a typed copy of same.

C. M. Conway

Please make all replies on back of this memorandum.

THIS AGREEMENT made and entered into this day of 7th 1931 by and between D. W. GRIFFITH, INC., having an office at #1619 Broadway, City and State of New York, hereinafter referred to as the "PRODUCER", party of the first part, and EDNA HAGAN, and J.P.H. HAGAN and H.G. HAGAN, father and mother respectively of EDNA HAGAN, all residing at #463½ First Street, Brooklyn, City and State of New York, hereinafter referred to as parties of the second part:

Helen's sister Edna

WHEREAS, parties of the second part represent that they are the guardians of EDNA HAGAN, an infant, who is hereinafter referred to as the "ARTIST" and that they have due authority and right to enter into this agreement; and

WHEREAS, the Producer is desirous of acquiring the exclusive services of the Artist and the parties of the second part are desirous of rendering the Artist's services to the Producer as hereinafter provided;

NOW, THEREFORE, this agreement W I T N E S S E T H that in consideration of the premises and the sum of One ($1.00) Dollar, lawful money of the United States and other good and valuable considerations by each of the parties to the other in hand paid, receipt whereof is hereby mutually acknowledged, and in consideration of the promises and covenants hereinafter contained, the parties hereto have agreed and do agree as follows:

THE PRODUCER AGREES:

FIRST: Subject to the possibility of procuring the necessary permits from Federal, State or Municipal governments or departments having jurisdiction, or organizations or societies having jurisdiction of the employment and regulation of employment of minors in motion pictures, to engage and it hereby engages the exclusive services of the Artist to play, pose, perform, act, sing, render vocal and instrumental sound effects before the camera and other mechanical apparatus for recording and reproducing a motion picture production or productions and to take part in any motion picture rehearsals, acts, plays, scenes, settings and roles as ordered by the Producer at the studio whereat the Producer shall make its production (it being intended that the studio for the purposes of the first production may be Audio Cinema Studios in New York City) or at the studio used by the Producer in Hollywood, California, or on designated location or at any other studio or any other place required by the Producer. The employment shall commence on or about the day of July 1931 and shall continue until the completion of the first production to be produced by the Producer bearing the temporary title " ", (title and subject being subject to change at the discretion of the Producer,) but in no event shall the employment in this paragraph mentioned be for a period less than five (5) weeks from the first regular camera day, subject to further employment as hereinafter provided.

SECOND: To pay to the parties of the second part for all of the services provided to be rendered by them and the Artist, except as hereinafter provided, the sum of $150.

per week commencing with the end of each week of seven (7) days computed from the first regular camera day.

THE PARTIES OF THE SECOND PART COVENANT AND AGREE:

THIRD: That the ARTIST will render her entire time and services exclusively unto the PRODUCER as an actress and artist and will perform all of the obligations required of her, including amongst others, those set forth in Paragraph First hereof, and render such other services as are generally and customarily performed by motion picture actresses.

FOURTH: That the ARTIST will comply with the reasonable studio regulations of the PRODUCER and will render such services under the PRODUCER'S direction and to the best of her ability wherever required by the PRODUCER, and that during the employment period or periods of this contract, the ARTIST shall render her services as an actress and artist, or in such other similar capacity as shall be designated by the PRODUCER, and shall portray such roles as shall be assigned to her by the PRODUCER and that she will not during the period of the employment or employments provided for herein render her services in such capacity or in any other manner whatsoever to any other party, and that during such periods the ARTIST shall be exclusively under the management and control of the PRODUCER and shall at all times render her services in a conscientious, artistic and efficient manner to the reasonable satisfaction of the PRODUCER.

FIFTH: In consideration of the execution of this agreement by the PRODUCER and of the compensation to be paid and the other good and valuable considerations paid by the PRODUCER to the parties of the second part the receipt whereof is hereby confessed and acknowledged, the parties of the second part hereby grant to the PRODUCER the following successive options:

X J.P.H. J.S.H. Dan

sixty 60 (a) An option be exercised by PRODUCER within [redacted] ([redacted]) days after the release in the United States of the first production in this agreement referred to, to engage the exclusive services of the ARTIST under the terms and conditions of this agreement for a period of six (6) months from the date of such exercise of said option at the same rate of compensation as hereinabove fixed for the first services of the ARTIST, viz. $150 per week.

Y J.P.H. J.S.H. Dan

30 (b) An option to be exercised within thirty ([redacted]) days from the date of the expiration of the option provided for in sub-division (a) hereof, to engage the exclusive services of the ARTIST under the terms and conditions of this agreement for a further period of six (6) months from the date of such exercise of this option, except that the compensation to be paid to the parties of the second part for all of the services of the ARTIST to be rendered by her will be the sum of Two Hundred ($200.) Dollars per week.

(c) An option to be exercised within thirty (30) days from the date of the expiration of the option provided for in sub-division (b) hereof, to engage the exclusive services of the ARTIST under the terms and conditions of this agreement for a further period of six (6) months from the date of such exercise of this option, except that the compensation to be paid to the parties of the second part for all of the services of the ARTIST to be rendered by her will be the sum of Two hundred fifty ($250.) Dollars per week.

(d) An option to be exercised within thirty (30) days from the date of the expiration of the option provided for in sub-division (c) hereof, to engage the exclusive services of the ARTIST under the terms and conditions of this agreement for a further period of six (6) months from the date of such exercise of this option, except that the compensation to be paid to the parties of the second part for all of the services of the Artist to be rendered by her will be the sum of Two hundred seventy-five ($275.) Dollars per week.

SIXTH: That the ARTIST will present herself and parties of the second part will make the ARTIST available to the PRODUCER at the studio or other place designated by it for wardrobe fittings and rehearsals at no cost to the PRODUCER. As to the first production to be made such availability shall commence from the day of signing the agreement to the first camera day; and as to successive productions, if the option or options hereinbefore granted shall be exercised, such availability shall commence at such times as PRODUCER may designate, ~~but in no event to commence more than ____ weeks before scheduled first camera day of each such production.~~

× J.P.H.
S.S.H.

IT IS MUTUALLY UNDERSTOOD AND AGREED:

SEVENTH: That all the products of the services of the ARTIST rendered to the PRODUCER during the first employment or any subsequent employment under any of said options shall be solely and exclusively the property of the PRODUCER, The PRODUCER shall be deemed in law the sole owner, proprietor, author and creator of the products of said services including (but not in limitation), all the acts, poses, appearances, plays, photography, sound effects, literary and dramatic material, plots, dialogue, adaptations, continuity, treatments, titles, ideas and themes furnished or suggested by the ARTIST wholly or in part and the PRODUCER shall have all rights and ownership therein of every kind, including all copyright and copyright renewal and the exclusive right to photograph, record, transmit, perform and reproduce the same in any manner or method now or at any time thereafter ever made available, and the parties of the second part further agree to confirm to the PRODUCER, the unqualified right to adapt, change, subtract, add to, use and treat in any and every way, any and all products of the services of said ARTIST. The PRODUCER shall have the right to use the name and photograph of the ARTIST and any other reproduction of the likeness and sound effects of the

ARTIST, in its advertising in connection with the services and products thereof herein provided.

EIGHTH: That the services of the ARTIST are unique, peculiar and extraordinary and of great value to the PRODUCER and impossible of replacement, and that the breach of this contract by the ARTIST will cause the PRODUCER irreparable damage and that in the event of such breach, the PRODUCER shall be afforded equitable relief to restrain the ARTIST from breach of this contract, and the parties of the second part do hereby consent that, in the event of such breach, equitable relief by injunction shall be awarded in favor of the PRODUCER.

NINTH: The PRODUCER shall have the exclusive selection of the motion picture productions in which the ARTIST shall appear and the ARTIST shall play such roles in the said production as shall be assigned to her by the PRODUCER; and the ARTIST shall furnish all ordinary shoes, hosiery, underclothing, wardrobe and wearing apparel of which she may be possessed necessary in posing for any portraying of any role that shall be assigned to her except that in the event special character or period costumes are necessary they shall be furnished by the PRODUCER and shall at all times remain the property of the PRODUCER.

TENTH: In the event, by any reason of mental or physical disability, illness, injury, accident or by her own fault, the ARTIST shall be incapacitated from full performance of this agreement or in the event that the ARTIST shall suffer any facial or physical disfigurement detracting from her appearance on the screen or interfering with her ability to perform the required services hereunder, thereupon, this agreement may, at the PRODUCER'S option, be suspended both as to services and compensation during the period of disability or incapacity; and in the event of the continuance of such disability or incapacity for a period in excess of three days, the PRODUCER shall have the option to cancel and terminate this agreement and shall not be liable for any guarantee herein provided to be paid.

ELEVENTH: It is understood and agreed that the PRODUCER shall have the right to substitute a double in place of the ARTIST for use at any time in connection with reproduction of the voice or sound effects in any language of the ARTIST or the photography of the acts, poses or appearances of the ARTIST.

TWELFTH: The parties of the second part agree that during the term hereof and during the period of distribution and exhibition of the motion picture production in which she appears hereunder, they and the ARTIST will conduct themselves in such manner that will not contravene public conventions or morals and that they will not commit any act tending to degrade her in society or bring her public denouncement, contempt or ridicule.

THIRTEENTH: No compensation or expenses of any kind except as in this agreement provided will be paid to the parties of the second part or either of them or the

ARTIST. In the event, however, it shall by law be required that a tutor be employed for the ARTIST the PRODUCER agrees at its expense to employ such tutor during the periods of the ARTIST'S engagement in the production of motion pictures

FOURTEENTH: The parties of the second part do hereby jointly and severally warrant and represent that the ARTIST is not subject to engagement of her services nor will she be so subject by any person, firm, corporation, copartnership or collection of individuals for any time during the term of engagements as provided in this contract for the purposes herein set forth or which would hinder or delay them in any manner from entering into this contract or from carrying out in any manner the terms, covenants and conditions hereof.

FIFTEENTH: The parties of the second part agree that the ARTIST shall render her services in the manner herein provided to either the PRODUCER, its subsidiaries or any company producing films or which may hereafter produce films for the PRODUCER, or for or to any company designated by PRODUCER; it being understood, however, that in such event, the obligations of the PRODUCER under this contract shall continue and shall not be affected or abated in any manner, and PRODUCER shall use its best endeavors to have the ARTIST cast or play roles commensurate with the standard established by the PRODUCER in making its own productions wherein the ARTIST shall have acted.

SIXTEENTH: Should performance of the PRODUCER hereunder be prevented by epidemic, fire, strikes, governmental order, the act of God or a public enemy, then the operation of this agreement shall be suspended during such interruption. If such interruption shall continue beyond two weeks, the parties of the second part shall be free to terminate this agreement unless the PRODUCER shall then resume operations hereunder.

SEVENTEENTH: The parties of the second part further agree not to permit the ARTIST'S name, photograph or likeness to be used in connection with any motion pictures excepting such as are produced by the PRODUCER or its designees nor permit her name to be used in connection with any other artistic, dramatic or commerical enterprise whatsoever during the respective periods of engagement under this agreement, without the written consent of the PRODUCER, excepting in connection with motion picture productions in which the ARTIST has heretofore appeared.

EIGHTEENTH: The parties of the second part agree to have the ARTIST attend daily during the established working hours for the performance of her duties herein required at the Studio or Studios of the PRODUCER or on location or other place. No excuse from work, duties, or attendance at the Studio or on location or other place as required hereby shall be good or sufficient, except it be in writing, signed by an authorized agent of the PRODUCER, and in no event shall a written excuse be good for an absence of more than one day. Inclement weather shall be no excuse for non-attendance hereunder. The parties of the second part further agree

to provide, at their own cost and expense, such attendant or attendants (except the tutor as aforesaid) as may be necessary or by law, rule or regulations prescribed to be provided for the ARTIST in connection with her services to be rendered hereunder.

NINETEENTH: The PRODUCER shall not be liable to pay the parties of the second part for any day when the ARTIST may be absent on account of sickness or other inability or disability.

In the event, in PRODUCER'S opinion, it shall be necessary to make re-takes in which the ARTIST will be required by PRODUCER, the parties of the second part agree to make the ARTIST available and present her for such purposes at the place or places designated by the PRODUCER. PRODUCER agrees that it will pay to parties of the second part for such services of the ARTIST and her necessary attendants at the proportionate daily rate of compensation based upon the weekly compensation as that compensation is herein fixed as to any production for which such re-takes shall be deemed necessary.

In the event the ARTIST'S services sh shall be required by the PRODUCER to be performed on location or in places outside a radius of fifty miles from New York City Hall, PRODUCER agrees to pay for the transportation and necessary hotel expense of the said ARTIST and one attendant during the periods of rendition of ARTIST'S services for any of the productions herein mentioned.

TWENTIETH: The parties of the second part further agree and covenant that during the rendition of ARTIST'S services in the aforesaid first production or any subsequent productions under this agreement they will hold the ARTIST in readiness for the PRODUCER'S call, and that they will do all in their power to expedite and promote the successful production of said first production or subsequent productions, if any.

TWENTY-FIRST: The parties of the second part acknowledge that the ARTIST'S services under the direction of D. W. Griffith will be of great value to the ARTIST, and they therefore agree that if at any time during the periods of option rights, existing in the PRODUCER, as hereinbefore provided, they or either of them or the ARTIST shall receive an offer of engagement for the production of motion pictures, they will within twenty-four (24) hours (and in order to afford to the PRODUCER the opportunity of exercising its options) notify the PRODUCER of the nature and details of such offer, giving the name and address of the offeror, and within five (5) days after receipt of such notification by PRODUCER it will give to the parties of the second part notice in the same manner provided to be given in the case of exercise of options, by which notice it will either exercise the then existing option or give consent to continuation of negotiations and conclusion thereof by parties of the second part directly, in which last event the existing option shall in no way be affected and may be ex-

exercised by Producer as in this agreement provided as though the PRODUCER had not acted as to any such offer submitted by the parties of the second part. Parties of the second part agree that during the said five (5) day period they will not further act upon or accept any offer for the services of the ARTIST.

IN WITNESS WHEREOF, the undersigned have caused this instrument to be duly executed and sealed the day and year first above written.

J. Peter Hagan (L.S.)

Frances B. Hagan (L.S.)

D. W. GRIFFITH, INC.

Raymond A. Klune

STATE OF NEW YORK)
COUNTY OF NEW YORK) ss.:

On this 22nd day of June, 1931, before me personally appeared J. P. HAGAN and F. B. HAGAN to me known and known to me to be the persons mentioned and described in, and who executed the foregoing instrument, and they duly severally acknowledged to me that they executed the same.

Lydna F. Bash

Notary Public Bronx County
Bronx Co. Clks. No 159, Reg. No 3270
Certificate filed in New York Co.
N.Y.Co. Clks. No 482, Reg. No. 21396
Commission expires March 30, 1932

STATE OF NEW YORK)
COUNTY OF NEW YORK) ss.:

On this 22nd day of June, 1931, before me personally came RAYMOND A. KLUNE to me known who, being duly sworn did depose and say that he resides in Westchester County, N.Y., that he is the Vice President of the D. W. Griffith, Inc. the corporation described in and which executed the above instrument; that he knew the seal of said corporation; that the seal affixed to said instrument was such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Lydna F. Bash

Notary Public Bronx County
Bronx Co. Clks. No 159, Reg. No 3270
Certificate filed in New York Co.
N.Y.Co. Clks. No 482, Reg. No. 21396
Commission expires March 30, 1932

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

- - - - - - - - - - - - - - - - - -

EDNA HAGAN

EMPLOYMENT AGREEMENT

- - - - - - - - - - - - - - - - - -

Dated: June 1931

#140A

819.—STATUTORY FORM J. Assignment of Mortgage with Covenant. Individual or Corporation. (Chapter 551, Laws 1917) JULIUS BLUMBERG, INC., LAW BLANK PUBLISHERS 71 BROADWAY AND 1 RECTOR ST., NEW YORK

118

1050

Know That D. W. GRIFFITH INCORPORATED, a Maryland Corporation having an office at #130 West 42nd Street, in the City, County and State of New York, - - -

together with the bond or obligation described in said mortgage, and the moneys due and to grow due thereon, with the interest,

To have and to hold the same unto the assignee,

and to the successors, legal representatives

and assigns of the assignee forever.

And the assignor covenants that there is now owing upon said mortgage, without offset or defense of any kind, the principal sum of **Two hundred forty-two thousand eight hundred fifty ($242,850.00)** - - -

State of
County of } ss.:

On the day of , nineteen hundred and

before me came

to me known and known to me to be the individual described in, and who executed, the foregoing instrument, and acknowledged to me that he executed the same.

State of
County of } ss.:

On this day of , nineteen hundred and

before me came , the subscribing witness to the foregoing instrument, with whom I am personally acquainted, who, being by me duly sworn, did depose and say that he resides in

that he knows

to be the individual described in, and who executed the foregoing instrument; that he, said subscribing witness, was present, and saw execute the same; and that he, said witness, at the same time subscribed h name as witness thereto.

State of NEW YORK
County of NEW YORK } ss.:

On the 22nd day of June , nineteen hundred and thirty-one

before me came RAYMOND A. KLUNE, to me known, who, being by me duly sworn, did depose and say that he resides in Harrison, New York,

that he is the Vice-President of D.W.GRIFFITH INCORPORATED,

the corporation described in, and which executed, the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the board of directors of said corporation; and that he signed h is name thereto by like order.

Lyons F. Bosh

Notary Public Bronx County
Bronx Co. Clks. No 159, Reg. No. 3270
Certificate filed in New York Co.
N.Y.Co. Clks. No 482, Reg. No. 2B396
Commission expires March 30, 1932

Reserve this space for use of Recording Office

D.W.GRIFFITH INCORPORATED

-to-

Assignment of Mortgage.

with Covenant.

Dated, ...1931.....

The land affected by the within instrument lies in Mamaroneck *the Land Map of the County of*

Westchester

Record and return to

MEMBER OF THE FEDERAL RESERVE SYSTEM

FEDERATION BANK AND TRUST COMPANY

34TH STREET & EIGHTH AVENUE
NEW YORK CITY

June 23, 1931.

Mr. Albert H.T. Banshaf,
130 West 42nd St.,
New York City.

Dear Mr. Banshaf:

Enclosed please find agreement between D.W. Griffith, Inc., and the Federation Bank and Trust Company, covering a loan of $75,000. the same to be secured by an assignment of the first mortgage on the property - Edgewater Point - in the amount of $242,850, and also in regard to the releases of monies due D.W. Griffith, Inc. from the United Artists.

Very truly yours,

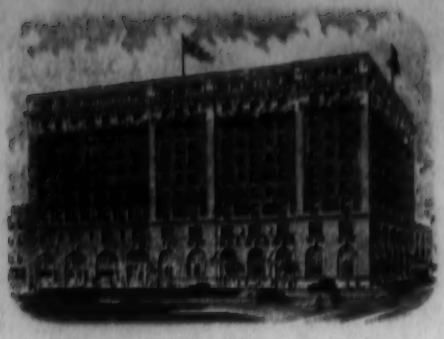
James Magner

VICE PRESIDENT.

JM:DM
Encl.

By Hand.

Copy:



"My Old Kentucky Home in Louisville"

Hotel Seelbach

Louisville

EPPLEY HOTELS CO.
ALSO OPERATING

My last will and Testament
I give all of my Property wherever located Personal real estate certificates or cash to my niece Ruth G. Griffith. My diamond ring to go to Geraldine Griffith at Ruth G. Griffith death. At my death I want Ruth to give my green pin to Mary Bruce Duncan my bracelet to Mary Anna Butler my bar pin to Barbara Ruth Griffith and my amethest ring to Geraldine Griffith. I leave one dollar each to Mrs. Bruce Duncan Mrs Earl Butler and Myrtie Seaman Griffith also one dollar each to my Brothers David Albert and Will Griffith and to my nephews Lynn and Willard.

Ruth Griffith

this day of our Lord June 25 - 1931
June (25) twenty-five
nineteen Hundred thirty one.

grace Grennacke
Mrs. W. H. Bracewell

178

EASTMAN TEACHING FILMS, INC.
SUBSIDIARY OF EASTMAN KODAK COMPANY
343 STATE STREET
ROCHESTER, N.Y.

June 25, 1931.

Mr. Raymond A. Klune,
D. W. Griffith, Inc.,
1619 Broadway,
New York City.

Dear Mr. Klune:

Please consider this letter to be in lieu of a formal agreement covering our purchase of rights to a portion of your picture "America", as outlined in prior correspondence. Specifically the proposition is as follows:

(1) You are to furnish us at our expense, one print on 35 m/m Black and White Safety Positive Film, and one positive made on Eastman Special Duplicating stock (lavender base), made from the original negative of those portions of "America" which have already been indicated by us on the print which we have returned to you.

(2) From said positives we will make our final selection of the scenes we desire, not to exceed five hundred (500) feet in length on 35 m/m film, and will make a duplicate negative of the same, and will send you a print of the portions so selected. We will destroy or, if you prefer, will return to you the portions of said two positives not finally selected by us.

(3) Upon receipt of said print and final approval by you, and upon receipt by us of a notice of such approval from you, we will pay you the sum of Twenty-five Hundred Dollars ($2,500.00) in cash for the rights and the warranty hereinafter set forth with respect to the portions of your picture selected by us.

(4) You grant to us ~~exclusive~~ non-exclusive, world-wide, perpetual rights to make, use, sell or lease copies ~~of any portion or all of~~ the scenes selected by us, ~~in any continuity~~, in the non-theatrical, silent field, in widths of ~~16~~ 16 m/m or less. Sales

See letter 2 June 18

(5) It is understood that while our business in in teaching films, 16 m/m in width, that said scenes will be incorporated into a picture to be produced by us which will be used incidentally in the 35 m/m width in connection with the celebrations of the Washington Bicentennial in 1932, and that as a result of said celebrations we will probably get certain orders for prints of our picture on 35 m/m film for auditorium purposes, and you grant us duplicating rights and license to make, sell and/or lease prints on 35 m/m film necessary for us to carry out in good faith the foregoing incidental purposes of our proposed picture.

(6) You warrant and agree that you are the owner of said scenes to be selected by us, and have the full legal rights necessary to enable you to grant the rights and licenses herein granted to us, and you agree to protect and indemnify us against any claims which may be made against us in the exercise of such rights by any third person, and that you will do nothing in the future to impair the rights granted to us.

If the foregoing accords with your understanding, please sign and return the enclosed copy of this letter, so that we will both have a record. As you know, we have already ordered from Consolidated Film Industries the two positives of the portion of the picture preliminarily selected by us, referred to in Paragraph (1) above, which we will have in due course.

Yours very truly,

EASTMAN TEACHING FILMS, INC.

Thos. E. Finegan

Thos. E. Finegan, President.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

19018

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1931 JUN 27 AM 12 51

SA261 54 NL=HOLLYWOOD CALIF 26

D W GRIFFITH=

1619 BROADWAY NEWYORK NY=

HAVE HEARD YOU WANT EXPERT CAMERAMAN STOP L W OCONNELL WORKED WITH ME OVER A PERIOD OF YEARS HIS PHOTOGRAPHY AMONG THE FINEST I HAD THROUGHOUT MY CAREER CHARMING FELLOW ACCURATE SWIFT AND ABSOLUTELY RELIABLE DELIGHTED TO LEARN YOU ARE TO GIVE US ANOTHER PICTURE MY BEST WISHES FOR A SPECTACULAR SUCCESS AFFECTIONATE GREETINGS= .

MARY PICKFORD.

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

Making The Grade
Blue Skies
Idea
Chasing Thru Europe
Big Time
Bames Kirby

Such men are Dangerous
On The Level
Wild Company
Princess and Plumber
Renegades

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

BROADWAY EPISODES

BY MARK HELLINGER

Story of a Character.

SHAKE HANDS with Fred Gleason. Fred is 77 years of age. That's a long time to be trotting around this earth. Why, believe it or not, Mr. Gleason is older than some of the jokes I use in my columns. That's something.

If you think that Mr. Gleason is one of those gentlemen who walk about with the aid of a pair of crutches and fiddle around with an ear trumpet, you're very much mistaken. He is keen. And bright. And alert. His memory is uncanny and his blue eyes sparkle as he talks. And I'll tell you something else, too, before I begin his story. At 77, he is the father of two children. His elder son, Frederick, is 10. And the younger, Lewis, will be nine next November!

I had heard about Fred Gleason for some time. Several persons had told me about him. They said he'd make a fine story. But you know how those things are. A man can grow dizzy tracking down things people think will make stories. For the sad part of it is that, out of 500 tips, possibly two might turn out to be good yarns.

Fred walked into this office the other day of his own accord. I liked him immediately. If I ever hit 77—and wouldn't Winchell be sore if that happened!—I'd like to look and act like this man Gleason. We talked for almost three hours. And every once in so often I'd raise the old eyebrow and give him one of those looks.

"Are you sure about that fact, Mr. Gleason?" I would ask him. "Not that I doubt your word, you understand, but—well, are you quite sure?"

I never caught him once. Every time I questioned him, he began to dig into an old envelope he carried with him. From it he would suddenly snatch a faded clipping that was ragged and torn. With a triumphant flourish he would hand it to me. And there, sure enough, would be his name, a description of the episode he had told me—and often his picture.

Thus, I have no reason to doubt the word of Fred Gleason. And I am happy to give you his story today. The story of a character...

* * *

The man was born in Walla Walla, Wash., back in 1854. 1854! Sounded so doggone far away as I looked at the man who was telling it to me. Before the Civil War. Before the Spanish-American War. Before Calvin Coolidge bought an electric horse. Even before Rudy Vallee. Ah, it all seems so far away.

At the age of ten, Fred decided that the stage was the place for him. So, with a traveling troupe, on the stage he went.

Fred reminisced as he talked to me. Nothing slobbery. By no means. Strictly straight.

"It makes me laugh when I listen to the young actor of today," he asserted. "Crying about dressing-rooms and conditions that do not suit them. Say, they should have been along with me.

"They should have been along back in 1883 when our company played Arizona, Texas and New Mexico. We never knew where we were going to play when we hit a town. Sometimes it was the school building but more often it was a stable.

"I remember one occasion when we gave 'Inshvogue; or, The Outlaw of '98,' a play of Ireland in 1798. We gave it in a huge barn where there was no possible way of hiding all the horses. So we did the best we could and played a drama while the horses moved restlessly about.

"One of the most important lines in that play occurred when the Irish hero stepped to the front of the stage and dramatically cried: 'I hear the horses shtampin' and shnortin' in the shtalls.' In that barn, you not only heard the line but you also saw and smelled the horses, if not the players. But that audience never moved. They had paid to see a drama. And a drama they were given, horses or no horses."

Gleason smiled.

"In those days, there was no such thing as an advance man, and newspapers were few and far between. When we hit a town in which we were to give a performance, two or three of us were sent out with large dinner-bells that we shook vigorously as we urged our horses along.

"'Show tonight in town!' we'd cry. 'Big show tonight. Tell the neighbors.'

"And that night, if the weather was kind, they'd all be there. Our prices were twenty-five and fifty cents. And, on rare occasions, we went as high as seventy-five cents for the best seats. The people often squawked about that, though, so we didn't even suggest the extra quarter when the town was too tough.

"Great days, those were."

I asked him the natural question:

"What did you earn for all your work in those days? I suppose $35 a week was a lot of money."

He gave me a loud ha, ha.

"Mr. Hellinger," he said, "you don't quite understand. Aside from acting and riding horses for advertising, we were all stagehands and sceneshifters. We played with kerosene lamps as footlights—and it was nothing unusual to see an actor step into some action that didn't concern him and light an extra candle.

"For all this, I received the sweet sum of $15 a week. Out of that $15 I would always manage to save some money. In later years, with the work much easier, I received twenty times that sum. Yet I was always in debt and was never able to put anything aside. Funny how those things work out."

Maybe you're beginning to understand why I liked Fred Gleason so much. He sounded like another Hellinger, God forbid....

* * *

In 1883, at the age of twenty-nine, Gleason tired of the stage. As soon as he made up his mind to retire forever from theatrical life, he joined the United States Army.

"I was young," he explained to me, "and I felt that there'd be much more excitement in the army. Indian fighting was all the rage, and I didn't see why I shouldn't have my share. So soldier I became."

Gleason stayed in the army for five years. Although it sounds like a fairy tale of the wild and woolly West as I write it here, this man told me tales of Indian mutilations that made my hair stand on end as he unfolded them. After these five years, that included, among other things, the massacre at Fort Huachuca, Arizona, Gleason decided that the stage was the best place, after all. So the army gave him up.

His stage venture at this period of his life was very short. He went out with a troupe that starred the Hollingsworth Twins and found himself stranded in Oklahoma City. In order to eat, and with the spirit of adventure still riding high within him, he joined a posse that was starting out in search of Dooling and Dalton, two notorious outlaws of the day. And the night, too.

Six months later found him in Vallejo, California, with nothing but time on his hands. Having been a soldier, he suddenly decided to tackle another branch of the service. He joined the navy in the latter part of 1888—and if any of you skeptics would like to see his papers, he'll be happy to show them to you.

They put him on the Van Dallia, and that tub sailed into Samoa harbor as one of three American battleships that had been despatched thence to find out what was what. They didn't have a chance to find out very much, for a typhoon came along the second night and did away with practically every ship in the harbor. Seventy-six men were lost on the Van Dallia alone.

Gleason says he got out of the Navy as soon as possible. It was around 1891 when he was finally discharged.

"I didn't care for the Navy," he told me. "Nothing much ever happened. Aside from that one typhoon, when almost everybody was killed, there wasn't much excitement."

There's a philosophy for you...

* * *

Thus, when he was thirty-seven years of age, Fred Gleason returned to his first love—the stage. To go over the next twenty-three years of his life would be merely to repeat the same story of the stage that you have heard so often. He never became a great actor; he always remained a good actor.

It was 1916 before he first saw Broadway. Through the years he has played with the greatest stars, including Jane Cowl, Alice Brady, Marjorie Rambeau and George Arliss. Over at the old movie studios at Fort Lee, New Jersey, he played character after character in support of the movie kings and queens of the time.

Stories of the 1918 days at Fort Lee? Sure, Fred Gleason has plenty of those, too. He assured me he will never forget the day he was playing the part of a kindly priest in a William Fox opus. The entire company was on location in a small New Jersey town. At noon the entire company adjourned to a small roadhouse for lunch. Gleason, of course, was still in the costume of a priest.

The old Irish innkeeper began to feed the troupe, but Gleason noticed that he was looking at him in a rather peculiar manner. The innkeeper finally walked over and tapped the actor on the shoulder.

"Father," he whispered, "I've laid a separate place for you in the other room. Would you come on in?"

Gleason went—and never did he have a finer meal. When he was through he wanted to pay. But the innkeeper would have none of it.

"I'll take no money from you, your riverence," he asserted. "Not for the worrld."

He looked around him and leaned closer.

"But there's one thing I would like to know," he muttered, "What's a foine man like yourself doin' around with a bunch of lousy actors?"....

Gleason divided his time between the movies and the stage. He played with Jane Cowl in "Common Clay." He supported Alice Brady and Marjorie Rambeau—in plays, of course. He worked with Maude Adams, George Arliss, Margaret Illington and other stars too numerous to mention. You might remember him as the sexton in "The Miracle," the Morris Gest spectacle in which Eleanor Patterson and Princess Matchabelli divided the honors.

In 1918, at an age when most men begin to get charitable and make preparations for entering the next world, Fred Gleason hopped into matrimony. His wife died four years ago and left him the two sons who had blessed their union. The boys are now in an English school.

Things haven't been going well with Gleason lately. Jobs are few and far between. These are tough days for any actor, let alone a man who has hit the seventy-seven mark.

But doggone the guy, he smiles about it. Even when he talks bitterly you sense a certain something behind his words.

"The man who chooses the stage for a career is crazy," he cried. "I've been at it all my life and I have had nothing but heartbreaks. Work. Work. Work. And now, at my age, I wind up with nothing.

"The theatre is hard and cruel and unfair. I wish I had never entered the game. If either of my two sons ever thinks of going on the stage, I pray that someone will stop him. It is too bitter a game."

Once more I asked the inevitable question.

"You've seen everything," I said. "If you had your life to live over again, what would you do?"

A soft light crept into those two, keen eyes. The certain light that age had not been able to dim.

"What's the use of kidding myself" murmured the grand character. "I'd go right back on the stage."....

At the left, top, we find Alice Brady, a splendid actress who has never been able to find the right play. The large picture beside her is the Princess Matchabelli. The lady on the right is Marjorie Rambeau, once the toast of all Broadway. On the bottom, left, we see Jane Cowl, who can still do wonders, my deahs, on the road. Next to her is George Arliss, whose screen-acting comes pretty close to perfection. The snapshot insert shows us Frederick and Lewis Gleason, aged ten and not-quite-nine respectively. On the right is Fred Gleason, the father of the two boys at the age of seventy-seven and the central character in today's story.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1901 S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
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Received at

N64 35 DL COLLECT 7 EXTRA XU=HOLLYWOOD CALIF JUN 29 117P

D W GRIFFITH= 372

HOTEL ASTOR 43 & BROADWAY=

WILL YOU SEND SCRIPT FOR PICTURE BY JULY FIRST PROSPECTS VERY GOOD FOR ME TO HAVE SCRIPTS FOR FUTURE USE BUT IN GREAT NEED RIGHT NOW ANSWER=

LILLIAN 7178 HAWTHORNE AVE HOLLYWOOD.

517

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

117

JOSEPH A. DOWN EDWARD A. HEFFERNAN

DOWN & HEFFERNAN
ATTORNEYS AT LAW
1418 FISK BUILDING
250 WEST 57TH STREET, NEW YORK
PHONES COLUMBUS 0714-5

June 29, 1931.

Albert Banghof, Esq.
130 West 42nd St.
New York City

Dear Sir: Re: Marin vs D.W.Griffith,Inc.

Miss Alice Marin, a client of this office, who has a case pending before the Workmen's Compensation Commission, has stated that she had a conversation with you in which you asked that we communicate with you concerning the same.

We have been unable to find your name listed in the telephone directory, and are therefore writing to state that we will be very glad to hear from you concerning this claim.

If there is any assistance you can give Miss Marin, we are sure she will appreciate it deeply.

Very truly yours,

DOWN & HEFFERNAN

By Edward A. Heffernan.

EAH/AR

134

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7500

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

June 29th, 1931

Mr. Albert H. T. Banzhaf
130 West 42nd Street,
New York City.

Dear Mr. Banzhaf:

We enclose herewith check in the amount of $100.00 representing Dividend on one share of stock of United Artists Corp., Ltd. (Canada).
Will you kindly endorse this check to the order of United Artists Corporation and return same to us immediately.

Very truly yours,
UNITED ARTISTS CORPORATION

Vice-Pres. & Treas.
Arthur W. Kelly

check endorsed and returned

HJM/fg

MEMO

In re: Griffith Inc. - Federation Bank loan matter.

* * * * * * *

June 29th 1931.

Attended closing of loan Federation Bank.

Present: Mr. Griffith
Mr. Klune
Mr. Magnor
and
Mr. Deely

Delivered to the Bank original loan agreement; agreement regarding mortgage release money; delivered assignment of mortgage; duplicate copy extension agreement extending mortgage to August 4th 1933; original Bond and Mortgage, they also having photostatic copy of mortgage attached to their original loan agreement.

Also delivered copy United Artists contract under date of June 5th 1931; delivered assignment of new picture under title "THE STRUGGLE", retaining duplicate original which I am to mail to the United Artists Corporation with request that they acknowledge receipt of the same to the Bank. Delivered to the Bank promissory note for $200,000. on which they give us a discount credit of ; also delivered to them the shares of stock as noted on said collateral note. I am to mail duplicate extension agreement of mortgage to Hammons.

Dated June 29th 1931.

ALBERT H.T.BANZHAF

THIS AGREEMENT, made and entered the 29th day of June, 1931, by and between FEDERATION BANK AND TRUST COMPANY, a banking corporation, organized and existing under and by virtue of the laws of the State of New York, having its principal office at 461 Eighth Avenue, Borough of Manhattan, City of New York, party of the first part, and D. W. GRIFFITH INCORPORATED, a corporation organized under the laws of the State of Maryland, having an office at 1619 Broadway, Borough of Manhattan, City of New York, party of the second part;

W I T N E S S E T H :

WHEREAS, the party of the second part has assigned to the party of the first part, a certain bond and mortgage made and executed by Edgewater Point, Incorporated, to the party of the second part, and bearing date the 4th day of August, 1925, which mortgage was given to secure the payment of said bond bearing even date with said mortgage, the indebtedness of said bond being in the sum of Three hundred and fifty-five thousand ($355,000) dollars; and

WHEREAS, at the time of the assignment of said bond and mortgage there was an unpaid balance thereon of the sum of Two hundred and forty-two thousand eight hundred and fifty ($242,850) dollars, and accrued interest; and

WHEREAS, the said bond and mortgage was so assigned by the party of the second part to the party of the first part as collateral security for the payment of an indebtedness by the party of the second part to the party of the first part of the sum of Two hundred thousand ($200,000) dollars, and legal interest thereon; and

WHEREAS, the parties hereto desire to make certain provision with respect to the release of the lien of said mortgage from such portions of the real estate therein described as may from time to time be sold by the owner of the fee of said realty; and

WHEREAS, the party of the first part has agreed to release the lien of said mortgage from such portion or portions of said mortgaged premises as may from time to time be sold by the owner thereof, upon the express condition, however, that all moneys realized from the release on the sale of said mortgaged premises, or any portion thereof so sold as aforesaid, that is, all cash received as per the terms of said mortgage and extension agreements, be paid to the party of the first part,

NOW, THEREFORE, IN CONSIDERATION of the premises and the sum of One ($1.00) dollar by each of the parties to the other in hand paid, the receipt whereof is hereby acknowledged, it is mutually covenanted and agreed as follows:

1. That during the period of time the party of the first part shall hold the aforesaid bond and mortgage, and until the full payment by the party of the second part to the party of the first part of the indebtedness hereinbefore mentioned, namely, the sum of Two hundred thousand ($200,000) dollars, and legal interest thereon, the said party of the first part will from time to time upon written request of the owner of the mortgaged premises hereinbefore described, release such portion or portions thereof as may be sold, upon condition, however, that so much of the purchase price of premises so sold as aforesaid, that is, the cash received for the release as per the terms of said mortgage and extension agreements, shall be turned over and delivered to the party of the first part in liquidation

and reduction of the indebtedness of the party of the second part to the party of the first part, and that said proceeds of such sales shall be applied by the party of the first part to the payment of the indebtedness of the party of the second part.

2. It is further understood and agreed by and between the parties hereto, that the party of the first part shall not be required to release from the lien of this mortgage, any portion of the mortgaged premises sold pursuant to the terms and covenants of this agreement, unless the party of the first part shall have first received so much of the purchase price of such part or portion of said mortgaged premises paid for the release so sold for the uses and purposes hereinbefore set out; and

3. It is further understood and agreed that the party of the first part shall not be required to consent to the release of the lien of the mortgage hereinbefore described, upon any part or portion of said premises sold so as to impair the security of said mortgage for the amount of the indebtedness of the party of the second part to the party of the first part.

IN WITNESS WHEREOF, the parties hereto have hereunto set their hands and seals and caused these presents to be executed by their duly authorized officers the day and year first above written.

FEDERATION BANK AND TRUST COMPANY

By James Mapes

D. W. GRIFFITH INCORPORATED

Attest
Albert A. Barnes
Sec

By D W Griffith

STATE OF NEW YORK,)
: SS.:
COUNTY OF NEW YORK.)

On this 29th day of June, 1931, before me came James Magnor to me known, who, being by me duly sworn, did depose and say; that he resides in the Borough of Manhattan, City of New York; that he is the Vice President of FEDERATION BANK AND TRUST COMPANY, the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the board of directors of said corporation, and that he signed his name thereto by like order.

Joseph L. Nelson

NOTARY PUBLIC
Bronx Co. Clk's No. 75, Reg. No. 50-W-33
N. Y. Co. Clk's No. 191, Reg. No. 3-W-138
Kings Co. Clk's No. 25, Reg. No. 3080
Queens Co. Clk's No. 222, Reg. No. 6460
Certificate filed in Bronx County
Commission Expires March 30, 1933

STATE OF NEW YORK,)
: SS.:
COUNTY OF NEW YORK.)

On this 29th day of June, 1931, before me came to me known, who, being by me duly sworn, did depose and say; that he resides in the Borough of Manhattan, City of New York; that he is the President — of D. WL. GRIFFITH INCORPORATED, the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the board of directors of said corporation, and that he signed his name thereto by like order.

Joseph L. Nelson

NOTARY PUBLIC
Bronx Co. Clk's No. 75, Reg. No. 50-W-33
N. Y. Co. Clk's No. 191, Reg. No. 3-W-138
Kings Co. Clk's No. 25, Reg. No. 3080
Queens Co. Clk's No. 222, Reg. No. 6460
Certificate filed in Bronx County
Commission Expires March 30, 1933

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

FEDERATION BANK AND TRUST COMPANY

and

D. W. GRIFFITH INCORPORATED.

AGREEMENT

PHILLIPS, MAHONEY, LEIBELL & FIELDING
ATTORNEYS AT LAW
51 Chambers Street
Manhattan
New York City

WHEREAS: D. W. GRIFFITH, INC. did heretofore and on or about the twenty-ninth day of June, 1931, execute and deliver to FEDERATION BANK AND TRUST COMPANY a certain promissory note in the sum of TWO HUNDRED THOUSAND ($200,000.00) Dollars and

WHEREAS: D. W. GRIFFITH, INC. did assign to FEDERATION BANK AND TRUST COMPANY as collateral security for the payment of the said note all monies to become due it from United Artists Corporation as its share of the proceeds of a certain motion picture entitled, "The Struggle", which assignment is dated the twenty-ninth day of June, 1931, and

WHEREAS: A new note in the sum of TWO HUNDRED THOUSAND ($200,000.00) DOLLARS was executed on September 29, 1931 by D. W. GRIFFITH, INC. in renewal of the said note dated June 29, 1931 and

WHEREAS: D. W. GRIFFITH, INC. has offered to anticipate payment of the said note to the extent of FIFTY THOUSAND ($50,000.00) DOLLARS provided FEDERATION BANK AND TRUST COMPANY releases to D. W. GRIFFITH, INC. the first FIFTY THOUSAND ($50,000.00) DOLLARS which would otherwise be payable to FEDERATION BANK AND TRUST COMPANY by United Artists Corporation by reason of the execution of the aforesaid assignment dated June 29, 1931.

NOW, THEREFORE, in consideration of the sum of One ($1.00) Dollar to FEDERATION BANK AND TRUST COMPANY in hand paid, the receipt of which is hereby acknowledged and to induce D. W. GRIFFITH, INC. to anticipate payment of the said note to the extent of FIFTY THOUSAND ($50,000.00) DOLLARS and for other good and valuable consideration FEDERATION BANK AND TRUST COMPANY, BY FREDERICK C. METZ, JR., as Special Deputy Superintendent of Banks in Charge of the Liquidation of FEDERATION BANK AND TRUST COMPANY, does hereby consent to a modification of the said assignment of monies to become due D. W. GRIFFITH, INC. from United Artists Corporation dated June 29, 1931, to the extent that the first FIFTY THOUSAND ($50,000.00) DOLLARS which will become due and owing to D. W. GRIFFITH, INC. from United Artists Corporation under the terms of a certain distribution agreement entered into between D. W. GRIFFITH, INC.

and United Artists Corporation dated June 5, 1931 and referred to in said assignment may be paid directly by United Artists Corporation to D. W. GRIFFITH, INC., anything in the said assignment of said monies dated June 29, 1931 to the contrary notwithstanding but it is expressly understood and agreed that all monies in excess of the first FIFTY THOUSAND ($50,000.00) DOLLARS payable to D. W. GRIFFITH, INC. by United Artists Corporation under the terms of said distribution agreement dated June 5, 1931, shall be paid by United Artists Corporation to FEDERATION BANK AND TRUST COMPANY pursuant to the provisionsof said assignment dated June 29, 1931, it being the intention of this instrument to modify the said assignment and release to D. W. GRIFFITH, INC. only the first FIFTY THOUSAND ($50,000.00) DOLLARS of the monies covered by said assignment.

IN WITNESS WHEREOF, the FEDERATION BANK AND TRUST COMPANY has caused this instrument to be executed by Frederick C. Metz, Jr., Special Deputy Superintendent of Banks of the State of New York, under the provisions of Section 71 of the Banking Law and its corporate seal to be affixed hereto on this second day of December, 1931.

FEDERATION BANK AND TRUST COMPANY

By _____
Special Deputy Superintendent of Banks.

STATE OF NEW YORK)
(SS.
COUNTY OF NEW YORK)

On the 2nd day of December, 1931, before me came FREDERICK C. METZ, Jr., to me known who, being by me duly sworn, did depose and say that he resides in the Borough of Queens, City of New York; that he is Special Deputy Superintendent of Banks in charge of the liquidation of the FEDERATION BANK AND TRUST COMPANY, the corporation described in and which executed the foregoing instrument, pursuant to the provisions of Section 71 of the Banking Law; that he knows the seal of said corporation; that the seal affixed to the said instrument is such corporate seal; that it was so affixed by virtue of power and authority vested in him by Section 71 of the Banking Law of the State of New York, and that he signed his name thereto on behalf of said FEDERATION BANK AND TRUST COMPANY by like authority.

Joseph W. Hanson
Notary Public #44
My Co

Notary

STATE OF NEW YORK)
(SS.
COUNTY OF NEW YORK)

On the 2nd day of December, 1931, before me came FREDERICK C. METZ, Jr., to me known to be the individual described in and who executed the foregoing instrument, and he acknowledged that he executed same.

Notary Joseph W. Hanson
Notary Public #44
My Comm

Sir:

Please take notice that the within is a true copy of a ..... this day duly filed and entered in the office of the Clerk of the .....

Dated, N. Y. 19

Yours, &c.,

BENJAMIN F. SCHREIBER

ATTORNEY FOR

285 Madison Avenue,
Borough of Manhattan,
City of New York,

To ..... Esq.

Attorney for .....

Sir:

Please take notice that .....

.....

of which the within is a true copy, will be presented for settlement and entry herein to Mr. Justice .....

one of the Justices of the within named Court at .....

..... Borough of .....in the City of New York, on the.....day of.....192..... at.....o'clock in the forenoon.

Dated, N. Y.....192.....

Yours, &c.,

BENJAMIN F. SCHREIBER

ATTORNEY FOR

285 Madison Avenue,
Borough of Manhattan,
City of New York,

To ..... Esq.

Attorney for .....

FEDERATION BANK AND TRUST COMPANY

with

D. W. GRIFFITH, INC.

Consent to Modification of Assignment

BENJAMIN F. SCHREIBER

ATTORNEY FOR Supt. of Banks

285 Madison Avenue,
Borough of Manhattan,
City of New York,
New York.

$...200,000.00..... New York, N. Y. ...June 29, 1931.....

...Three...months.....After date, for value received.....We.....promise to pay to

FEDERATION BANK AND TRUST COMPANY

or order, at its Banking Office, 461 Eighth Avenue, New York, N. Y.,

.....Two..hundred...thousand.....Dollars,

in lawful money of the United States, with interest from the date hereof at the rate of.....per cent. per annum, having deposited with the said Federation Bank and Trust Company (hereafter called the "Company"), as collateral security for the payment of this note and any note given in extension or renewal thereof, and for the payment of all other liability or liabilities of the undersigned to the said Company direct or contingent, whether now existing or hereafter arising, the following property, viz.:

Assignment 1st. Mrg. $42,850.
1100 Shrs. American Can
300 " Continental Can
208 " Standard Oil of Calif.
500 " United Artists Corp. Common

Assignment of Picture and all monies due thereon.

Also Collateral Received June 30 1931

of a present value hereby stated by the undersigned to be.....Dollars, and the undersigned agrees to deliver to said Company additional securities to the satisfaction of said Company, should the value of the said securities, in the opinion of said Company, become impaired, and also hereby gives to the said Company a lien for the amount of all the said liabilities whether then due or not due upon all credits, choses in action, claims and other property of the undersigned of every description which shall come into the possession, custody or control of the said Company for safekeeping or otherwise or come into the hands of said Company or be in transit to or from said Company, in any way for any purpose whatever, whether the Company shall accept them for the purpose for which they are delivered or not, and also upon any balance of the deposit account of the undersigned with the said Company.

And the undersigned, for value received, hereby further agrees that upon the non-performance of this promise or upon the non-payment of any of the liabilities above mentioned, or upon the failure of the undersigned, forthwith, upon demand to furnish additional securities satisfactory to said Company, or in the event of the insolvency (or death) of the undersigned or of the making of an insolvent assignment or commission of any act of bankruptcy by the undersigned or the appointment of a receiver for the undersigned in bankruptcy or other proceedings, then and in any such case this note and all other liabilities of the undersigned and any and all of them shall forthwith become due and payable without demand or notice, and full power and authority is hereby given to said Company, or to the holder of this note, to sell, assign and deliver the whole or any part of the above-named property and securities, or of any substitutes therefor, or of any additions thereto, at public or private sale, or at any Brokers' Board or Exchange, at the option of said Company, or of the holder hereof, without demand, advertisement or notice of any kind, which are hereby expressly waived in respect to any and all such methods of sale; such sale may be for cash or on credit or for future delivery, and at any such sale the said Company or the holder hereof may purchase the whole or any part of the property sold, free from any right of redemption on the part of the undersigned which is hereby expressly waived and released.

In case of sale for any cause, after deducting all legal and other costs and expenses for collection, sale and delivery, the said Company may apply the residue of the proceeds of the sale or sales so made to pay any or all of said liabilities to the said Company, as it shall deem proper, whether then due or not due, making proper rebate for interest on liabilities not then due, and returning the overplus, if any, to the undersigned, and the undersigned also agrees to be and remain liable to said Company or the holder hereof for any deficiency.

Should any tangible property become subject to the lien created hereby the undersigned will at its own expense keep the same fully insured with companies acceptable to the Company against loss by fire and other risk specified by the Company and the policies or certificates of insurance will forthwith be deposited with the Company. Any loss shall be payable to the Company for the account of whom it may concern. Upon the failure of the undersigned to provide such insurance the Company may provide the same for the account of the undersigned.

Said Company may pledge any of said collateral security (either alone or with other) to the United States or to the Federal Reserve Bank of New York, in its own right or as agent for the United States to secure deposits or other obligations of whatever amount.

Said Company may transfer this note and may deliver the said collateral security or any part thereof to the transferee, who shall thereupon become vested with the powers and rights given to said Company in respect thereof, and said Company shall thereafter be forever relieved and fully discharged from any liability or responsibility in the matter. No delay on the part of the holder hereof in exercising any rights hereunder shall operate as a waiver of such rights.

Address..... .....

....

THE UNDERSIGNED hereby declares that the within note was made by the maker and endorsed by the undersigned for the purpose of procuring credit by the said maker with Federation Bank and Trust Company on the faith thereof; and in consideration of one dollar paid to the undersigned, and of the making, at the request of the undersigned, of the loan evidenced by the within note, the undersigned jointly and severally guarantee to Federation Bank and Trust Company, its successors, endorsees and assigns, the punctual payment of the said note with interest when due, and hereby assent to all the terms and conditions of said note, and consent that the collateral security may be changed or surrendered from time to time, and that the time for the payment of the said note or of any of the security therefor may be extended or the rate of interest changed, all or any of such acts without notice to or further assent from the undersigned, who agree to remain bound hereunder and as endorsers notwithstanding any and all such changes, delays, postponements, surrenders or extensions. All demands, notices and protests as to the within note or the collateral security therefor are waived. It is further agreed that the signature of the undersigned hereto shall be and shall be deemed to be an endorsement of the within note as well as an agreement and guaranty and waiver as above set forth.

NEW YORK, N. Y.,.....192.....

WHEREAS, the undersigned, D. W. GRIFFITH INCORPORATED, a Maryland Corporation, having an office at #1619 Broadway, in the City, County and State of New York, has entered into a contract with the United Artists Corporation, a Delaware Corporation, for the purpose of delivering to the United Artists Corporation for distribution a synchronized motion picture entitled" The Struggle " pursuant to the terms of a contract, copy of which is hereto annexed and made a part hereof; and

WHEREAS, D. W. GRIFFITH INCORPORATED is about to arrange for the financing of said picture for a sum not to exceed Two hundred thousand ($200,000.) dollars, through a bank or banks, whereby D. W. Griffith Incorporated will assign or cause to be assigned to said bank or banks, certain collateral, schedule of which is hereto annexed and made a part hereof, as per note marked Schedule "A", and also all its right, title and interest in and to the synchronized motion picture about to be made by said Griffith Company for distribution by said United Artists Corporation in accordance with the terms of the contract aforesaid, together with all sums of money to grow due to it, said Griffith Company, arising out of the distribution of said picture by the United Artists Corporation throughout the world; and

WHEREAS, D. W. GRIFFITH INCORPORATED wishes to borrow from the FEDERATION BANK AND TRUST COMPANY, a banking corporation, duly organized under and by virtue of the laws of the State of New York, the sum of Two hundred thousand ($200,000.) dollars, for the purpose of completing the financing for the production of said

synchronized motion picture aforesaid; and

WHEREAS, the Griffith Corporation has agreed to deliver as collateral security for said loan of Two hundred thousand ($200,000.) dollars to said Federation Bank and Trust Company, an assignment of a certain Bond and Mortgage, together with the extension agreements thereon now owned by D. W. Griffith Incorporated as mortgagee, in the total principal sum of $242,850. photostatic copy of which mortgage is hereto annexed and made a part hereof; and

WHEREAS, said Federation Bank and Trust Company is unwilling to make said loan unless it receives from the Griffith Corporation as additional collateral security an assignment of the said collateral as shown in the aforesaid Schedule "A" of said synchronized motion picture about to be produced by the Griffith Corporation, together with all receipts to grow due to it from the distribution thereof by the aforesaid United Artists Corporation throughout the world not to exceed however the principal sum of Two hundred thousand ($200,000.) dollars, and all interest thereon; and

WHEREAS, the Griffith Corporation is willing to give to the Federation Bank and Trust Company said additional collateral security,

NOW, THEREFORE, KNOW ALL MEN BY THESE PRESENTS, that the undersigned, D. W. Griffith Incorporated, in consideration of a loan in the sum of Two hundred thousand ($200,000.) dollars made or to be made to it by the said Federation Bank and Trust Company, as evidenced by its promissory note of even date herewith and the sum

of One ($1.00) dollar lawful money of the United States to it in hand paid before the ensealing and delivery of these presents, receipt whereof is hereby acknowledged, and the premises herewith, has sold, assigned, transferred and set over unto said Federation Bank and Trust Company and its assigns, to its own proper use and benefit, all the collateral in the aforesaid Schedule "A" hereto annexed and made a part hereof, and all the undersigned's right, title and interest in and to the synchronized motion picture negative and positive prints about to be made by the undersigned and known by the working title as " The Struggle " for the entire world, together with all sums of money to grow due to the undersigned by reason of the contract had by and between the United Artists Corporation and the undersigned, as aforesaid, it being especially understood and agreed by and between the parties hereto that the lendor herein, namely, the Federation Bank and Trust Company shall have and receive all moneys realized from the said synchronized picture aforesaid not exceeding, however, the sum of Two hundred thousand ($200,000.) dollars, and legal interest thereon, it being the intention of the parties hereto that all moneys realized from said synchronized picture shall be delivered to the said Federation Bank and Trust Company until the Federation Bank and Trust Company shall have received the entire amount of the loan hereby made, namely, Two hundred thousand ($200,000.) dollars, and all accrued interest thereon, and the undersigned hereby gives to said Federation Bank and Trust Company, and its assigns, full power and authority for its own use and benefit to ask, demand, collect and receive all sums of

money realised upon said synchronized picture to the extent as aforesaid, and the undersigned hereby especially gives to said Federation Bank and Trust Company and its assigns, full power and authority to prosecute and withdraw any suit or proceeding at law or in equity, to collect, recover and obtain the amount due it, the said Federation Bank and Trust Company, under the terms of this agreement.

The undersigned represents that it will, as trustee for the said Federation Bank and Trust Company, hold the aforesaid picture negative and positive prints thereof hereinbefore described and about to be produced, and it further does hereby authorize the said United Artists Corporation, as trustee, (pursuant to its distribution contract hereto annexed, as aforesaid) for the said Federation Bank and Trust Company, to collect all sums of money to grow due the undersigned on account of the leasing or exhibiting of the said photoplay pursuant to the contract now had by and between the United Artists Corporation and D. W. Griffith Incorporated, as aforesaid, or from any other person, firm or corporation relating to the receipts received from the exhibitions or release of said photoplay throughout the entire world, and the undersigned hereby authorizes said United Artists Corporation, as trustee, to deliver and pay the same to the said Federation Bank and Trust Company until such time as the aforesaid loan by said Bank is fully liquidated.

The undersigned further represents that said collateral and proposed synchronized motion picture negative and contracts had with the United Artists Corporation and none of the payments to grow due thereon have heretofore been assigned,except as aforesaid, and that the

same are owned by the undersigned subject to the terms of the contract had or to be had with the United Artists Corporation, free from all offsets and counterclaims, except as aforesaid, and the undersigned further represents that the mortgage held by the undersigned, assignment of which is delivered to the said Federation Bank and Trust Company, as collateral security herewith, and all payments due or to grow due thereon have not heretofore been assigned and that the same are owned by the undersigned free from all offsets and counterclaims.

This assignment is to be held by Federation Bank and Trust Company as and for collateral security to secure the repayment of the said sum of Two hundred thousand ($200,000.) dollars, with interest, and upon the payment of which said sum, with interest, this assignment and all assignments referred to herein shall terminate and be and become void, invalid and of no effect and all collateral contracts and papers hereunder shall be returned and/or reassigned to the undersigned upon demand.

IN WITNESS WHEREOF, the undersigned has caused these presents to be signed by its duly authorized officer by order of its board of directors and its corporate seal to be hereunto affixed by like authority on this 29 day of June, 1931.

D. W. GRIFFITH INCORPORATED

Attest
Albert A. Langley
Sec.

By D. W. Griffith

We hereby consent to the making of the foregoing agreement and to each and all of the terms and covenants thereof.

Dated, New York, June 1931.

UNITED ARTISTS CORPORATION

By _____

STATE OF NEW YORK :
: ss.:
COUNTY OF NEW YORK :

On this 29 day of June, 1931, before me came D. W. Griffith to me known, who, being by me duly sworn, did depose and say, that he resides in the Borough of Manhattan, City of New York; that he is the President of D. W. GRIFFITH INCORPORATED, the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the board of directors of said corporation, and that he signed his name thereto by like order.

Joseph L. Hulson

NOTARY PUBLIC
Bronx Co. Clk's No. 75, Reg. No. 50-W-33
N. Y. Co. Clk's No. 191, Reg. No. 3-W-138
Kings Co. Clk's No. 25, Reg. No. 3080
Queens Co. Clk's No. 222, Reg. No. 6460
Certificate filed in Bronx County
Commission Expires March 30, 1933

STATE OF NEW YORK :
: ss.:
COUNTY OF NEW YORK, :

On this day of June, 1931, before me came to me known, who, being by me duly sworn, did depose and say, that he resides in the Borough of Manhattan, City of New York; that he is the of UNITED ARTISTS CORPORATION, the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the board of directors of said corporation, and that he signed his name thereto by like order.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

FEDERATION BANK AND TRUST COMPANY

and

D. W. GRIFFITH INCORPORATED

AGREEMENT

PHILLIPS, MAHONEY, LEIBELL & FIELDING
ATTORNEYS AT LAW
51 Chambers Street
Manhattan
New York City

117

June 30th 1931.

Messrs. Down & Hofferman,
250 West 57th Street,
New York City.

In re: Marin vs D.W.Griffith,Inc.
Workmen's Compensation
case.

Gentlemen:

Miss Marin called on me and stated that her lawyers wished some statement from the Griffith Company in connection with her compensation claim before the Commission and I stated to her that if she would have her lawyers come in and see me I would be pleased to have an interview with them in order to ascertain what possible way I could be of any assistance. Therefore if you can have one of your representatives call at my office some day next week I will be pleased to discuss the matter with him.

Very truly yours,

AHTB:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

THIS AGREEMENT executed in duplicate the day of June 1931 between AUDIO-CINEMA, INC., a New York Corporation having its principal place of business at 2826 Decatur Ave., Bronx, New York City, hereinafter called the "STUDIO", and D. W. GRIFFITH, INCORPORATED, a Maryland Corporation, having its principal office at 1619 Broadway, Boro of Manhattan City of New York, hereinafter called the "PRODUCER"

W I T N E S S E T H:

WHEREAS, the Studio owns or controls a motion picture production plant known and described as the "Audio-Cinema Studios" and is engaged in the business of operating said plant as a motion picture rental studio and of leasing and renting therein space, facilities, equipment and services for the production of motion pictures; and

WHEREAS, the Producer is desirous of reserving and renting from the Studio space, facilities, equipment and services for the production of a feature motion picture.

NOW, THEREFORE, in consideration of the mutual covenants and agreements herein contained and of the services to be rendered by the Studio and the payments to be made by the Producer, it is hereby mutually agreed as follows:

STUDIO AGREES:

FIRST: To furnish and lease to the Producer exclusively during the term of Producer's occupancy its motion picture production space, facilities, equipment and services as specified below:

(a) All stages and all auxiliary space normally used for production purposes excepting only such space as may be normally used for the making of productions known as TERRYTOON CARTOONS.

(b) Such space to be occupied as offices by the production staff of the Producer as may be available but to consist of not less than the two rooms on the second floor in the southwest corner of the studio building.

(c) Projection and cutting-room space and equipment to such extent as may be required by the Producer.

(d) Complete Western Electric equipment for sound on film, recording, including a portable recorder.

(e) Any and all other production equipment, including lighting equipment, at least two cameras, properties, set materials, wood-working machines and tools, etc belonging to, in the custody of or under the control of the Studio.

(f) To provide a satisfactory playback device.

SECOND: To furnish to the Producer during the period of its occupancy of the Studio for production purposes:

(a) The exclusive services of a skeleton production crew consisting of the following:

1 Studio Manager
2 Sound Engineers
1 Cameraman
1 Assistant-Cameraman
1 Chief Electrician
1 Chief Property Man
1 Chief Grip
1 Chief Carpenter
1 Projectionist
2 Watchmen

(b) The services of its executive and clerical staff for services herein referred to and in purchasing and otherwise securing supplies and production materials and in employing additional technical help, such purchasing or securing of materials or employment of help to be subject to the conditions hereinafter stated.

(c) Supervision and efficient management

of

of the technical services and technical labor used by the Producer during its production activities.

(d) All possible assistance in planning the technical details of production and carrying out such plans.

(e) In the event of re-takes being made by the Producer after completion of original production period, to furnish to the Producer the services and/or other items in these articles set forth subject to the conditions hereinafter stated.

THIRD: To furnish to Producer upon request during a period of four (4) months from the date of this agreement

(a) Adequate facilities and personnel for making screen tests of actors and artists considered for employment in the Producer's projections, dates for such screen tests to be specified by the Producer as hereinafter set forth.

(b) To furnish when, as and if desired by the Producer the services of film editors and cutters, laboratory technicians, musical directors, conductors and transcribers, musicians, etc.

THE PRODUCER AGREES:

FOURTH: To pay to the Studio for the use of the space, equipment, facilities and services in this agreement set forth by Studio to be furnished and the services of the skeleton production crew, supervision and clerical services as listed above at the rate of $3500. for each week during the period of its occupancy of the Studio for production purposes, such amounts to be due and payable at the expiration of each week. For the purposes of this agreement a week shall be deemed to consist of a period of seven days beginning

from the first camera day, and a day shall be deemed to consist of a period of twenty-four hours. In the event a full week period shall not be consumed, Producer shall pay the aforesaid rental computed at the proportionate rate for each day or fraction thereof of occupancy for production purposes. It is further understood that Producer will occupy said space and make use of said facilities and services continuously from the first camera day until the last regular camera day

FIFTH: To pay all direct costs as authorized by the Producer and incurred by the Studio as hereinafter set forth, such as salaries and wages and additional technical employees other than the skeleton crew above referred to, purchase of materials, property and wardrobe rentals and purchases, employers' liability and compensation insurance for such members of the staff as are employed exclusively for the Producer, electricity pursuant to meter readings to be furnished daily by the Studio, raw stock and laboratory services when, as and if secured by the Studio upon the authorization of the Producer.

SIXTH: To establish a checking account in a New York City bank to be designated by the Producer, which account shall bear the title "AUDIO-CINEMA - GRIFFITH PRODUCTION, SPECIAL" for the purpose, only, of paying all direct authorized expenditures made by the Studio on behalf of the PRODUCER which said checking account shall be subject to withdrawals therefrom only by checks signed on behalf of the Producer by Raymond A. Klune or Harry J. Jantzer or such other person as may be designated by the P roducer and on behalf of the Studio by or or as may be otherwise designated by the Studio, said checking account to be in amount sufficient at all times to cover

current expenditures made by the Studio on behalf of the Producer as authorized by the Producer and payments to be made only upon vouchers, orders or writings which shall previously have been approved by the Producer as hereinafter stated.

SEVENTH: To pay the Studio at the rate of $500. per day of eight (8) hours, or $250. per half day of four (4) hours for complete facilities and crew when, as and if used for the purpose of testing candidates for positions in the cast during such period as the Studio is not occupied by the Producer for production purposes.

EIGHTH: To pay the Studio at the rate of actual cost plus 25% for the additional services which may be furnished by the Studio as specified under Paragraph "Third" (b) either during the occupancy of the studio by the Producer or during such additional period as may be required to complete the Producer's production made therein.

NINTH: To pay for all damage to apparatus or equipment belonging to the Studio occasioned by use of such apparatus and equipment by the Producer where such damage is beyond ordinary wear and tear, it being understood, however, that the Studio shall without delay make replacements and repairs at its own cost, of such equipment, apparatus and/or materials which may become damaged or in disrepair by reason of ordinary wear and tear.

TENTH: To pay to Electrical Research Products,Inc. the production royalties required under the Studio's licensing agreement with said E.R.P.I. for such motion picture subjects as may be made by the Producer in the studio, and to secure the crediting by E.R.P.I. of such payments against the Studio's minimum royalty requirements unless such credit-

ing results in financial disadvantage to the Producer.

ELEVENTH: To permit such production activities on the part of the Studio as will not interfere in any way with the Producers activities.

TWELFTH: To give reasonable screen credit to the Studio for such services as the Studio renders to the Producer.

IT IS MUTUALLY AGREED:

THIRTEENTH: That the Producer shall have the right at the cost and expense of the Studio, (excepting cost of negative and positive film used and printing thereof, which shall be paid by Producer)to test the facilities, equipment and apparatus of the Studio and for such test purposes, all such facilities, material and apparatus shall be placed at the disposal and use of the Producer for a period of one day of eight hours; and that anything herein to the contrary notwithstanding the Producer shall not be bound or obligated under this agreement unless and until it shall have been satisfied, after such test, of the adequacy, efficiency and capabilities of all thereof, the Producer hereby agreeing that within seven days from the last date of such test or tests it will notify the Studio in writing by a statement as to whether or not all thereof has met with the satisfaction of the Producer and if such notice shall be in the affirmative, the terms of this agreement shall thereafter become binding upon the Studio and the Producer; and if such statement be in the negative this agreement shall be of no force or effect as to either party.

FOURTEENTH: That the Producer shall have the use of such studio space as may be necessary for rehearsal purposes prior to occupancy as herein defined, such use to be

without charge to the Producer except for materials or labor used by Producer.

FIFTEENTH: That the Studio will keep accurate time cards and time sheets of all services or labor which shall as in this agreement provided be chargeable directly to the Producer and that it will supervise the making of such time cards and/or time sheets so that they and each thereof will accurately show the time actually consumed by any such persons rendering direct services to the Producer. Studio will also at the end of each weekly period deliver to Producer full and complete statements, signed by a representative of the Studio, showing in detail all payments made out of the checking amount mentioned in Article Sixth and such itmes as of the date of the rendering of such weekly statements as may have been incurred and then are unpaid.

SIXTEENTH: That anything to the contrary notwithstanding, the Producer may instruct the Studio where and from whom and at what price or prices materials, labor or services shall be procured, the Studio agreeing to comply with such instructions of the Producer and the Producer shall also have the right at all times to discharge insofar as its production activities are concerned any person or persons excepting, however, those persons mentioned in the complement of the skeleton crew.

SEVENTEENTH: That Studio shall not make any purchases, rentals or other acquisitions of materials or properties or hire or employ for the Producer any person or persons without first having received from the Producer's agents the written instruction or approval of either of said agents, who for the purposes hereof are designated by

Producer, viz. Raymond A. Klune or Harry J. Jantzer.

EIGHTEENTH: That occupancy of the Studio by the Producer except for test purposes and subject to Article "Thirteenth" shall begin within sixty (60) days from the date of this agreement and shall be continuous from the time of the first camera day until completion or discontinuance of regular photography on any given production, the Producer hereby declaring that it is its intention to produce a motion picture feature production temporarily entitled " ", which title and/or the subject thereof is subject to change at the discretion of the Producer. Producer agrees to notify the Studio of the intended last regular camera day. "Occupancy" as used in this agreement shall be interpreted to mean use of the Studio and/or its facilities from the first camera day to the last regular camera day, but, except during such period, shall not include use of studio space by the Producer for rehearsal purposes, set construction or use of the studio or facilities for re-take purposes. Producer's use of the facilities and personnel of the studio for production on location during the continuous period of production as aforesaid shall, however, be included within the meaning of the term "occupancy". Producer shall be allowed the use of studio and space without cost therefor for the construction of sets for a period equal to three days.

NINETEENTH: That in the event the Producer shall deem it necessary to make re-takes, the facilities, equipment personnel and space of the studio shall be available to the Producer for all of which the Producer shall pay to the Studio at the rate of $633.33 per day of eight (8) hours or $316.66 per day of four (4) hours, without additional cost

or expenses, the Studio hereby agreeing that it will not strike the final set or sets which shall have been used by the Producer until one week shall have expired from the last camera day. Construction and striking of all sets shall be solely in the control of the Producer.

TWENTIETH: That all technical employees working on the Producer's productions during the period of its occupancy of the Studio shall be employed in the name of the Studio and shall be paid from the special account above mentioned.

TWENTY-FIRST: That the Studio warrants that at the time of delivery to the Producer of its recording equipment, cameras, lighting equipment, apparatus and paraphernalia, and all thereof as well as studio stages, properties and other materials, list of which is hereto annexed and marked Schedule "A" will be in the studio premises and will be available exclusively to the Producer and will be in perfect working order and capable of satisfactory service to the Producer, but the Studio shall not be responsible for any delays caused by failures of such equipment except that it agrees to repair without delay and without cost to Producer any such defects as may occur during the Producer's use of said equipment and facilities, it being further agreed that the Producer shall receive credit for any periods over one hour during which it shall not be enabled to use said facilities and/or equipment by reason of such defects as may occur, such credits to be computed upon a proportionate daily basis.

TWENTY-SECOND: That the Studio shall not be liable for any injuries to direct employees of the Producer incurred in the course of production.

TWENTY-THIRD: The Studio shall not be responsible if performance of this contract is prevented by fire, strikes,

lock-outs to counteract strikes or any act of God or other cause beyond the control of the Studio except that Producer may terminate this agreement in case of any such delay or threatened delay, and the Producer shall not be responsible if the performance of this contract is delayed or prevented by incapacity, death or illness of Mr. David W. Griffith, who, it is understood, will be the director of said contemplated production to be made by the Producer.

TWENTY-FOURTH: All material, properties or equipment paid for by the Producer whether out of the aforementioned checking account or otherwise shall be and remain its property.

IN WITNESS WHEREOF the parties hereto have caused these presents to be signed and sealed the day and year first above written.

attest:
F. L. Goldman
Sec. & Treas.

AUDIO-CINEMA, INC.

By Jos. W. Hoffman,
President.

attest:
Asst. Secretary

D. W. GRIFFITH, INCORPORATED.

By Raymond Rubin
Vice President.

AUDIO-CINEMA, INC.

and

DAVID W. GRIFFITH CORPORATION

A G R E E M E N T

Dated: June 1931.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART, FILM LIBRARY

"THE STRUGGLE"

By

JOHN EMERSON AND
ANITA LOOS

Copyrighted in U. S. A., 1931
By
D. W. GRIFFITH, INCORPORATED
1619 BROADWAY
NEW YORK CITY

THE STRUGGLE

FADE IN:

INTERIOR BEER GARDEN ABOUT 1910

Orchestra playing a waltz. Groups of people seated about at tables in garden. The people are very respectable, wearing costumes of the period. Beer has been served throughout the garden.

A SHOT *of two men seated at a table in foreground.*

One Man—Well, I think the Republicans, those lobsters, have been in long enough. Give the Democrats a chance.

Second Man—Something ought to be done about these hard times. Too many people out of work.

SHOT *of another table.*

Man—Well, I see Peggy Joyce is married again.

Second Man—These long skirts are terrible. Do nothing but stir up germs.

Young Man—May I have the next dance, Nell?

Girl—Certainly, Willy.

Young Man—Thank you.

SHOT *of a group at another table.*

First Girl—Do you like moving pictures?

Second Girl—No, I think they're terrible.

Third Girl—Oh, they're all terrible.

Fourth Girl—Have you seen the new Biograph girl?

Second Girl—Oh, she's awfully cute. I wonder what's her name?

Fourth Girl—Mary Packard.

Third Girl—No it isn't. It's Mary Stickford. My brother works in a moving picture house and he told me. They say she makes lots of money.

A Young man enters to them.

Young Man—(Stands looking from one to the other.)

Fourth Girl—Yes, $10.00 a day. Imagine that.

Young Man—Well, listen, you daisies. If you want to know the real facts I know them. Her name's Mary Pickard.

Girls—Oh . . . really . . . Is that so?

Young Man—Yes, and she's French. Don't speak a word of English.

Girls—No, I can't believe it. Twenty-three for you.

Young Man—It's true. But she won't get no where.

Fourth Girl—No?

Young Man—No. The girl that's going to get somewhere in moving pictures is Maisie Brown. And is she great! Well, so long girls.

He tips his hat and exits.

Girls—Did you ever see the like of it? I never did. He takes the cake.

SHOT *of another table.*

Woman—I read this morning where there is something wrong with the little Russian Czarevitch.

Second Woman—Yes, they say he will never grow up.

Waiter comes to another with glass of beer.

Young Girl—No, thanks, no more for me.

Man—I could drink this stuff all day, but that hard stuff, nix for me.

A young girl rushes in to proprietor, very excited.

Girl—Oh, something terrible has happened.

Proprietor—What?

Girl—Janey Blair is intoxicated!

Proprietor—Intoxicated! Impossible!
Girl—She is!
Proprietor—Where is she?
Girl—We've hidden her in there.
Proprietor, young girl and several other girls rush out of scene.

INTERIOR LADIES ROOM BEER GARDEN.
Girls rush into scene and go into ladies' room.
Girl—She's in here.
They lead Janey out. She is slightly tipsy. Other girls enter scene in background, and are obviously scandalized.
Janey—I can say skidoo . . . can you say skidoo . . . skidoo . . . ddd . . . skidoo.
Girls—Intoxicated! Did you ever see anything like that?
Girl—A disgrace to our sex.

SHOT *of people dancing in casino to a sedate waltz.*
Dancer—I saw Julia Sanderson last night in the "Dollar Princess." Gee, she's a pretty little thing.
Girl—Oh, is she?
Boy—But not as pretty as you are.
Girl—No, really? Ahhh . . .
Another couple dance into shot.
Boy—Isn't this wonderful?
Girl—Yess . . .
Another couple come into shot.
Girl—I just love dancing.
Man—Do you?
Girl—Uh . . . huhhh . . .
They dance on.

CAMERA PANS DOWN *to close view of their long skirts and sedate steps.*

DISSOLVE INTO:
INTERIOR OF A NEIGHBORHOOD SOCIAL CLUB ABOUT 1926.
Scene opens with close view of feet and legs dancing the "Charleston" and a drag. Skirts are above the knees. Music very fast and peppy. The general trend of atmosphere is loose and undignified. Young couples sitting about at tables in ungraceful attitudes, and a good many of them drunk.
Dancing Boy—Get hot bozo, get hot!
Music speeds up and they dance with ridiculous vulgarity.
Dancing Girl—Well, I see Peggy Joyce is married again.
Dancing Man—Yeah, can you beat it? Ha, ha.
A young boy comes to a girl at dance floor. Pulls her onto floor.
Boy—Come on baby.
SHOT *of two people at a table, girl drinking.*
Man—So you think that bird's got a chance to be president?
Girl—Chance! Why it's a cinch! And he'll stop this prohibition racket! Too much drinking in this country.
She down's a glass of whiskey on last line of her speech.
Young Girl—Say, where did you get this stuff? Cripes, it's good.
Young Man—Oh, I got the best bootlegger in town. Gets it right off the boat.
Drunken Boy—I hope skirts don't get no shorter. I got eye strain now.
Group of business men at another table.
Man—Drink up, suckers. This is great stuff. Make it myself.

Second Man—Say, I got a bootlegger that—

Third Man—(interrupting) I'll bet he's not as good as mine. He knows the Purser on one of the big boats and—

Fourth Man—Thank goodness they don't allow bootleggers in the Capitol at Washington.

A couple doing a very vulgar dance, pass by.

These are everyday respectable people, and look at them.

A group at another table.

Man—I tell you America is going into a period of prosperity such as the world has never known.

Chorus Girl—Gee, I'm in luck. My sugar daddy just bought me a lot of stock. Stutz Motor!

Man—You hold onto it, Sweetie. By 1931 you'll be a rich girl.

SHOT *of orchestra as Jimmie Wilson dances into scene, cuts up with orchestra leader, dances around and makes a fool of himself generally.*

Jimmie—(to a man) How do you like that, Eddie?

Man—Okay, boy

SHOT *of Florrie sitting at her table looking off scene at Jimmie with a look of sorrowful disapproval. Jimmie sees her expression and stops his tomfoolery. He starts toward her. A girl stops him.*

Girl—Aren't you dancing with me tonight, Jimmie?

Jimmie—Fade, baby, fade. This is my big night.

Jimmie goes on over to Florrie, sits down, starts to pour a drink. Girl who has been sitting with Florrie leaves.

Girl—Well, I guess I'll be getting back to my own party. See you Thursday?

Florrie—All right, Mrs. Jackson.

Jimmie—What's the matter honey? I thought I was going over like wild fire. Don't you like me any more?

Florrie—I do like you, Jimmie. That's why I don't like to see you drink.

Jimmie—Well, what's a fellow going to do when everybody else does it? You don't want me to look like a sap, do you?

Florrie—(looking at glass) It wouldn't be so bad if it were good liquor.

Jimmie—Oh, gee, Florrie, I'm sorry I made you feel that way. Everybody else thought I was a wow.

Florrie—It wouldn't be funny to anyone who really loves you.

Jimmie—(dumbfounded) Gee, Florrie, you really mean you love me? Did you . . . did you ever take a good look at me?

Florrie—Why, of course, Foolish.

Jimmie—I know I ain't so hot when it comes to looks, but you mean, on the level, that you love me?

Florrie—Well, what do you think, Jimmie?

Jimmie—I think you do, but I like to hear you say it. Will you, huh, will you?

Florrie—I love you, Jimmie.

Jimmie—Why . . . gosh, that's wonderful. Gee, Florrie, if you'll marry me I'll never take another drink as long as I live.

Florrie—On your honor, Jimmie?

Jimmie—On my honor. Will you?

She nods. Music starts.

Jimmie—Wanna dance?

Florrie—Sure.

They stand up, start for dance floor. Bruiser enters to Florrie.

Bruiser—How about a little dance, baby?

Jimmie—Beat it. This lady's going to be my wife.

Bruiser—That ain't no reason why I can't have a little dance.

Jimmie—It is to me.

Jimmie hits Bruiser and knocks him out of scene.
Jimmie throws flask after Bruiser.
Jimmie—Here, dance with that. Come on, Florrie, everything's all right.
He and Florrie go to dance floor.
Florrie—I hate to see you drink that stuff, Jimmie, it's poison, just plain poison.
Jimmie—I know, honey. Don't worry, I'm off it from now on. Gee, sweetstuff . . .
Florrie—Red . . . Red . . . Red . .
FADE OUT:
FADE IN:
INTERIOR A STILL.
Men pouring liquor, adding coloring and water. Still smoking.
DISSOLVE INTO:
INTERIOR JIMMIE'S FIRST HOME—BEDROOM.
Florrie lying in bed, doctor and woman standing over her.
INTERIOR LIVING ROOM.
Jimmie and Nan sitting in chair. Jimmie stands up, paces up and down room. Doctor enters.
Nan—Jimmie . . .
Jimmie—All right.
Doctor—It's all right. It's a little girl.
Jimmie exits toward bedroom. Doctor follows.
INTERIOR BEDROOM.
Florrie in bed. Jimmie enters.
Jimmie—Boy . . . that's a tough place to be in. Why, gee, when I was out there and heard you I didn't know whether I'd see you and . . .
Florrie—Jimmie . . . it . . .
Jimmie—Sweetstuff . . . gee, I've never seen you look so . . . you're just beautiful.
DISSOLVE INTO:
INTERIOR SPEAKEASY.
Group of boys teasing Jimmie. One playing piano—plays Rock a Bye Baby.
Jimmie—(good naturedly) Oh, lay off.
Voices—Here's to it . . . here's to her. Here's to her.
Man—Here's to her, I hope she doesn't grow up to look like you.
Sam sitting in corner, folding handkerchief to look like diaper.
Jimmie—Yes and I'll do that too.
Man next to Jimmie rocks back and forth.
Jimmie—Not this kid, she ain't going to cry.
Man—Well, here's to her.
Jimmie—If I drink any more of this sarsaparilla I'll pop.
Man—Come on pop, buy us a drink.
Jimmie—Sure

FADE OUT
FADE IN
INTERIOR JIMMIE'S FIRST HOME—LIVING ROOM.
Mary, now about four years old, sitting in high chair. Florrie setting table for dinner.
Mary—Mommie, why don't daddy come?
Florrie—I don't know dear. He's late tonight.

Knock at door. Sound of Coo-coo call which is Jimmie's and Mary's call to each other.

Mary—Oh, there . . . there he is now.

Jimmie enters. He carries a package.

Jimmie—Hello sweetheart. How's my girl?

Florrie—What's the matter?

Jimmie—Oh, nothing. Hey look Florrie. There might be something in there you'd like.

Florrie—Not the lamp I was so crazy about.

Jimmie—I ain't saying no and I ain't saying yes. Open it up.

Florrie opens package, showing lamp.

Florrie—Oh, Jimmie. I've wanted that lamp for weeks. You extravagant . . . That must have cost a lot of money.

Jimmie—Do you like it?

Florrie—Of course I like it.

Jimmie—Then it didn't cost enough.

He pulls tag off and goes to Mary.

Florrie—It's lovely. It'll brighten up the whole room.

Mary starts digging in Jimmie's pockets.

Jimmie—Get out of there. Just a little gold digger.

Mary—It's Saturday. I want my pay.

Jimmie—Sure you do honey.

He gives her a jack in the box.

Mary—Will something jump out?

Jimmie—Can you imagine that Florrie? She doesn't even trust her old Daddy

Mary—I wasn't afraid Daddy. I'm onto Daddy.

Jimmie—Of course you weren't. You're Daddy's great big girl.

Florrie—What made you so late Jimmie?

Jimmie—I'll give you one guess. I just had a talk with the big boss.

Florrie—What about Jimmie?

Jimmie—About a raise. And I got it.

Florrie—No, without even asking for it?

Jimmie—Well—I hinted.

Florrie—Why Jimmie—that's grand.

Jimmie—Where's sis?

Mary—She's out with her sweetie.

Jimmie—Don't say sweetie. Say guy.

HALL OUTSIDE JIMMIE'S FLAT.

Nan comes down hall with Johnny, her beau.

Nan—Won't you come in, Johnny?

Johnny—No, I guess I'd better be running along.

Nan—(sniffing) Fried chicken.

Johnny—You want me?

Nan—Sure. Come on in and say hello to the folks.

They go in

INTERIOR LIVING ROOM.

Nan and Johnny enter.

Jimmie—Hello Johnny, can't my sister find her way home without you?

Johnny—Course she can't.

Mary—Hello Johnny. Going to eat dinner with us again?

Johnny—Gee, the baby's right. I come near being a steady boarder.

Florrie—Oh, hello Johnny

Mary—Chicken . . . chicken.

Johnny—Good evening, Mrs. Wilson.

Florrie—Come on everybody. You'll stay to dinner won't you?

Johnny—Oh, no, I've got to be moving along.
Florrie—Oh, come on, there's lots of food. Put these forks over there Nan and get another plate.
Nan—I've got the plate.
Johnny—No, I better run along.
Jimmie—Come on now, Johnny, pull up a chair and sit down.
Johnny sits down and they start to eat. Baby dips bread in gravy.
Jimmie—Don't dunk!

HALL OUTSIDE JIMMIE'S FLAT.

Cohen, a life insurance collector comes down the hall, knocks on door.

INTERIOR LIVING ROOM.

Group at table

Florrie—I'll bet that's Cohen for the life insurance. Trust him to be on time, the old pest. Oh . . . good evening Mr. Cohen.
Jimmie—Hello Cohen, I suppose you want your dough.
Cohen—Vell, vell, vell, a happy family party. Vell, God forbid I should be a vet blanket, but you ain't looking none too vell, Mr. Vilson. Maybe your vife will be glad you got life insurance sooner than you tink.
Jimmie—That bird's an optimist.
Cohen—Would you maybe be interested in buying a little high class A-number-one sacramental vine?
Florrie—No thanks Mr. Cohen. Jimmie hasn't had a drink since before we were married.
Cohen—Vell, God forbid I should lead anyvon astray but a little sacramental vine with hot vater ven you got a cold . . .
Jimmie—That's all right, we'll send for you Doc.
Cohen—Vell, God forbid you get sick, but in case you need anything . . .
Jimmie—That's all right, we cure our colds with Christian Science and we get our jags on the same way.
Cohen—Well, good night everybody. What a beautiful child you got. (Talks Jewish blessing.)

Cohen exits. Mary coughs.

Jimmie—What's the matter darling?
Mary—Throat's kinda sore.
Jimmie—Throat kind of sore? Where?
Mary—Here.
Jimmie—I guess that guy Cohen gave her a pain in the neck. Don't worry honey, he gives me a pain too, but it ain't in the neck.

FADE OUT:

FADE IN:

INTERIOR STEEL MILLS.

Jimmie is a foreman. He stands at pots directing men. Boss enters to him.

Jimmie—Keep that strainer clean, you spilled metal before. Do it again and you're out.
Boss—That metal you're pouring's O.K. Wilson. Keep it up.
Jimmie—I'll keep it up, don't worry.
Boy—(enters to Jimmie) You're wanted on the phone Mr. Wilson.
Jimmie—Who—me?
Boy—It's your wife.
Jimmie—My wife! Here, Slim, watch the pots till I get back.

He exits scene.

FRONT ROOM OF STEEL MILLS.

Man enters to superintendent hands him weekly report.

Superintendent—Good morning.
Boss—Good morning sir.

Superintendent—How's everything going?
Boss—Very good.
Superintendent—That's fine.
Boss—That man Wilson has turned out more tonnage than any other man we've ever had on that job.
Superintendent—That so?
Boss—By the way, he's got an idea he claims will turn out thirty percent more tonnage at the same cost.
Superintendent—He told me something about it several weeks ago. I didn't think much about it at the time but I have been thinking it over and there may be something to it. Better keep an eye on him.
Boss—All right sir.

INTERIOR LIVING ROOM JIMMIE'S FLAT.

Florrie sitting at phone, looking anxious and worried.

OFFICE OF STEEL MILLS.

Jimmie at phone.
Jimmie—Hello.
Florrie—Hello Jimmie, Mary's worse. I've sent for the doctor.
Jimmie—Worse? No, gee, well, I'll get off and come right over.

He hangs up and hurries out.

DISSOLVE INTO:

INTERIOR BEDROOM JIMMIE'S FLAT.

Doctor, Nan and Florrie bending over Mary who is in bed. Jimmie enters, nervous and frightened.
Jimmie—Well, doc? What seems to be the trouble.
Doctor—I'm afraid it's pneumonia.
Jimmie—Pneumonia?

He kneels beside bed. Baby stirs.
Doctor—Better get up Mr. Wilson. She shouldn't be disturbed.
Mary—Mommie . . . mommie . . . mommie . . .
Florrie—Yes dear . . . yes baby.
Doctor—Really Mr. Wilson, you'd better get out. There's nothing you can do and the child needs quiet.
Florrie—She'll be all right Jimmie.
Jimmie—Sure.

He stumbles into living room.

INTERIOR LIVING ROOM.

Jimmie enters, lights cigarette. Then remembers he shouldn't smoke near the baby, and exits.

STREET FRONT OF JIMMIE'S FLAT.

Jimmie enters, stands leaning against wall. Sam enters to him.
Sam—Hello Jim.
Jimmie—Hello Sam.
Sam—Thought I'd stop by and and see how the kid is.
Jimmie—She's pretty bad I guess. Doc says it's pneumonia.
Sam—Gee, that is bad.
Jimmie—If anything should happen to that kid I—I think I'd go off my nut.
Sam—Oh, buck up Jim. Lots of kinds get over it nowadays, with all this new kinda stuff they've got to cure them.
Jimmie—Gee, I hope so—I'm so worried I can't . . .
Sam—Aw. Why don't you come and have a drink?
Jimmie—No, I don't want nothing to drink.
Sam—Well . . . well . . .
Jimmie—Yes Sam?
Sam—Well . . . well . .
Jimmie—Well, what?

Sam—Well, see you in the morning and don't worry yourself too much. I gotta hunch . .

Jimmie—I . . . Yes Sam?

Sam—I gotta hunch everything's goin' to be okay.

Jimmie—I hope so. Thanks for coming around, Sam. See you at the shop.

Sam—Yeah, so long.

Sam starts to walk away, then comes back to try to comfort Jimmie, but can't find words.

Sam—Gotta cigarette?

Jimmie—Sure.

Sam exits.

INTERIOR STEEL MILLS.

Jimmie walks by two men. He is worried and tired.

Jimmie—Hurry up fellows. Get that stuff out.

Worker—Say, Jimmie, the big stiff, ought to get on to himself and get some rest.

Second Worker—Yeah, I never did like that guy much but that worying ain't doin' his kid no good.

Third Worker—Why the big simp didn't eat no lunch for three days.

INTERIOR OFFICE—MILLS.

Jimmie at phone waiting for number.

Jimmie—Hello . . . hello, say get off the line. Will ya? What's the mat . . . Hello, hello, is that you Florrie? .

Florrie—Yes, Jimmie.

Jimmie—No better?

Florrie—No better.

Jimmie—No better. Good-by, Florrie. Yes, certainly I'm through.

Starts out of office. Boy stops him.

Boy—Have a little nip Jim. It'll make you feel better.

Jimmie—I don't want anything to drink.

Boy—Good stuff. Make it myself.

Jimme—I don't want anything to drink.

He exits, slams door

INTERIOR MILL

Jimmie enters to two men trying to lift piece of steel.

Jimmie—What's the matter, you dying on your feet?

He picks up steel himself and throws it onto truck.

OUTSIDE MILL—after working hours.

Jimmie comes out, sits down. Sam comes to him.

Sam—Hey—hey, what's the matter?

Jimmie—Aw—lemme alone.

Sam—Come on Jimmie, let's go.

Jimmie—Gee, Sam, I'm scared to go home. Doc says if there ain't any improvement by tonight—the kid's liable to kick off.

Sam—Oh, buck up, Jimmie, buck up. Your nerves are all shot. You're imagining things. Snap out of it. Come on.

Jimmie—It's my kid ain't it?

Sam—I know it.

Jimmie—Then lemme alone.

STREET NEAR SPEAKEASY.

Sam and Jimmie come along.

Sam—Oh, for crying out loud, I didn't mean nothing by it.

Jimmie—I know you didn't Sam, but gee, I feel funny. I feel dizzy Sam.

Sam—Well, that ain't no miracle after what you've been thru. You ain't eat nothing. You got to do something to get your strength back. Come on with me. I'm going to throw a couple of shots into you before you faint on my hands, like a frail.

Jimmie—I know what I'm doing.
Sam—Come on in.

INTERIOR BEDROOM JIMMIE'S FLAT

Florrie and doctor leaning over baby's crib. Florrie starts to move. Doctor restrains her.

Florrie—Jimmie, he ought to be here by now. Isn't there something we can do?
Doctor—Wait, just wait.

INTERIOR SPEAKEASY.

Sam and Jimmie enter.

Sam—Come on in.
Jimmie—I am in.
Sam—Pansy . . .
Jimmie—Oh . . .
Sam—A couple of straight whiskeys.

Bartender gives them their drinks.

Sam—Here you are Jimmie. For crying out loud, take it, will ya?
Jimmie—No, I don't want it.
Sam—G'wan, it ain't gonna do you no harm pal, aw, g'wan.

Jimmie drinks it.

Sam—There, you see, you feel better already.
Jimmie—I guess I needed that, Sam.
Sam—Sure you did. Shoot us a couple more. Are you gonna stand there all night?
Jimmie—Doctors cure pneumonia, don't they?
Sam—Sure, I read in the paper the other day where with all these new gags they got it's easy.
Jimmie—She's a good strong kid. I think she'll win.
Sam—You know she will.
Jimmie—I guess I'll be going home now.
Sam—All right Jimmie.
Jimmie—So long Sam, and thanks. I feel a million percent better.
Sam—That's great. Good night . . .
Jimmie—Good night . . . Pansy.
Sam—What?
Jimmie—(as he leaves) Awa . . . hold it.

INTERIOR HALLWAY JIMMIE'S FLAT.

Jimmie enters, hesitates, afraid to go in. Then enters.

INTERIOR LIVING ROOM.

Jimmie enters. Florrie runs to meet him.

Florrie—She's better Jim. She's better.

They embrace.

Jimmie—Better! Oh . . . Florrie, Florrie. Ain't that funny, Florrie, you know I just had a hunch that everything was going to be O.K.
Florrie—Yes, she's going to get well.
Jimmie—Gee, that's great. That's wonderful.
Florrie—You go on in, I'll be there in a minute.

He goes into bedroom, she into the kitchen.

INTERIOR BEDROOM.

Mary in bed, Nan standing near. Jimmie enters.

Jimmie—Ain't it funny? I had a hunch everything was going to be all right.

As he leans over Nan smells his breath.

Nan—Jimmie! You've been . .
Jimmie—Yeah, I've been with Sam. I was just saying to Sam coming down the street, Sam, I said, I got a hunch everything's going to be O.K.

Florrie enters, as she comes close to him she smells his breath.

Florrie—Yes it is Jimmie, Oh, Jimmie, I'm so happy I . . .

DISSOLVE INTO:

INTERIOR STILL.

Still is working at greater speed.

DISSOLVE INTO:

EXTERIOR STEEL MILLS.

Jimmie comes out with a fat Italian workman.

Jimmie—What's eating you, Tony?

Tony—Losta my job. Gotta da bounce.

Jimmie—Gee, that's tough. But it won't be hard for you to find another job.

Tony—Whatta you talk, with da people being laid off all ova da town? And me with another baby comin'. Santa Maria, I don't dara face my wife.

Jimmie—Aw, come on with me.

They go off.

INTERIOR SPEAKEASY

Jimmie enters, followed by Tony.

Jimmie—Why last month I was worried sick about my kid, but I didn't let it get my goat. I just said to myself Jimmie, you want to get a little shot of something, so I just took a couple of snifters and the first thing I knew everything was O.K. (to bartender) Slip my pal a shot of that good Scotch.

Bartender—What'll you have?

Jimmie—I'll have a sarsaparilla.

Bartender—What do you think this is, a pansy bed?

Jimmie—Okay. Here's to a new job and a better one.

Tony—Salud.

EXTERIOR PARK.

Nan and Johnny sitting on log apparently at the ending of an adolescent love scene.

Nan—These are good peanuts.

Johnny—Yes, but that's not what we were talking about.

Nan—Oh, but there's loads of time to think of getting married.

Johnny—Well, so long as we're going to do it anyway why not now?

Nan—How good the moonlight looks out there on the onion patch. Do you like onions?

Johnny—(feeling his way) Well . . . yes, I like 'em all right.

Nan—Oh, gee, that's great, I'm crazy about them.

Johnny—Is that right? I'm so crazy about them the boarder's threaten to throw me out. That just goes to show. That's another reason why we ought to get married.

Nan—Oh, I know that, Johnny, I just know that, but I do think we ought to wait a while, I hate to think of leaving Jimmie, he's so helpless.

Johnny—Say, I think you care more for that brother of yours than you do for me.

Nan—Oh, no, I don't, but I don't think I could ever love any man more than I do Jimmie, he's been so good to me.

Johnny—Well, after all, where do I come in?

Nan—Where do you come in? Ohhh . .

He tries to embrace her. She draws back.

Nan—We'll have to be going, or I'll be late for dinner.

They exit scene.

HALL JIMMIE'S FLAT.

Nan and Johnny enter.

Johnny—Well, good night, Nan . . .

Nan—Good night.
Johnny—Well, good night . . .
Nan—Won't you come in?
Johnny—No, I'm not going to horn in on any more meals.
Nan—Oh, come on in and say hello to the folks.
Johnny—You want me?
Nan—Oh, darling, you know I do?

INTERIOR LIVING ROOM.

Mary sitting in center of room. Florrie looks out of window with worried expression. As Nan and Johnny enter she turns thinking it is Jimmie.

Florrie—Oh . . . oh, Nan.
Nan—Where's Jimmie?
Florrie—I don't know. I'm worried about him. He's always home early on Saturday.
Nan—I guess he's been held up at the works.
Florrie—Maybe he is.

Nan senses something wrong.

Nan—(to Johnny) You'd better run along. I'll call you up later.
Johnny—All right Nan, good night.
Florrie—Good night Johnny
Mary—Good night Johnny, we're going to have chicken.

Johnny leaves.

Johnny—Good night Mary, I'm going just the same.
Florrie—Do you think there's been an accident at the mills?
Nan—Don't worry Florrie. Nothing's happened. He'll be in soon.
Florrie—They do have accidents at the mills. It wouldn't be anythink else.

DISSOLVE INTO:

INTERIOR SPEAKEASY.

Jimmie and a bunch of boys.

Jimmie—Come on Eddie, you sing bass.

They all sing "Horsie, keep your tail up." Everybody stops singing, bartender continues.

Jimmie—Aw, shut up, the song's over. I tell you I'm a religious guy at that, my wife and I go to church every Sunday.
Sam—So'm I.
Jimmie—Can you beat that? I guess I forgot to go home. Look what time it is. (Bartender brings change.) That's all right. Well, so long fellows, see you in jail.
Man—Come on, have one on me. It's my time to buy.
Jimmie—I guess I've had enough, oh well one more won't hurt me.

INTERIOR LIVING ROOM.

Florrie goes to phone.

Florrie—Will you ring again, please? There must be somebody there. It's the Weldon Rolling Mills.

INTERIOR MILLS

Watchman at phone

Watchman—Hello, hello, the works close at noon on Saturday. There ain't no one here. I said no!

ROOM—JIMMIE'S FLAT.

Florrie hangs up receiver, turns to Nan.

Florrie—Well, he isn't there.
Nan—(goes to Mary) Come on Honey, I'm going to put you to bed.
Mary—No, no, can't go to bed until Daddy comes.
Nan—Come on with Nanny, dear. You're sleepy.
Mary—No, ain't sleepy. Have to wait for Daddy.
Florrie—Let her stay up Nan.

Florrie goes out into kitchen, Nan into bedroom. Jimmie enters.

Jimmie—(hilariously) Hello, there! How's the kid? How about a little smack for your old Daddy?

Mary—Daddy, you look funny.

Jimmie—Now what do you mean by that? I'm the handsomest guy in town, ask anybody.

He leans over and kisses her. She makes a face.

Mary—Daddy, you got "smellum" on your breath.

Florrie enters. Nan enters.

Florrie—Better let Nanny put you to bed now darling.

Mary—Good-night Daddy.

Jimmie—Good-night honey, sleep tight.

Mary—You sleep tight too, Daddy.

Mary—Good-night, Mommie.

Florrie—Good-night, dear

Nan and Mary exit.

Jimmie—It's a beautiful night outside. Did you have your dinner? Let's get dressed and go to Coney Island. Well, why don't you light into me?

Florrie pays no attention.

Florrie—What good will that do?

Jimmie—I only had a few Momma. Honest. Why, if you feel that way about it I'll never touch the stuff again as long as I live.

Florrie—If you only meant that Jimmie.

Jimmie—I do mean it Florrie. Gee, I didn't know how you felt. I've been a dirty dog, thinking only of myself.

Florrie—No, you haven't, Jimmie, you've always been kind and thoughtful. You've always been good to us. You've been good to us about everything but . . .

Jimmie—Not about this. I've been selfish and, but, it didn't mean anything to me. I can quit just like that! (snaps his fingers) I'm not mad at you, Momma. I'm finished right now. Let's forget all about it, shall we, huh?

Florrie—Jimmie . . . Jimmie . . . Red . . . Red . . .

He pulls roses out from behind her.

Jimmie—Look Florrie, I brung you these roses—red 'uns—cause you said they always reminded you of my nickname. Gee, I guess I must have lost the others.

Florrie—Maybe that was the best one. It stayed.

FADE OUT:

FADE IN:

INTERIOR LIVING ROOM.

Florrie and Nan fixing party decorations. Nan fixes doves.

Florrie—Is that about right?

Nan—Yes, they don't want to be too low . . . it says the envelopes are just to escape the tops of the people's heads.

Florrie—Haven't you got the ring yet?

Nan—Oh, he got it but it didn't fit.

Florrie—Oh, that's all right. He'll bring it tonight.

Mrs. Duffy enters.

Mrs. Duffy—Good evening, everybody. It's early I came so you could place the Duffy family silver before the rest of the guests arrive.

Florrie—Oh, thanks Mrs. Duffy. I don't know what we would have done without this.

Mrs. Duffy—Is it true what I hear that young Johnny's boss is coming to the party?

Nan—Yes, Mr. Craig will be here.

Mrs. Duffy—Now, ain't that just elegant. A big Park Avenue swell like him. I'm glad I had my new satin dress made up in time.
Nan—Mr. Craig thinks the world of Johnny.
Florrie—Johnny went to work for Mr. Craig when he was just twelve years old as an office boy.
Mrs. Duffy—You don't tell me that now.
Nan—He's been more like a father to Johnny than a boss.
Mrs. Duffy—Well, a fine, smart boy he must be to climb up so high in the business.

Jimmie enters.

Jimmie—Hello, sweetheart. Well, well, you'd hardly know the old place!
Nan—Do you like it Jimmie?
Jimmie—Like it! It's gorgeous. You two girls have certainly done a swell job. How do you like that? (blows breath on Florrie)
Florrie—Okay.
Jimmie—Good evening, Mrs. Duffy.
Mrs. Duffy—Good evening to you, Jimmie.
Jimmie—Gee, I bet the Vanderbilt's house don't look any better than this does tonight.
Florrie—Never mind, come on and get your clothes on.
Jimmie—(as they start out) Did you go to church this morning?
Mrs. Duffy—Sure and I did, and did you?

INTERIOR JIMMIE'S BEDROOM.

Florrie and Jimmie enter.

Florrie—Now hurry up young man, you must help receive the guests.
Jimmie—Receive them? What are you doing, duking it? I get you.
Florrie—Sure.
Jimmie—So they're going to get married at last.
Florrie—They certainly are.
Jimmie—Well, I hope Johnny doesn't make a bum job of it like I've done.
Florrie—What do you mean?
Jimmie—Oh, you know the way I've acted . . .
Florrie—Jimmie, you're the dearest and most foolish egg in this whole world. Red—you remember how we used to say that?
Jimmie—Sure . . . sweetstuff.
Florrie—Red. I've got a surprise for you.

They embrace.

Jimmie—What?

Florrie takes a tie from drawer.

Jimmie—Lavender? Gee, have I got to wear that?
Florrie—That's what the fashion page says.
Jimmie—The fellows will laugh at me.
Florrie—No, they won't. It's the fashion.
Jimmie—Well, all right.
Florrie—Hurry, Jimmie, won't you?

Florrie goes out.

Jimmie—Sure.

INTERIOR LIVING ROOM.

Florrie enters to colored maid carrying platter of sandwiches.

Florrie—Hurry up that stuff, Jennie.
Jennie—Yassum.
Florrie—Did you get that cold meat?
Jennie—Yassum.
Florrie—Can't you say anything but yassum?
Jennie—Yassum.

Florrie goes to Nan.

Florrie—Jimmie doesn't like his new tie. He thinks it's effeminate. (To Mrs. Duffy) I wouldn't be so fussy about things if it weren't for Johnny's boss coming. Of course, he's used to the best of everything. He's got a swell apartment on Park Avenue.

Johnny bursts in in a tuxedo.

Johnny—Look me over girls, and it's not rented!

Nan—Sort of hot, Johnny.

Johnny—Like it?

Nan—Sure. It's swell, Johnny, but you gotta promise me one thing. You're not going to wear that with any other girl.

Johnny—There ain't no other girl! I'll sing it for you if you want me to. I got it.

Nan—Oh, did you? Come on over here.

They go over to corner, put ring on.

INTERIOR BEDROOM.

Jimmie standing in front of mirror trying on tie. Mary enters.

Mary—Can I come in?

Jimmie—Sure.

Mary—I think you're beautiful.

Jimmie—Did you just find that out?

Mary—No, I always thought so.

Jimmie—Well, that's better. My gracious, what big black eyes you got! They're just like beads

Mary—No, they're not, they're blue eyes just like yours.

Jimmie—And look at your dress, where's the sleeve?

Mary—There isn't supposed to be any.

He takes her on his lap. Sings to her.

Stop it, Daddy, I'm too big for that and I'm not a baby any more. Besides I have to go now and help.

Jimmie—Don't forget your roller skates.

Mary exits.

Jimmie—If I gotta wear that . . .

He goes to closet, takes a small flask from shoe, takes a drink. He picks up coat and hat and exits, climbing thru window.

INTERIOR LIVING ROOM.

More guests have arrived. Shot of Florrie and girl at radio looking at books.

Girl—Hello.

Florrie—Oh, hello, Susie, so glad you came.

Girl—You've got some nice books here.

Florrie—Yes, I always used to read a lot. Oh, I think he's swell. (reads) Peace is always beautiful. The myth of heaven indicated peace. It indicates the soul. The bare arm of the girl crosses the bare breast of her lover. They press close without lust. His lips press her neck.

The father holds his grown or ungrown child in his arms with merciless love.

Puts book down. People pass.

He's just swell. Oh, good evening, how are you, so glad to see you.

Catty Girl—(enters to Johnny) You know how happy I hope you're going to be, Johnny.

Second Girl—Yes, she does! She wanted Johnny herself.

Catty Girl—(looking around at decorations) Gee, I bet the five and ten's empty tonight.

Girl—We weren't invited.

Girl—What's the difference? We went to school with her didn't we?

Girl—(to Nan) Good evening Nan.

Catty Girl—Good evening Nan.
Nan—Good evening.
Catty Girl—You look awfully good—tonight.

Sam and Man enter. Florrie gives them paper hearts.

Sam—Gee, what's the idea of these things?
Man—Some kind of a racket of the women's I guess.
Sam—Have we gotta wear them?
Nan—I guess we gotta.

Sam goes to Nan and Johnny.

Sam—So you're gonna get married?
Nan and Johnny—Yes, indeed—we certainly are.
Sam—Well, it won't turn out no good.
Man—Say, those Russians are pretty hot. You don't see anyone over there out of a job.
Second Man—Well, if you like Russia so well, beat it over there. Nobody will miss you.
Girl—Do you like talking pictures?
Girl—No, they're rotten.
Man—They're all rotten.
Man—What's that crack I see in the papers about that scandal in Hollywood?
Man—What scandal?
Girl—About a white girl marrying a supervisor. What is a supervisor?
Boy—I been in a studio. I seen 'em. He's the guy that tries to ruin the picture.
Girl—What's the director?
Boy—He's the bird that sits down and interferes with the actors.
First Man—Why, say, this sweetie I told you about don't wear nothing but about that long. (Gestures)
Second Man—The one I told you about don't wear nothing.
First Man—Has she got a sister?
Sam—It says there's only three-fourths of a baby to every family in the United States. What's the good of three-fourths of a baby?
Man—Well, somebody must have given me the works. I got seven!

Mary enters to Granny.

Mary—Does God love everybody Granny?
Granny—Yes, child.
Mary—Does he love the Italians?
Granny—Yes, child.
Mary—The Swedes?
Granny—Yes child.
Mary—Then, Granny, what's everybody always fighting about?
Granny—Because, my child, they don't trust in the Lord.
Mary—Oh . . .

Doorbells ring. Mary goes to door. Mr. Craig enters.

Mr. Craig—Good evening, Miss. I am Mr. Craig.
Mary—Oh, Mommie, Mommie, It's Mr. Craig.

Florrie comes to Mr. Craig.

Craig—Well, well . .
Florrie—Good evening, Mr. Craig. Mary take Mr. Craig's hat and coat.
Florrie—I am Mrs. Wilson, Nan's sister-in-law. Won't you come in?
Guest—Gee, Johnny's big boss!
Guest—Yeah.
Craig—(goes to Johnny) Well, Johnny, my boy.
Johnny—Good evening, Mr. Craig. This is my fiancee, Miss Wilson.
Craig—How do you do, Miss Wilson.

Nan—I'm very pleased to meet you, Mr. Craig. Johnny has told me what a fine man you are and how good you've been to him.

Craig—He's a fine boy, Miss Wilson.

Nan—I think so too.

Craig—If Miss Wilson will allow me to say so, I think you've shown very good taste, Johnny.

Nan—Oh, thank you.

Johnny—I'm tickled to death she'll have me.

Girl—Say, I could go for that guy Craig myself.

Man—Sure, he's a great guy, Craig. I met him before.

Second Man—Oh, go on.

First man goes to Craig.

Man—Good evening, Mr. Craig, you remember me? I'm the gink that fixed your plumbing once.

Craig—Oh, to be sure, how are you?

Man—(to his friend) You see.

Florrie—Mr. Craig is to have the little table to put his plate on.

Jennie—Yassum.

Catty Girl—(looking at silver) Since when do they spell Wilson with a "D"?

Sam—Where's Jimmie?

Florrie—I bet he's having trouble with his tie.

Nan—Let's have some music.

Johnny—Let me do it.

Florrie goes into bedroom.

INTERIOR BEDROOM.

Florrie enters. Room is empty.

Florrie—Oh, Jimmie—JIMMIE!

She looks around, sees he is not there, realises where he has gone.

She braces herself and goes back to the party.

INTERIOR LIVING ROOM.

Florrie enters. Music playing "Up to your knees in Irish blood."

Mrs. Duffy rushes to radio, turns it off.

Mrs. Duffy—We won't be listening to that! The left-footers!

Nan—We didn't turn it on, Mrs. Duffy. (to Florrie) Isn't he ready yet?

Florrie—Not yet. What's happened to the radio? Let's have some music.

Florrie gets "Jesus, Lover of My Soul" on radio.

Girl—For crying out loud, what are they doing, bringing the church in here?

She turns the dial and gets jazz.

Man—(at buffet) Holy smoke, lemonade!

Johnny—Isn't it time to spill the beans and let 'em drink to our health?

Nan—Not until Jimmie's here.

Florrie—(trying to cover up for Jimmie) Oh, we won't wait for that slow poke . . .

Florrie—(goes to center of room) Attention, everybody! Everybody's attention please.

Mary stands up, pulls cards from envelopes.

Mary—Nan Wilson—Johnny Marshall.

Johnny—That means we're engaged, folks.

Craig—Well, here's to the happy couple's health.

Nan—No, no, wait, we've got to have Jimmie for this.

Jimmie sticks his head in door. He has a happy drunk on.

Jimmie—Well, well, hello, everybody. Gee, this is great. Great little party, eh?

Man—Lit up like a lamp. I'd pay money for that one!

Girl—One of our best families.

Florrie—Oh, Jimmie, Jimmie.

Jimmie—Hello, Florrie, great little wife, great little party, everything's great.

Florrie—Jimmie, don't, please, don't.

Jimmie—Welcome to our party everybody.

Mary—What's the matter with Daddy, Mommie?

Florrie—He's sick, darling. Now you stay here and wait until Mommie comes.

She takes Mary out of room. Mary looks after her wide-eyed. Florrie goes to living room again.

INTERIOR LIVING ROOM—FIRST HOME.

Florrie enters from bedroom just as Jimmie spots Craig and makes a dash for him.

Jimmie—(to Craig) Well, well, well! As I live and breathe, if it ain't the big shot himself, eh? Well, how are you, sport? How's the old kid, eh?

Craig—(trying to be nonchalant about the situation) How do you do, Mr. Wilson.

Jimmie—Now, don't you call me Mr. Wilson! I'm Jimmie to you! We're gonna be one great, big, happy family!

He goes to slap Craig on shoulder and nearly falls down. Florrie half dead with humiliation, goes to Jimmie and tries to steady him. Catty Girl looks at Second Girl, raising her eyebrows and giving her a knowing look—then looks toward Nan to see how she is going to take all this. Nan completely overcome with shame starts to run out of the room. Johnny stops her and tries to make her stay.

Johnny—Don't, Nan! Don't.

Nan—(in tears) Let me go! Let me go!

She pulls herself away from Johnny and goes out of the room. Johnny turns to see what Jimmie is going to do next. Jimmie starts to weave around, greeting the other guests.

Jimmie—Come on, everybody! Let's all have a little drink!

Johnny now goes to Jimmie and tries to subdue him, but Jimmie pushes him off.

Jimmie—Hey, what's the idea? This is my house. Gonna have a good time if I want to! Everybody's going to have a good time—and nobody's gonna stop it!

Mr. Craig, anxious to be out of the mess, now looks at his watch, pretends that it's much later than he though, goes up to Florrie.

Craig—(to Florrie) I'm very sorry. I've got to catch a train to the country, Mrs. Wilson. I'm afraid I'll have to be going along.

Girl—(with group on couch) Me, too.

Guests begin to get their coats to leave.

Florrie—(terribly humiliated and worried) Oh, I'm terribly sorry, Mr. Craig. (Looks despairingly at Jimmie) You won't hold this against Nan, will you?

Craig—Why, certainly not. It's nothing at all. I gave a party last week and everybody was tight. I've had a very pleasant evening, Mrs. Wilson. Good-night.

Florrie—Good-night.

Craig moves away from Florrie and goes up to Johnny, who is still struggling with Jimmie.

Craig—(to Johnny) Well, Johnny, I've got to run along.

Johnny—Good-night, Mr. Craig. Gee, I'm sorry this had to happen.

Craig—Where's your fiancee? I'd like to say good-night to her.

Johnny—She went to her room. Don't you worry, Mr. Craig, I'll say good-night for you.

At this point, Jimmie drunkenly breaks in.

Jimmie—(indignantly) You can't leave this party! It ain't even begun yet!

He grabs Craig drunkenly. Craig, embarrassed over having to lose his dignity, struggling with a drunk, tries to push him off.

Craig—I'm sorry, sir, but I'll have to go.

Jimmie—Nothing doing now! What will our party be without our "Big Shot"?

Florrie now comes up and with the aid of Johnny, they free Mr. Craig, and he makes a relieved exit toward the door where the maid is standing with his coat and hat.

Jimmie—(before Craig has even gotten out of the door) Let him go! We'll have a better time with him out of the way, the big stiff! Come on everybody, let's all get down to some serious drinking.

Part of the guests are amused by Jimmie and part embarrassed and sorry for Florrie. Johnny leaves the room to go to Nan. Jimmie falls into a chair. Tries to get out of chair. Swaggers over to tell his wife good-bye with the rest of the guests who have just left.

Jimmie—Goo'night. I'll drop in again sometime? You come and see us.

Then he stumbles around, finally falling on the couch.

INTERIOR NAN'S BEDROOM.

Nan is lying on her bed. There is a knock on the door. She tries to stifle her sobs. Looks at door.

Nan—(tearfully) Come in.

Johnny opens door and comes in slowly. Nan gets up and walks to window, sobbing, yet trying to control the sobs.

Johnny—Gee, Nan, don't take it like that!

Nan stops her sobbing, stiffening slightly, and speaks in a dead voice.

Nan—(as she turns and walks toward chair by table) What will he think of us? What will Mr. Craig think of me?

She sits in chair, leaning on table. Johnny sits on the foot of the bed.

Johnny—Oh, that's all right—he's a great guy and all that, but he isn't going to run my life.

Nan—(in the same calm voice, stifling the emotion underneath) But after all he's done for you—you lose his help and you lose the chance of your life.

Johnny—Even if I did I could get another job.

Nan—Another job?

Johnny—Nan, don't take it like that.

Nan—You better forget me, Johnny. It's not going to do you any good to tie on to our family. We'll just drag you down and down!

Johnny—Now, honey, how can you say a thing like that?

Nan—How can I say it?—because it's true. (Breaking down into violent sobs.) It's true. You'll see! I know Jimmie! He can't pull up! He'll get worse and worse! He can't help it! He's my brother and I love him, but he can't help it.

Johnny—But—Nan—

Nan—Oh, please go.

Johnny starts to leave, stops and leans over Nan putting his arm around her shoulders.

Johnny—I'll phone you in the morning. You'll feel better then.

Goes out.

INTERIOR JIMMIE'S LIVING ROOM—FIRST HOME.

The party is over and the room looks a wreck. Jimmie is lying in a drunken stupor on the couch. Florrie comes sadly out of the bedroom with a blanket. She puts the blanket down, takes off his shoes, then covers him with the blanket. She bites her lips and tears come to her eyes. Jimmie snores loudly and drunkenly. She goes over switches off the light and goes back to the bedroom.

DISSOLVE TO:

INTERIOR FLORRIE'S BEDROOM.

Bedroom window—dawn gradually lightens the sky. Pan down to Florrie sitting in chair, dressed in party clothes. She turns an agonising glance towards the living room.

FADE OUT:

INTERIOR JIMMIE'S LIVING ROOM—FIRST HOME.

It is the next morning. Jimmie is still asleep on the couch. He stirs, falls to floor, waking up slowly. He looks about him and wonders a moment what has happened. He hardly knows the room, with it's mass of disheveled decorations. Finally he remembers what has happened. He feels his head. It is aching badly. He is also parched from thirst. He gets up, looks around for something to drink, sees two small glasses partly filled with water. He gulps down one and is picking up the other when the telephone begins to ring. He drinks the water looks at telephone then starts slowly over to answer it. By this time it has rung several times and Nan, in her kimono, appears in the door. Jimmie takes off the receiver.

Jimmie—Hello, hello. (pause) Oh, hello, Johnny. Sure I'll call her. Just a minute.

He puts down the receiver and starts to go to call Nan. He suddenly looks up and sees her standing, haggard and worn, after a sleepless night.

Jimmie—(a little sheepishly) It's Johnny.

Nan—I can't talk to him. Tell him I'm not awake yet.

Jimmie looking more sheepish and humble, goes back to the phone, stops, covering mouthpiece with his hand.

Jimmie—Aw—go on! Speak to the poor kid.

Nan—I don't want to speak to him ever again!

Jimmie, depressed, turns to the phone.

Jimmie—(in telephone) Johnny—no—she ain't awake yet, Johnny. I'll tell her you called.

Jimmie, pretty miserable, hangs up receiver. He looks at Nan who is looking sadly at the white doves and bell which have fallen to the floor. She goes to them, picks them up, holding them close to her face. Tears come into her eyes and she slowly turns and walks out with them toward her bedroom.

INTERIOR LIVING ROOM—FIRST HOME.

Jimmie is seated in chair by center table, depressed, head in his hands. Florrie enters, walks around table, stops.

Florrie—Do you know what you're doing, Jimmie? You're ruining your own life and everybody's. You're just a bum . . . that's what you are!

Jimmie—Well . . . I guess . . . you're right.

Florrie—(hysterically) I know I'm right. But I won't let you wreck Mary's life. You're not fit to live in the same house with her. Just a bum! Just a bum! Get out of here . . . get out . . . get out . . . or I'll get out.

Jimmie—All right. I'll go.

She looks at Jimmie.

Florrie—I didn't mean that, Jimmie! I take it back—I take every word back—I didn't mean it! I take it back . . . I'm sorry I lost my temper. I'm sorry . . . I'm so tired . . . I've been up

all night. I'm just tired . . . I couldn't live without you . . . I love you, Jimmie.

She gets down on her knees, in her repentance, kisses him. Stands up to him. He doesn't move. She comes to him, goes behind chair, puts her arm around him.

Florrie—I'm sorry . . . I love you, Red.

INTERIOR MARY'S BEDROOM—FIRST HOME.

Florrie and Mary in Mary's room, Mary ready for bed. Open on doll saying, "Mamma—Mamma" as Mary bends it. Dissolve to Mary telling all her dolls good-night and kissing them.

Mary—Good-night, Josephine. Good-night, Caroline. Good-night, Mary. Good-night, Gertrude. Good-night Bumpy. (She looks up at Florrie) Mommie, is Daddy coming?

Florrie—Sure, he's coming.

Mary—The other night was the first time he didn't tuck me in (Florrie puts her arm around Mary) for a long while.

Jimmie appears in doorway.

Jimmie—Can I come in?

Florrie—Come on.

Jimmie—How's Miss Wilson this evening?

Mary—I was waiting for you, Daddy.

Florrie—To bed with you. (She starts to pull off Mary's slippers.) Oh, we forgot something.

Mary—What?

Florrie—Come on, now—come on. You know.

Mary clambers out of bed and kneels.

Mary—Now I lay me down to sleep, I pray the Lord my soul to keep. If I should die before I wake, I pray the Lord my soul to take.

As she gets on her knees, Florrie and Jimmie feel their helplessness in the shadow that fate has placed around them. They stand with their heads bowed as Mary prays.

Mary—God bless Mommie and God bless Daddy. God bless everybody.

She then gets into bed and Jimmie assisted by Florrie tucks her in.

Mary—Good-night, Mommie.

Florrie—Good-night, dear.

Mary—Good-night, Daddy.

Jimmie—Good-night, Mary. (He kisses her and starts to leave.)

Mary—Daddy, it isn't tucked in tight. (He tucks cover again.) Daddy, give me just one more kiss. (He kisses her.) Give Gertrude one too.

Jimmie—(Looks at Florrie) Is it all right, Mamma?

Florrie laughs. He kisses the doll. They turn off light and go out.

DISSOLVE TO STILL:

Still working at greater speed.

DISSOLVE OUT:

INTERIOR STEEL MILLS.

DISSOLVE IN:

The same location where we have seen Jimmie at work. The boss is installing a new man in Jimmie's job.

Boss—(To the new foreman) Wilson was a great man while he was sober.

New Foreman—Yes, so I hear.

Boss—Bootleg liquor got him. Mind you keep off that poison!

New Foreman—Not for me, Mr. Kendal! I've seen too much of it.

Boss—Well, this section is your charge . . .

He starts showing the new foreman about the plant.

DISSOLVE OUT:

INTERIOR LIVING ROOM—JIMMIE'S SECOND HOME.

It's a poor tenament. Florrie is dusting some of the furniture. There is a knock on the door. Florrie goes to door, opens it.

Florrie—Come in.

Girl and Mother—(As Florrie opens the door) Good evening.

Florrie—Good evening

Catty Girl—I suppose you're surprise to see us, but we were down in this neighborhood on charity work and thought we'd drop in to see you.

Florrie—Yes?

Catty Girl—Why, this place isn't so bad after all.

Florrie stands looking at them, as the girl looks around the room, her back turned to Florrie.

Catty Girl—How is the old stew bum, any how?

Florrie—(turning with quiet but terrible indignation) I didn't quite hear you. What did you say?

Catty Girl—Oh, I just asked how is the old stew bum?

Florrie—You . . . you get out of here.

Mother—Oh, I'm sorry.

She sees Florrie's expression, and bustles hastily out, but the girl, enjoying her triumph, stands with a sarcastic grin on her face.

Florrie—You heard me.

Catty Girl—Yes. Of course, you hung around till you got him and that was my lucky day.

She still stands in the doorway. Florrie, unable to control herself any longer, grabs her by the neck and shoulder and shakes her against the wall until we think her teeth will rattle. She then throws her violently out the door and so fast and with such tremendous fury the girl is caught off her guard.

INTERIOR LIVING ROOM—JIMMIE'S SECOND HOME

Florrie, dressed very poorly, is seated sewing. Mary is sitting by a light doing her lessons. She is also dressed poorly. There is a knock at the door. Florrie looking up at door.

Florrie—Come in.

The door opens and Cohen, the insurance collector, enters.

Cohen—Vell, Mrs. Vilson, has he come yet?

Florrie—(in discouraged tones) Not yet, Mr. Cohen.

Cohen—How's his new job?

Florrie—Oh, all right.

Cohen—But, he must be here soon, eh?

Florrie—I hope so—but I can't tell any more, Mr. Cohen (with tears in her eyes). Perhaps you can come tomorrow.

Cohen—No, I'll vait.

He plants himself in a chair and sits looking at Florrie out of the corner of his eye. He really feels sorry for her.

HALLWAY OUTSIDE JIMMIE'S SECOND HOME.

Jimmie staggers down the hall drunk. Stops outside his door, hesitates a moment, his conscience troubling him about facing the wife, then this feeling turning to one of drunken defiance, he boldly opens the door and goes in.

LIVING ROOM—JIMMIE'S SECOND HOME.

Jimmie enters. Mary runs to him and kisses him. Her affectionate greeting once more brings him twinges of conscience. Florrie now stands disheartened. Cohen also get up and Jimmie sees him for the first time.

Cohen—Vel, Vilson, how about paying your insurance? Already it's overdue. I made one payment myself.

Jimmie, rather reluctantly, reaches in his pocket and Florrie goes over to him, knowing him to be too drunk to count out the money himself. Jimmie hands her what is left of his wages. Florrie takes it, counts it over ominously. It's only about half of Jimmie's wages for the week. She looks up at Jimmie and (her glance makes him feel more and more like a dirty dog. He turns away. Florrie counts out the money for Cohen.

Cohen—Yes, that's right.

He starts to write a receipt. Florrie puts balance of money on mantel.

Jimmie—Say, why don't we cash in on that policy? We could get enough dough to move out of this dump and get a decent place to live in.

Florrie—(with determination) No, Jimmie! No matter what happens we hold on to this!

Cohen—You're right, Mrs. Vilson! You never know—sickness—death in the family—

Jimmie—Oh, for the love of Pete—get out!

Cohen—Sure! (he starts for door, stops) You listen to your vife, Mr. Vilson.

Jimmie gives him a dirty look.

Cohen—Goodnight, everybody.

He turns, singing "Eli, Eli," goes out. Song fades out as he goes down hall. Jimmie now slouches over and falls into a chair. Little Mary goes to him, puts her arm around him.

Mary—Feeling bad, Daddy?

Jimmie, ashamed, gently pushes her away.

Jimmie—Oh, I'll be all right.

Mary, worried and unhappy, goes back to her lessons. The door now opens and Nan enters. She, too, is poorly dressed. She goes into the room

Nan—Well, I found myself a new job.

Florrie—(looking up at Nan) Where?

Nan—It's in a pencil factory in Paterson.

Florrie—In New Jersey?

Nan—Yes.

Florrie—But, Nan, that's so far away!

Nan—I'm going to live over there. I looked up a cheap room. I can still send you five dollars a week.

Florrie looks down humiliated. Little Mary looks sorry that her aunt is going to leave. Nan goes to Florrie, pats her shoulder.

Nan—Don't you worry, Florrie. I've been wanting to get away from New York for a long time. I keep running into Johnny.

At this Jimmie looks up from his drunken stupor.

Jimmie—Oughta marry Johnny! We don't need you to help us! We can get along!

Nan—I don't think you can, Jimmie.

Mary—As soon as school stops I'm going to get myself a job. And that'll help, won't it, Daddy?

She goes to Jimmie.

Jimmie—(ashamed) Yeah, that'll help.

Mary goes to her room, thinking her Daddy doesn't love her any more

Jimmie—Well, why don't you bust out and say what's on your mind instead of making a fellow feel like a dirty dog? Oh, this place gives me the willies!

He takes money out of cabinet, exits.

INTERIOR BAR OUTSIDE CABARET.

Jimmie and Eddie, his pal, come in from street and go to bar.

Bartender looks up.

Jimmie—What're you gonna have, Eddie?

Eddie—Gimme scotch.

Jimmie—(to bartender) Scotch and a little rye.

The girl who checks hats has followed Jimmie and Eddie to the bar to take their hats, which they still have on.

Girl—Hey, fellows, you forgot to check your hats.

Jimmie—(looks around, gives her his hat) Oh, there you are.

Eddie—(handing her his hat) And here.

They both turn back to bar. The girl gives them a dirty look for not tipping her and pokes the hat checks at them.

Girl—And there you are. (She leaves scene.)

Jimmie—(as he starts to drink) You know, Eddie, they think I'm broke but I'm not. I got an insurance policy worth four thousand dollars any time I want to cash it.

Eddie—Oh, yeah?

Jimmie—(pulling policy out of pocket) Well, here it is! How do you like that? And I'm gonna cash it, too.

Al, a gigolo, is standing at the other end of the bar, taking in this display of wealth. Nina, a cabaret dancer, enters from cabaret, goes to bar by Al.

Nina—(angrily to bartender) Where is zee drink zat I order.

As the bartender puts her drink up, Al whispers to her, glancing at Jimmie. Nina looks him over appraisingly and nods to Al. Eddie and Jimmie continue their drunken talk. Presently, Eddie leaves Jimmie, goes into cabaret. Jimmie turns to another man at bar.

Jimmie—You know, Eddie, I got an idea where they can turn out twice as much tonnage . . .

Man—(turning) My name ain't Eddie.

At this point Eddie returns to Jimmie.

Eddie—Come on in here, Jimmie. They got a great show. Come on.

Jimmie—Aw, lemme alone.

Eddie—Come on, and bring your pal.

Jimmie grabs the man at bar and the three of them start into the cabaret

Eddie—(as they go) Boy, this is a swell show and some beautiful girls! Jimmie, you oughta . . .

INTERIOR CABARET.

Jimmie and his two pals enter, sit down at table. Nina and group of girls dance by. Nina makes a play for Jimmie.

INTERIOR BAR OUTSIDE CABARET.

Jimmie and Eddie enter. Nina enters to them.

Nina—Hello.

Eddie—We seen the show. Gee, I think you're great.

Nina—Merci beaucoup, monsieur.

Jimmie—Are you French?

Nina—Oui, oui, monsieur.

Eddie—I want to go places. Come on. Let's go places.

Nina—Do you think it would be right. Oh, yes, I guess it would be all right. But you will bring your friend?

Eddie—Sure, come on, Jimmie. (They start out.)

INTERIOR HALLWAY OUTSIDE NINA'S APARTMENT.

Nina—Wait a moment. In the room, I want to see if everything is tidy.

She goes in, motions to Al, who, without a word, exits.

Jimmie—Looka the country, I say. Just look at it. Going to the dogs. It's a terrible thing for a fellow to have to say he's ashamed of his own country, but I'm ashamed of mine. Look at Bulgaria . . . have you ever been in Bul . . . Bul . . .

Nina enters

Nina—Entrez vous . . . come in, entrez vous.

INTERIOR NINA'S LIVING ROOM.

They come in. Eddie sinks down into chair, goes to sleep.

Nina gives Jimmie glass of gin.

Nina—Here you are, pal, imported stuff.

Jimmie—Where, Hoboken? Here's how.

Nina—And how!

Jimmie—Gee, this is what a home oughta be.

Nina—Sure, married?

Jimmie—Yeah, but my wife don't understand me. She thinks I'm a bum.

Nina—Why, the very idea.

Jimmie—But I'm not. I'm worth money, I am. I got an insurance policy I can cash in any time I want to for $4,000 and I'm going to cash it in.

Nina—That is so nice.

Jimmie—And then I'm going to get a swell home like this one and dress up my kid.

Nina—That is very good idea. Be big man. For I think you are very different. The other men at the show, they all grab, grab. I do not like men that grab. I am not that way. I am very good girl.

Jimmie—Anybody'd have to be cockeyed that couldn't see that. Ain't I right, Eddie?

Nina—I like, myself, a home and a nice man, like you. Ma cherie, je t'aime. You know what that means in our language? Oh, how you say in your language? I got it, I love you, I love you. Je t'aime. I love you.

Jimmie—Gee, it sounds great the way you say it. It shows you, my wife don't appreciate me. She thinks I'm a bum.

INTERIOR SECOND HOME.

Florrie sewing sleeve in Jimmie's coat. Nan enters with cup of tea.

Nan—Here, have some tea. It's nice and hot.

Florrie—Thanks.

Nan—Is it too hot?

Florrie—No, it's all right.

Nan—You know, I think that Jimmie might be right about cashing that insurance policy. We could go with him when we catch him feeling better.

Florrie—Yes?

Nan—And you could get the money and put it away.

Florrie—I don't like to do it.

Nan—But you see, you could make it last long enough to take care of Mary.

Mary enters in night gown.

Florrie—Why, you shouldn't be up this time.

Mary—I couldn't sleep. I didn't feel good.

Florrie—Why, what's the matter?

Mary—I didn't feel good cause you don't feel good. Mommie, do you trust the Lord?

Florrie—Why, of course, child.

Mary—(goes to Nan) And do you?

Nan—Why, certainly, Mary.

Mary—Well, Granny said all the trouble with the people is they don't trust in Him.

Nan—Why, baby, we all believe in Him.

INTERIOR NINA'S APARTMENT.

Nina enters in lingerie and negligee.

Nina—You don't mind my changing. This is so much more comfortable.

She looks at paper.

Nina—That's a pretty good racket. Running in booze from Canada.

Jimmie—A guy made six million dollars. Whew!

Nina—That man Kent, I know him. Maybe I can get him to let you in on one of his deals.

Jimmie—Six million dollars. That's a lot of dough!

Phone rings

Nina—I am not at home. I won't ever be home. Aw, get off the wire!

Jimmie—Why, I thought . . .

Nina—Oh, I'm no foreigner. That's just theatre stuff. Well, I couldn't be crooked with you 'cause I like you too much. Say, kid, do you like me anyhow?

Jimmie—It's okay with me.

Nina—That's great. I know a man when I see him. Say, a clever fellow like you could make a million.

Jimmie—A million, gee. Guess that would wake 'em up.

Nina—Sure. All you need is a little encouragement and I'm here to give it to you.

Jimmie—Say, you understand a fellow's feelings, Nina.

Nina—I do when I like 'em the way I do you.

FADE OUT:

INTERIOR SECOND HOME.

Florrie sitting at sewing machine working on piece work. She stops for a minute, hearing footsteps. The footsteps die away and she goes on working.

INTERIOR A SPEAKEASY.

Nina, Al and Jimmie.

Jimmie—This sure is some swell guy you introduced me to.

Nina—Oh, I knew you'd like each other. Jimmie cashed his policy and he's riding swell.

Jimmie—You tell 'em.

Nina—He's got the money with him and he's kind of hot about that racketeering game of yours.

Al—Well, I got that truck load of stuff coming down tomorrow. Looks kind of sweet.

Nina—That's great. How much could you sell it for?

Al—Oh, twenty, thirty thousand.

Nina—Think of that, Jimmie. You could get a half interest for four thousand. Think of that.

Jimmie—Yeah . .

Nina—Ten thousand or more for you, Jimmie.

Jimmie—Gee, guess that would make Florrie sit up and take notice. But are you sure it's safe?

Nina—Safe? Why it's safe as the Rock of Gibraltar.

Al—But if you don't want to go in, there are plenty of boys that would like to.

Nina—Go in with him quick, before he renegs.

Jimmie—(gives him money) Okay.

Al—Well, we're partners.

Nina—Success to you, boys.

INTERIOR SECOND HOME.

Landlord enters to Florrie.

Florrie—Oh, you're after the rent.

Man—Yeah, and what's more, if I don't get it, out you go, tomorrow. I got a dispossess notice all ready and waiting for you.

Florrie—But I tell you I'll pay you. Just give me a couple of days.
Man—I'll give you till the end of the week, and if you don't have it, you're out.
Florrie—I'll have it.
Man—Well, you seem mighty sure about it.
Florrie—I'll borrow on my husband's insurance policy.
Man—Yeah, and that's a good story, too. I don't believe you've got one.

She goes to drawer, looks. The policy is gone.

Man—Maybe it just stepped out for an airing. Well, see that the rent is here tomorrow.

FADE OUT: FADE IN:

INTERIOR NINA'S APARTMENT.

Jimmie and Nina.

Nina—Hasn't Mr. Kent come yet?
Jimmie—I don't know, I want my money, do you hear. I want my money.
Nina—You'll get your money as soon as Mr. Kent gets here. (Knock at door.) There he is.

Kent bursts in.

What's the matter? What's happened?
Kent—The Federal dicks took the load of booze and they're after me.
Jimmie—I don't care. I want my money.
Nina—Didn't you hear? The Federal agents held them up.
Jimmie—It was Florrie's money. It was Mary's money.
Al—Can you beat that guy squawking, with me on the point of going to jail?
Nina—Of course, he's squawking. It's all he had.
Jimmie—Of course, I want my money.
Al—You don't want to take a chance on going to the big house. Think of your wife and kid.
Jimmie—My wife . . . Mary . . . it was Florrie's money . . .
Al—Why say, get wise to yourself. The Federal dicks are liable to crash in here any minute!
Nina—Yes, Jimmie, you'd better go. I couldn't bear to have anything happen to you.
Jimmie—I ain't got no place to go. I can't face Florrie now.
Nina—Just hang around somewhere for a little while till it's safe, then you can come back. You know I'll always be waiting.

They push Jimmie out.

Well, come across, where's the dough?
Al—Well, we figured we'd keep $3,000 and give you a grand.
Nine—Nix, it's three for me and one for youse. Come across, shell it out, put it on the line.

FADE OUT: FADE IN:

INTERIOR SECOND HOME.

Florrie and Mary in room. Dispossessors moving last bits of furniture out. Mrs. Griggs enters.

Florrie—Be careful of that lamp. Don't break it.
Mrs. Griggs—Your man ain't come back yet?
Florrie—No, I guess he's gone for good.
Griggs—My, that's too bad.
Florrie—I've got to go out and find a place for me and Mary.
Griggs—I'll take care of Mary. She can play with my kids until you get back.
Florrie—Thanks, Mrs. Griggs, that's nice of you. Run along with Mrs. Griggs, dear.
Mary—Don't worry, Mommie. We'll get along. (They embrace.)

Mary and Mrs. Griggs exit. Florrie cries for a moment, then exits.

EXTERIOR STREET.

Furniture on street. Florrie runs out of building and out of scene. Jimmie comes along, sees furniture and shambles into building.

INTERIOR MRS. GRIGGS APARTMENT.

Kids playing with radio. Mary and Mrs. Griggs enter.

Mrs. Griggs—Leave that radio alone. You'll be breaking it. Come here and play nice with Mary until her ma comes back.

Girl—All right, ma.

Mrs. Griggs—I'm going to market. Mind you behave and leave that radio alone.

Mrs. Griggs exits. Kids immediately go back to radio.

Girl—I don't like that . . . I don't like that, either . . . oh, I don't like any of it.

She goes to cabinet where a crock and beer syphon are, and starts to take beer out into a cup. Other kids follow her.

Mary—What's that?

Girl—My father likes it. I'm going to try it.

Tastes beer.

Boy—Don't do that.

Girl—Why not? Everybody else does it. It's good, taste it.

Mary tastes it, spits it out.

Oh, you're no sport. Gee, I feel great.

She staggers around room.

Boy—You look funny.

Girl—I feel good, anyway.

She sinks into chair.

INTERIOR SECOND HOME.

Jimmie enters, looks through window, sees Mary across hall, starts to call her, then doesn't want her to see him and sneaks out.

EXTERIOR AN EXCAVATION.

Jimmie comes to foreman.

Jimmie—Any chance of getting a job?

Foreman—I could use a man—you don't look strong.

Jimmie—I'm all right. Can't you give me a chance?

Foreman—All right. Hand him a pick, Charlie.

Jimmie works a while and collapses. Foreman comes to him.

You're no good for this. For cripes sake, find some lighter work.

STREET IN FRONT OF SPEAKEASY.

Sam meets Jimmie. Takes him inside.

Sam—Hello, Jim.

Jimmie—Hello, Sam.

Sam—Come on and have a drink.

Man—Come on have one, one on me. Well, we certainly miss you, Jimmie. They haven't been turning out the stuff at the mill like they did when you was there.

Jimmie takes drink, then sets it down and exits.

EXTERIOR ELEVATED PLATFORM.

Florrie comes down stairs with large bundle. As she comes down she sees Jimmie below and tries to get down, but because of the crowd she can't get down till he has gone.

DISSOLVE INTO:

Still working away at greater speed.

DISSOLVE INTO:

NINA'S LIVING ROOM.

Nina singing "Ride All Over God's Heaven." Jimmie enters as a besotted tramp

Nina—So you're here again. Thought I told you to get yourself a job.

Jimmie—There ain't no jobs. Everybody wants jobs. There ain't none.

Nina—Well, I can't have you coming around here looking like this.

Jimmie—I ain't got no place to go, Florrie.

Nina—My name's Nina and you get out of here!

Jimmie—I'm hungry and tired Flo . . . Nina. Let me lie down here for a few minutes and then I'll go.

He starts to lie down. She kicks him out of door.

Nina—Get up. Get up and get out and stay out.

DISSOLVE INTO:

Still working at greater speed.

DISSOLVE INTO:

STREET—NEWSPAPER STAND.

Woman standing with Mary selling apples.

Woman—Watch the stand, Mary. I'll be back in a minute. We did pretty good yesterday. Sold two crates.

Florrie enters scene to Mary.

Florrie—I think I saw Daddy.

Mary—Mommie, Mommie, where?

Florrie—I saw him from the "L," but when I got to the bottom, he'd gone.

Mary—I'll run and look, maybe I can find him.

Florrie—No, dear, I looked everywhere. Come home soon, dear. Mary won't be able to help you any more after today, Mrs. Webb.

Florrie exits.

INTERIOR HALLWAY DESERTED SALOON.

Jimmie comes upstairs. Bum enters from r. f.g. playing accordian.

Bum—You and me all alone on this floor. We be good friends, eh? You got a little vino for me, eh, Joe?

Jimmie—You're spilling the metal! You're spilling the metal!

He exits into room carrying bottle. Bum goes downstairs. Jimmie is now in delirium tremens

DISSOLVE INTO:

Still working at greater speed.

DISSOLVE INTO:

INTERIOR DESERTED SALOON.

Jimmie, standing at one side of room, sees demon across room, throws bottle at it.

Jimmie—Lemme alone, get away from me. I told you to stay away from me.

He collapses on table.

SHOT OF STILL WORKING.

STREET.

Jimmie shambles down street, stops a man.

Jimmie—Will you give me a dime for a cup of coffee?

Man gives him a dime. He stops another.

Jimmie—Give me a dime for a cup of coffee.

Mrs. Grigg's kids playing on the corner recognize him.

Girl—Gee, it's Mary's old man. He's a bum. He's a begging bum. Let's go and tell Mary.

They run out of scene.

STREET AT APPLE STAND.

Mary and woman.

Mary—I'm glad you're back. I'm going home now.

Woman—All right.

Kids rush into scene.

Girl—You're old man's a bum.

Mary—He is not, he is not!

Girl—He's a bum! He's a begging bum!

Mary—What do you mean?

Girl—We just seen him.

Mary—Where? Where did you see him?

Girl—Down the street.

Mary runs out of scene.

EXTERIOR SPEAKEASY.

Jimmie shambles along toward door. Mary enters scene, looks around, and sees Jimmie; calls to him but he doesn't recognize her.

Mary—Daddy, Daddy, Daddy, it's Mary.

He goes on down street and enters deserted saloon. Mary follows. They stand on stairway.

Mary—Daddy, Daddy.

Jimmie—Get away from me, get out of here. Get away from me I tell you.

He goes on upstairs. She follows. Watches in which door he goes and runs on down stairs, looks at number on door and runs out of scene.

Jimmie goes on into room, slumps down into chair and starts drinking.

INTERIOR FLORRIE'S THIRD HOME.

Mary dashes in, calls Florrie, and then discovers Florrie is not at home.

Mary—Mommie, Mommie, I've found . . .

She picks up piece of paper and writes note telling Florrie she has found Jimmie and where he is. Then she runs out and fastens note on door knob.

INTERIOR DESERTED SALOON.

Jimmie sitting in chair, sees rats, and picks them off himself, throws them across room.

Jimmie—Get out of here, get out of here.

Mary enters, stands trembling, watching him.

INTERIOR FLORRIE'S LAST HOME.

Florrie runs in, finds note, throws bundle of piece work which she carries down, and runs out of scene.

INTERIOR DESERTED SALOON.

Mary watching Jimmie. He is sitting in a kind of stupor.

Jimmie—Florrie—I'm awfully sorry they took the lamp away from you—they took the lamp—don't call me that, my name's Red—Red, Sweetstuff . . . my name's Red . . . we can't go to Coney Island . . . look, it's raining. Red, like red roses . . . Jesus, lover of my soul, she's a great big blue eyed baby . . . Mary, where's Mary?

Mary comes to him.

Mary—Yes, Daddy, I'm here.

He looks at her, sees her as the demon which has pursued him. Chases her away from him.

Jimmie—Get out of here, stay away from me. I'll get rid of you.

SHOT *of Florrie running along street.*

INTERIOR DESERTED SALOON.

Jimmie has chased Mary under table and beats top of table with a rope. He then chases Mary out into hall with rope.

Mary—Don't, Daddy, don't, don't, Mommie . . .

As she tries to get out, he blocks stairway and chases her back into room.

She stands by an old trunk.

Jimmie—The pots are boiling . . . the pots are boiling . . .

SHOT OF FLORRIE *running along street. She is stopped by a traffic cop for red light.*

Florrie—I gotta go . . . I gotta go.

Cop—Stay where you are.

Florrie—But my husband, don't you understand, he's sick . . . I gotta go.

Cop—Stay where you are, I said.

He blows whistle finally and crowd moves across street.

INTERIOR DESERTED SALOON.

Jimmie chases Mary in. Closes door. He beats her with rope.

Mary—Don't Daddy, don't; you'll kill me!

Jimmie sinks onto table, exhausted.

SHOT OF FLORRIE *as she enters building. A fierce storm breaks.*

INTERIOR DESERTED SALOON.

Jimmie sitting on table. Mary comes to him.

Mary—Daddy, I know, you're sick. Daddy, I don't mind what you've done, it's all right. You didn't hurt me much. I know you didn't mean it. I love you, Daddy.

Jimmie—Nina, where is Mary? If I only had my Mary, everything would be all right. If I had Mary . . .

Mary—Yes . . . Daddy. I'm here. This is Mary, Daddy.

He recognises her for a moment.

Jimmie—Mary, baby Mary . . .

Florrie outside, tries door. Jimmie suddenly sees Mary as the demon. She runs toward door, tries to get out, but he locks door.

Mary—Let me out . . . Mommie . . . Daddy, let me out.

Jimmie—The pots are boiling . . . the pots are boiling . . .

Florrie—Mary, Mary . . . let me in, Mary . . . Jimmie . . .

She then runs downstairs to get help.

INTERIOR DESERTED SALOON.

Jimmie chases Mary into a cupboard. Loses track of her. Then finds her in cupboard and chases her out.

EXTERIOR STREET.

Florrie rushes out. Stops a man.

Florrie—Please, help me . . my husband . . .

Man goes on, pays no attention to her. She stops another.

Florrie—Please, my husband upstairs, in trouble, help me, help me please, won't you? My baby, he's hurting my baby. Upstairs my baby . . . won't you help me?

She drags man into building, upstairs to door. They bang on door trying to break it down.

INTERIOR DESERTED SALOON.

As they start to bang on outside of door, Jimmie, still chasing Mary, catches her, chokes her, falls to floor. The door bursts open, Florrie and man enter.

DISSOLVE INTO:

INTERIOR PENCIL FACTORY IN PATERSON.

Nan and a girl come out after work.

Girl—Before I got this job I had the grandest man, but he took to drinking.

Nan—Yes?

Girl—But now with the money I make, by the time I get through paying . . . well, forget it. Would you like to go to the talkies with me Sunday or would you rather go to the country?

Nan—I used to go to the country a lot with . . . well, I used to go a lot.

They exit.

DISSOLVE INTO:

ANOTHER DAY AT FACTORY.

Nan getting pay check. As she walks toward camera, Johnny jumps up and pulls her into an alcove,

Johnny—Nan . . . I've tried to find you for months. I finally got it out of Florrie where you were.

Nan—I just got a letter from her about Jimmie. Have you heard?

Johnny—Yes, Nan. Nan, you can't send me away now, you need me.

Nan—Oh, I do need you.

Johnny—Yes, dear.

Nan—Jimmie . . . I want to go and see him.

Johnny—Sure, dear.

INTERIOR FLORRIE'S THIRD HOME.

Johnny, doctor and Florrie standing around Jimmie's bed. Doctor takes Johnny into hall.

Johnny—Has he got a chance, doctor?

Doctor—I had eight cases this week. Six of 'em died. Did you notice his foot jiggling?

Johnny—*Yes.*

Doctor—That's the poison working. If that doesn't stop in twenty-four hours, he's through.

Doctor exits.

DISSOLVE TO:

Four days later. Florrie still sitting by bedside. Johnny stands near.

Johnny—I know the doctor said somebody had to watch with him all the time, but three days and nights without sleep, you can't stand that.

Florrie—Couldst thou not watch one hour with me?

Jimmie—(slowly waking up) Hello Johnny. Hello Florrie. Mary . . . I killed her . . . I killed her . . .

Florrie—No, no, Jimmie. I keep telling you you didn't.

Jimmie—I did . . . I know, I did, I killed Mary.

Florrie—You didn't.

Jimmie—You're just telling me that . . . I know . . .

Nan enters with Mary.

Jimmie—Mary . . . Mary, oh, God, I never thanked You for anything before, but I gotta thank You now.

Mary starts to kiss him.

Don't . . . I gotta prove . . . I gotta prove . . .

Mary—(kissing him) Daddy . . . Daddy . . .

DISSOLVE INTO:

INTERIOR FOURTH HOME.

A new apartment. Florrie sitting on floor painting small piece of furniture. Nan and Johnny enter. They are married now.

Nan—Hello, thought we'd drop in on our way upstairs.

Florrie—Hello.

Nan—Is Jimmie home yet?

Johnny—Say, Jimmie looks great since . . .

Nan—Yes, since he's gone back to work.

Jimmie enters

Jimmie—Hello everybody. Well, the mill's closed.

Florrie—No, Jimmie . .

Jimmie—Yep, going to close Saturday . . .

Florrie—Jimmie . .

Nan—Oh, no . . .

Johnny—Really?

Jimmie—Yes. Just to install my new system.
Nan—On the level?
Florrie—Are they really going to do it?
Jimmie—Here, hold your breath and cast your eyes on that.
Florrie—(reading paper which he gives her) Ten per cent. royalties on the gross sales.
Nan—(hugging him) Oh, Jimmie, that's wonderful.
Jimmie—That's not so cold is it? Don't fall over, Momma. Look at this.
Florrie—What's this? Why, he gives it all over to me.
Jimmie—Why sure, sweetstuff. Every bit of it. That's the way it should be.
Johnny—That's great. I need a rich relative.
Jimmie—Not me. That's the First National Bank. Now that I'm working for you, what's my salary?
Florrie—Well, I'll have to think about that.
Jimmie—That's too much. Say, you seem to be using a lot of canned goods in that family of yours.
Johnny—Did you ever eat any of her cooking?
Jimmie—Yes.
Johnny—I'd rather have a can of beans with her than a banquet at the Ritz.
Jimmie—(going to Florrie) They used to do it all by hand, but now with my new system it's all done by a long belt that comes down by the pots.

Mary enters reading a tabloid.

Mary—Daddy, Peggy Joyce is married again.
Jimmie—You don't say, sweetheart.

Mary goes to Nan. Jimmie continues talking to Florrie.

Jimmie—Now here's a pot and here's a pot . . . and . . .
Florrie—Jimmie . . . you're eyes are all shiny.
Jimmie—Yeah . . . and they just pick the metal right off.

FADE OUT

THE END

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SCENE

(NAN OPENS THE DOOR FOLLOWED BY BUDDY. FLORRIE STANDS LOOKING VERY WORRIED WITH HER FACE PRESSED TO THE WINDOW. THE BABY IS PLAYING ON THE FLOOR. FLORRIE HEARING NAN AND BUDDY TURNS QUICKLY THINKING AND HOPING THAT IT MAY BE JIMMIE.)

FLORRIE: "Oh Nan!" to Buddy, "Hello Buddy."

NAN: "Where's Jimmy?"

FLORRIE: (VERY WORRIED) "I don't know. I'm worried. He's always home early on Saturday.

(SHE TURNS AGAIN AND LOOKS OUT THE WINDOW ANXIOUSLY. NAN GLANCES AT THE CLOCK AND SHOWS BY HER EXPRESSION THAT SHE HAS AN INKLING AS TO WHY JIMMY IS LATE.)

NAN: (WORRIED, BUT TRYING TO DISPEL FLORRIE'S APPREHENSION.) He's probably been held up at the Works."

(NAN NOW TURNS TO BUDDY STILL FULL OF APPREHENSION.)

NAN: "Perhaps you had better run along. I'll call you up later."

(BUDDY LOOKS ASKANCE AT NAN, AS IT'S UNUSUAL FOR HIM TO BE DISMISSED LIKE THIS. HE HESITATES A MOMENT AS IF TO ASK IF ANYTHING IS WRONG, BUT GATHERS FROM NAN'S LOOK THAT HE BETTER NOT GO INTO THE MATTER.)

BUDDY: "All right, Nan, good night."

(FLORRIE TURNS FROM THE WINDOW TOWARDS BUDDY.)

FLORRIE: "Good night, Buddy."

(THE BABY LOOKS UP FROM HER TOYS.)

BABY: "Good night, Buddy."

(BUDDY LEAVES.)

FLORRIE: (WORRIEDLY)" Perhaps there's been an accident at the Works."

(NAN GOES TO FLORRIE.)

NAN: "DON'T worry Florrie, nothing's happened. He'll be in soon.

(SHE STARTS TO TAKE OFF HER COAT AND HAT. ONE CAN SEE BY HER ATTITUDE THAT SHE IS WORRIED ABOUT JIMMIE.

SCENE

SPEAKEASY-

(JIMMY HAVING HAD A FEW DRINKS IS THE LIFE OF THE SPEAK-EASY. HE'S NOT AT ALL MAUDLIN, BUT MERELY IN VERY HIGH SPIRITS.) (This scene will have to be written according to the actor who plays the role. If he is a singing or dancing comedian, it could be a musical scene. If not, it will probably have to consist of Jimmie telling some funny stories to the boys around the Bar.) (JIMMY AT THE END OF "DOING HIS STUFF" FOR THE BOYS, NOTICES ON THE BAR A TOY WHICH HE HAS BOUGHT FOR THE BABY. THIS BRINGS HIM TO THE REALIZATION OF WHAT HE IS DOING. HE LOOKS AT THE CLOCK. SEES THAT IT IS AFTER EIGHT.)

JIMMIE: "Gee, will you look at the time? Guess I forgot to go home."

(THEY ALL LAUGHED LOUDLY AT THIS. IT SOUNDED LIKE A GREAT JOKE IN THEIR DRUNKEN STATE. JIMMY GRABS HIS TOY, REACHES IN HIS POCKET, SLAMS DOWN SOME MONEY. THE BARTENDER TAKES IT AND STARTS TO GET HIM SOME CHANGE.)

JIMMIE: (TO BARTENDER, MOTIONING THE CHANGE AWAY.) "That's all right . Let the boys drink it up. (AT THIS THE BOYS ALL ANNOUNCED THAT JIMMIE'S A PRINCE.)

JIMMIE: (THOROUGHLY ENJOYING HIS POPULARITY.) "Well, so long fellows, see ya in jail." (THIS LINE ALSO PASSED FOR HUMOR WITH THE BOYS. THEY ALL CALL OUT,) "Good bye Jimmy, good

bye boy. Gee, he's a great little fellow, etc. (AND AS JIMMIE GOES OUT THE DOOR, THE BARTENDER'S VOICE RISES ABOVE THEM ALL.) "Good bye, Jimmie, see you tomorrow.

(JIMMIE WAVES GOOD BYE AND EXITS.)

SCENE

LIVING ROOM JIMMIE'S FLAT.

(FLORRIE IS AT THE TELEPHONE. THE CHILD IS STILL PLAYING ON THE FLOOR, BUT SHOWING SIGNS OF BEING SLEEPY. NAN STANDS BY LOOKING WORRIEDLY At FLORRIE.)

FLORRIE: (TO TELEPHONE OPERATOR.) "Will you ring again, please. There must be somebody there. It is the Weldon Steel Mills."

(FLORRIE STANDS ANXIOUS WAITING.)

SCENE

OFFICE IN STEEL MILL.

(THE TELEPHONE IS RINGING REPEATEDLY. THE DOOR OPENS, A NIGHT WATCHMAN COMES IN ANNOYED AT HAVING TO ANSWER PHONE.)

WATCHMAN: (IN THE RECEIVER.) "Hello -- Hello -- pause -- no pause. The Works closes at noon on Saturday. There ain't no one here." (THE WATCHMAN HANGS UP THE RECEIVER.)

SCENE

ROOM - JIMMIE'S FLAT.

(FLORRIE HANGS UP RECEIVER AND TURNS WORRIEDLY AWAY FROM 'PHONE.)

FLORRIE: (TO NAN.) "Well, he isn't there." (NAN SHAKES HER HEAD. SHE NOW GOES TO MARY, KNEELS DOWN BESIDE HER.)

NAN: (TO MARY.) "Come on, honey, I'm going to put you to bed."

MARY (MARY PUSHING NAN AWAY) "No, No, can't go to bed until

Daddy comes."

NAN: (COAXING HER.) "Come on with Nanny dear. You're sleepy."

MARY: "No, ain't sleepy." (SHE YAWNS.) "Have to wait for Daddy."

(NAN LOOKS UP AT FLORRIE ASKANCE AS TO WHETHER SHE OUGHT TO MAKE THE CHILD GO TO BED. FLORRIE LOOKS AT THEM.)

FLORRIE: (TO NAN.) "Let her stay up, Nan."

(NAN GETS UP FROM THE FLOOR, GOES TO PICK UP HER COAT AND HAT WHICH SHE HAD LEFT ON A CHAIR. FLORRIE NOW LOOKS ANXIOUSLY OFF TOWARDS THE KITCHEN.)

SCENE

CORNER OF KITCHEN.

(THERE ARE SEVERAL THINGS ON THE STOVE AND ONE POT OF STEW IS BOILING OVER AND BURNING.)

SCENE

(FLORRIE SMELLING THE BURNING FOOD, HURRIES OUT TOWARDS THE KITCHEN. NAN TAKES HER COAT AND HAT AND GOES OFF TOWARDS THE HER ROOM. THE BABY LEFT ALONE FOR A MOMENT DOSES OFF, WHEN THE DOOR OPENS AND JIM ENTERS WITH A FLOURISH, ALL LIT UP LIKE A CANDLE, AND STRIKES A POSE.)

JIMMIE: (HILARIOUSLY) "Hello there, how's the kid?

(MARY STARTLED WAKES UP, LOOKS AT HER FATHER AND THEN RUBS HER EYES.)

JIMMIE: (LOOKING AT THE BABY.) "How about a little smack for your old Daddy. -- eh?

MARY: (Still rubbing her eyes looks at him) "Daddy, you look funny."

JIMMIE: (PRETENDING TO BE INDIGNANT.) "NOW, what do you mean by that?"

(MARY GETS UP, GOESTO HIM. HE COMES UNSTEADILY TOWARDS HER. GRABS HER. TOSSES HER UP IN THE AIR AND KISSES HER. MARY TURNS AWAY FROM HIS KISS, MAKES A WRY FACE.)

MARY: "D addy, you got "smellem" on your breath."

(FLORRIE NOW RUSHES IN FROM THE KITCHEN. ONE QUICK GLANCE AT JIMMIE MAKES HER REALIZE THAT SOMETHING IS WRONG. MARY LOOKS UP AT FLORRIE.)

MARY: "Daddy's got "smellem" on his breath."

(FLORRIE SAD AND HEARTSICK MOVES TOWARD JIMMIE. HE PUTS THE BABY DOWN AND A LITTLE OF HIS HILARITY LEAVES HIM AS HE LOOKS AT THE GRAVE FACE OF HIS WIFE. NAN NOW ENTERS FROM HER ROOM AND STANDS LOCKING AT THEM. FLORRIE LOOKS AT THE CHILD, THEN GLANCES SIGNIFICANTLY AT NAN THEN BACK TO THE CHILD.)

FLORRIE: (TO MARY) "Better let Nannie put you to bed now, darling."

(NAN MAKES A FEW STEPS TOWARDS THE CHILD. JIMMIE'S HILARIOUS MOOD IS RAPIDLY MELTING AWAY AND HE BEGINS TO LOOK VERY SHEEP-ISH. THE CHILD, SENSITIVE AND QUICK TO GRASP THAT SOMETHING IS WRONG, NOW CONSENTS TO GO TO BED.

MARY: (LOOKING UP AT JIMMIE.) "Good night, Daddy."

JIMMIE: (SHEEPISHLY REACHES DOWN FOR HIS CHILD. STARTS TO KISS HER THEN REMEMBERS HER REMARK ABOUT HIS BREATH AND INSTEAD HOLDS HER A MOMENT TO HIS BREAST. PATS HER HEAD.)

JIMMIE: "Good night, honey, Sleep tight."

MARY: (MARY GRAVELY LOOKS UP AT HER FATHER.) "You sleep tight too, Daddy."

(JIM CATCHES THE DOUBLE ENTENDRE OF THIS REMARK AND LOOKS QUIZZICALLY AT HIS CHILD AS HE PUTS HER DOWN. HE SCRATCHES HIS HEAD A MOMENT RUMINATING OVER IT. MARY GOES TO FLORRIE AND KISSES HER.

MARY: "Good night, Mommy."

FLORRIE "Good night, dear."

(THE BABY TODDLES OUT, JOINS NAN WHO PUTS HER ARM AROUND HER AND SHOOTING JIM AN OMNIOUS GLANCE, LEADS THE BABY OUT OF THE ROOM. - FLORRIE NOW LEVELS A LOOK OF COMPLETE MISTRUST AT HER HUSBAND. - JIM NOW SUMMONS HIS FORCES AND TRIES TO BE NONCHALANT.)

JIMMIE: (LAUGHING NERVOUSLY.) "Gee, I was feeling great till I struck here."

(FLORRIE TURNS AWAY FROM HIM, TEARS STARTING TO ROLL DOWN HER CHEEKS. SHE TAKES OUT HER HANDKERCHIEF TO WIPE THEM AWAY BUT SAYS NOTHING. JIMMIE GOES TO HER CLUMSILY AND SHEEPISHLY.)

JIMMIE: "Well, why don't you light into me."

FLORRIE: (STILL CRYING, SINKS INTO A CHAIR.) "What good would that do?

(JIM GOES OVER TO HER FEELING PRETTY MUCH LIKE A DIRTY DOG BY THIS TIME, BUT STILL TRYING TO ALIBI HIMSELF. HE PATS HER ON THE SHOULDER.)

JIMMIE: "I only had a few Momma. Honest. Why, if you feel that way about it, I'm not going to take any more of the stuff."

(HE SAYS THIS WITH AN AIR OF CONVICTION WHICH IS A LITTLE TOO EMPHATIC TO BE BELIEVED. FLORRIE THROWS ONE PITEOUS GLANCE AT HIM AND GOES ON CRYING. JIMMIE PATS HER SHOULDER.)

JIMMY: "Now, now, Momma, you don't want to take it that way. It ain't nothing, honest." (HE GOES ON COMFORTING HER) (Fade out).

SCENE

LIVING ROOM JIM'S FLAT

(We open up on a close shot of a copy of "The Ladies' Home Journal", spread out on a table to a page on which is described with pictures, a unique way of announcing an engagement at a party. The pictures and text show how the announcing can be revealed through two sides of a torn card which fit together joining the names of the engaged parties. The cards are to be enclosed in sealed envelopes, and the envelopes are to hang by ribbons from the beaks of two stuffed doves, which are to hover under the centre chandelier. - The camera now moves back and reveals Nan, who is standing over "The Ladies' Home Journal". She is direct- Florrie who is standing on a chair, tying the doves to the chandelier. (Mary is intensely ~~xxxxxxx~~ interested and excited in the procedure. All three are in their party clothes. The room is decorated with twisted strips of crepe paper, artificial flowers, cupids and paper hearts. A long table by the wall is arranged for a buffet supper.)

FLORRIE: (HAVING JUST ARRANGED THE DOVES) TO NAN. - "Is that about right?"

NAN: (EXCITED) "Yes, they don't want to be too low,(pointing to Journal.) "It says the envelopes are just to escape the top of their heads."

(THERE'S A KNOCK ON THE DOOR, MARY RUNS TO OPEN IT. SHE DOES SO, AND MRS. DUFFY, A NEIGHBOR LADY ENTERS. SHE IS IN HER PARTY DRESS AND CARRIES A BASKET IN WHICH IS THE DUFFY SILVERWARE.)

MRS. DUFFY : "Good evening everybody. It's early I came so you could place the

silverware before the rest of the guests arrived."

(FLORRIE JUMPS DOWN OFF THE CHAIR AND RUNS TO TAKE THE SILVERWARE.)

FLORRIE: "Oh thanks, Mrs. Duffy. I don't know what we would have done without this.

(SHE TAKES THE SILVERWARE AND GOES OVER TO THE BUFFET TO PUT IT OUT. MRS. DUFFY NOW GOES OVER TO NAN.)

MRS. DUFFY: "Is it true what I heard, that young Buddy's boss is coming to the party?"

NAN: (WITH PRIDE) "Oh yes! Mr. Craig will be here."

MRS. DUFFY: "Now ain't that just elegant. A big Park Avenue Swell like him."

(MRS. DUFFY LOOKS DOWN AT HER DRESS OF WHICH SHE IS VASTLY PROUD.)

"I am glad I had my new taffeta made up in time."

NAN: "Oh Mr. Craig thinks the world of Buddy."

FLORRIE: (LOOKING OVER FROM WHERE SHE IS PUTTING OUT THE SILVER.) "Buddy went to work for Mr. Craig when he was just an office boy twelve years old."

MRS. DUFFY: "Now ain't that amazing?"

NAN: (STILL PROUDLY.) "He's been more like a father to Buddy than a boss. Buddy's an orphan, you know."

MRS. DUFFY: "Well, a fine clean boy he must be to have risen so high in the business."

(AT THIS POINT, THE DOOR OPENS AND JIM ENTERS. MARY RUSHES TO HER DADDY AND GIVES HIM A BIG KISS. FLORRIE ALSO GOES TO JIM, A LITTLE APPREHENSIVE AS TO WHETHER HE HAS BEEN DRINKING OR NOT. JIMMIE CATCHING THE NOTE OF APPREHENSION GIVES HER A LARGE SMACK RIGHT ON THE MOUTH TO PROVE HIMSELF COLD SOBER. FLORRIE HEAVES

A LITTLE SIGH OF RELIEF. JIMMIE NOW LOOKS AROUND THE ROOM AT THE DECORATIONS.)

JIMMIE: "Well, well, you'd hardly know the old place."

NAN: (HAPPILY.) "Like it Jimmie?"

JIMMIE: "Like it? Why it's gorgeous. You two girls have certainly done a swell job."

JIMMIE: (HE NOW SEES MRS. DUFFY AND GOES TO HER.) "Good evening ~~xx~~ ~~xxxx~~. Mrs. Duffy."

MRS. DUFFY: "Good evening to you, Jimmie."

(JIMMIE NOW LOOKS AROUND THE ROOM AGAIN, HIS ADMIRATION GROWING.)

JIMMIE "Gee, I bet the Vanderbilt's house on Fifth Avenue don't look no better than this tonight."

(THE WOMEN ALL LAUGHED. FLORRIE NOW GOES TO JIM, TAKES HIM BY THE ARM.)

FLORRIE: "That being the case, you better get into your party clothes."

(SHE STEERS HIM OUT TOWARD THEIR BEDROOM.)

SCENE

JIMMY - BEDROOM.

(HIS SUNDAY SUIT IS CAREFULLY LAID OUT ON THE BED. THERE IS A WHITE CARNATION IN A GLASS WAITING FOR HIM, WITH A PIN TO PIN IT ON HIS COAT AND A LAVENDER NECK TIE SPREAD OUT ON THE DRESSER. FLORRIE LAUGHINGLY PUSHES JIM INTO THE BEDROOM.)

FLORRIE: "Now hurry up young man, you ought to be in the receiving line."

JIMMIE: "Sure, I'll rustle right into these things in a jiffy."

(FLORRIE NOW GOES OVER TO THE DRESSER, PICKS UP THE TIE AND HIDES IT BEHIND HER BACK.)

FLORRIE: "I've got a surprise for you."

JIMMIE: (STARTING TO TAKE OFF HIS COAT) "What?"

(FLORRIE GOES UP TO HIM AND SUDDENLY FLASHES THE TIE IN HIS FACE. JIMMIE IS STUNNED FOR A MOMENT AND THEN BEGINS TO LOOK AT IT VERY QUIZZICALLY.)

JIMMIE: "LAVENDER?"

(FLORRIE LAUGHS AND NODS.)

JIMMIE: (LOOKING AT IT IN DISGUST.) "Gee, have I got to wear that?"

FLORRIE: (LAUGHING) "That's what the fashion page says."

(JIMMIE STANDS A MINUTE LOOKING AT THE TIE IN UTTER DISGUST. HE SCRATCHES HIS HEAD. THINKS A MINUTE.)

JIMMIE: (DUBIOUSLY) "Well all right."

(HE GOES AND GINGERLY PUTS IT BACK ON THE DRESSER. FLORRIE LAUGHING AT HIM. SHE NOW GOES TO THE DOOR.)

FLORRIE: "Hurry won't you?"

JIMMIE: "Sure."

(HE STARTS TO GET UNDRESSED GIVING THE TIE ONE LAST DIRTY LOOK. FLORRIE LAUGHS AND EXITS.)

SCENE

LIVING ROOM - JIMMIE'S FLAT.

(A COLOURED MAID ENTERS WITH A PILE OF PLATES FOR THE BUFFET. FLORRIE ENTERS LAUGHING.)

FLORRIE: "Jimmie doesn't like his tie. He thinks it's effeminate."

(MRS. DUFFY AND NAN LAUGH. FLORRIE BUSTLES ABOUT AND SHOWS THE MAID HOW TO PLACE THE PLATES.)

FLORRIE: (TO MRS. DUFFY.) "I wouldn't be so fussy about things if it weren't for Buddy's boss coming. Of course, he's used to the best of everything. He has a grand apartment on Fifth Avenue."

(THE DOOR NOW OPENS AND BUDDY BURSTS IN ALL DRESSED UP IN A FULL

DRESS EVENING SUIT. THE WOMEN ALL GREET HIM. HE COMES INTO THE ROOM, OPENS HIS OVERCOAT.)

BUDDY: "Look me over, girls." (HE SHOWS OFF HIS SUIT.) "And it's not hired."

(MAN LAUGHS, RUSHES TO HIM AND KISSES HIM. THE BELL RINGS. MARY, WHO HAS BEEN DELEGATED TO BE OFFICIAL DOOR OPENER FOR THE PARTY RUNS, OPENS THE DOOR AND LETS IN FOUR OF THE GUESTS. THERE ARE HILARIOUS GREETINGS. MARY TAKES COATS AND HATS AND GOES OFF WITH THEM. ONE OF THE GUESTS, A CATTY GIRL, LOOKS AROUND AT THE DECORATIONS.

CATTY GIRL: "Gee, I bet Woolworth's is empty tonight."

(MORE GUESTS NOW ARRIVE. FLORRIE RUSHES AROUND AND GETS SOME PAPER HEARTS, WHICH ARE PIERCED BY ARROWS AND HAVE PINS ATTACHED. SHE STARTS DISTRIBUTING THESE TO ALL THE GUESTS. THE WOMEN ARE DELIGHTED WITH THEM, BUT THE MEN WHO ARE ALL OF THE TWO FISTED HE-MAN VARIETY LOOK AT THEM RATHER ASKANCE.)

1ST MALE GUEST: (TO ANOTHER MALE GUEST) "Gee'z, do we have to wear these things?"

2ND MALE GUEST: (LOOKING AROUND AND SEEING THAT OTHERS ARE PINNING ON FAVORS.) "Guess we gotta." (THE TWO OF THEM DISGUSTEDLY PINNED ON THE HEARTS.)

(MORE GUESTS ARRIVE. LITTLE MARY LETTING THEM IN AND TAKING THEIR WRAPS.)

SCENE

JIMMIE'S BEDROOM.

(JIMMIE HAS PUT ON HIS Sunday suit, IS SITTING GOPIOUSLY And IS VERY UNCOMFORTABLE. IT'S NOW TIME FOR HIM TO PUT ON THE TIE. HE GOES TO THE DRESSER, LOOKS AT IT DISGUSTEDLY, PICKS IT UP , SCRATCHES HIS HEAD.)

JIMMIE: (LOOKING AT TIE IN DISGUST) "If I gotta wear that, I'll have to sneak myself a drink."

(HE PUTS THE TIE DOWN, GOES OVER TO THE CLOSET, RUMMAGES AROUND AND PULLS OUT AN OLD SHOE. HE REACHES DOWN IN THE SHOE AND PULLS OUT A SMALL FLASK. HE LOOKS AT IT AND SEES WITH DISGUST THAT THERE ARE ONLY A FEW DROPS IN IT. HE PULLS OUT THE CORK, TOSSES THE LIQUOR OFF, STANDS THINKING A MOMENT, LOOKS OVER TOWARDS WINDOW WHICH OPENS ON TO A FIRE ESCAPE. HESITATES A MOMENT, PUTS THE BOTTLE IN HIS POCKET, GOES OVER TO THE WINDOW, RAISES IT GINGERLY AND SNEAKS OUT.)

SCENE

LIVING ROOM - JIMMIE'S FLAT.

(MORE GUESTS HAVE ARRIVED SO THAT THE ROOM IS FAIRLY FULL. ALL OF THE WOMEN ARE IN PARTY DRESSES AND TWO OR THREE OF THE MEN HAVE DINNER COATS. THE OTHER MEN ARE IN THEIR BEST SUITS. THE BELL RINGS. MARY RUNS TO THE DOOR AND OPENS IT. IT'S MR. CRAIG. MARY LOOKS AT HIM WIDE EYED, AND TOO EXCITED TO GREET HIM, TURNS AND CALLS IN TO HER MOTHER.)

MARY: "Call Mommy, it's Mr. Craig." (MR. CRAIG LAUGHS.)

MR. CRAIG: "Well, Good evening Miss. How are you?"

(MARY STARES AT HIM, TOO OVERCOME BY HIS ELEGANCE TO ANSWER. HE LAUGHS AND TAKES HER HAND, GRAVELY SHAKING IT. FLORRIE NOW HURRIES UP TO HIM.)

FLORRIE: "Oh, Good evening, Mr. Craig." (TO MARY) "Take Mr. Craig's hat and coat." (MARY STILL DAZED RELIEVES HIM OF HIS COAT AND HAT AND GOES OFF.) "I am Mrs. Walker, Nan's sister. Won't you come in?

(A GENERAL HUSH HAS FALLEN OVER THE WHOLE COMPANY AT THE ENTRANCE OF THE "SWELL". CRAIG REALIZES THE IMPRESSION HE IS MAKING AND IS

ASHAMED, BUT AT THE SAME TIME ENJOYS HIS IMPORTANCE. BUDDY TAKING NAN BY THE HAND, MOVES OVER TO HIM .

CRAIG: (TO BUDDY PATRONIZINGLY.) "Well, Buddy, my boy."

BUDDY: "Good evening, Mr. Craig." (HE SHAKES CRAIGS HAND THEN MOTIONS PROUDLY TO NAN.) "This is my fiancee, Miss Walker."

NAN: "I'm very pleased to meet you Mr. Craig." (CRAIG SHAKES NAN'S HAND) LOOKINGXHERXOVERXAPPRAISINGLYXXX

CRAIG: (NOW LYING.)"SURE, I REMEMBER YOU." (HE SHAKES HIS HAND HEARTILY. ROASTER TOSSES A PREOCCUPIED GLANCE TOWARDS HIS FRIENDS WHO ARE PROPERLY SQUELCHED. THE COLORED MAID NOW STARTS TO PASS AROUND PLATES FOR THE BUFFET SUPPER.)

FLORRIE: (TO COLORED MAID, FOLLOWED BY NAN, WHO HAS PICKED UP A PLATTER OF SANDWICHES. THE MALE GUESTS HAVE CONSIDERABLE DIFFICULTY IN BALANCING THE PLATES. FLORRIE NOW GOES TO THE COLORED MAID AND WHISPERS.) "Mr. Craig is to have the little table to put his plate on."

COLORED MAID: (NODDING KNOWINGLY,) "I get yeh."

(CUT TO GROUP WHERE CATTY YOUNG WOMEN IS LOOKING CRITICALLY AT THE SILVERWARE. SHE PICKS UP A FORK. LOOKS AT THE INITIAL "D", TURNS TO A FELLOW GUEST.)

CATTY YOUNG GIRL: "Since when do they spell Wilson with a "D"." (THE FELLOW GUEST GIGGLES.)

(ONE OF THE MEN GUESTS NOW LOOKS AROUND THE ROOM AND CALLS OVER TO FLORRIE

A MAN GUEST: "Where's Jimmie?"

(FLORRIE NOW REMEMBERS THAT JIMMIE OUGHT TO BE READY. SHE LAUGHS.)

FLORRIE: "I bet he's having trouble with his tie." (SHE HURRIES TOWARD BEDROOM)

SCENE

JIMMIE'S BEDROOM.

(JIMMIE'S OLD CLOTHES ARE LYING ON THE FLOOR. FLORRIE ENTERS STILL SMILING.)

FLORRIE: (AS SHE OPENS DOOR.) "Oh, Jimmie". (SHE NOW LOOKS AROUND ROOM AND SEES THAT JIMMIE IS NOT THERE. SHE BEGINS TO BE APPREHENSIVE

AND CALLS AGAIN ANXIOUSLY.)

FLORRIE: "Jimmy". (SHE LOOKS OVER ON THE DRESSER, sees the lavender tie. SHE THEN LOOKS SEARCHINGLY AROUND THE ROOM And NOTES THE OPEN WINDOW. HER HEART SINKS RIGHT DOWN TO HER TOES, AS SHE KNOWS VERY WELL WHERE HE'S GONE. SHE GOES SLOWLY AND SADLY TO THE DOOR, THEN REALIZING SHE MUST FACE HER GUESTS, SHE SQUARES HER SHOULDERS AND GOES BACK TO THE PARTY.

SCENE

LIVING ROOM.

(GUESTS ARE ALL EATING. FLORRIE ENTERS TRYING TO SMILE AND COVER UP HER ACHING HEART.)

NAN: (TO FLORRIE LAUGHING) "Isn't he ready yet."

FLORRIE: "Not yet."

(FLORRIE GOES TO THE RADIO AND TURNS IT ON IN ORDER TO KEEP THE PARTY GOING. THE COLORED MAID NOW ENTERS WITH A LARGE PUNCH BOWL FULL OF PUNCH, WHICH SHE PUTS ON A SMALL TABLE , ON WHICH ARE A LOT OF ASSORTED KINDS OF GLASSES. THE MEN ALL BRIGHTEN UP AT THE SIGHT OF THE PUNCH AND HEAD FOR THE PUNCH BOWL. THE FIRST ONE TO DIP HIMSELF A GLASS FULL, EAGERLY TAKES A BIG SWIG SWALLOWS IT AND THEN LOOKS AROUND DISGUSTEDLY TO A NEIGHBOR.)

MAN: (IN UTTER DISGUST) "Lemonade".

(BUDDY NOW GOES TO NAN AND WHISPERS.)

BUDDY: "Isn't it time to spill the beans and let 'em drink to our health?"

NAN "Not until Jimmie's here."

(FLORRIE, WHO IS STANDING BY, ANXIOUS THAT NAN'S EVENING IS NOT SPOILED, SPEAKS UP.)

FLORRIE: (TRYING TO COVER UP HER UNEASINESS.) "Oh, we won't wait for that

slow poke."

(SHE NOW TURNS TO THE ROOM FULL OF PEOPLE AND CLAPS HER HANDS TO DRAW THEIR ATTENTION.)

FLORRIE: "Attention everybody. Everybody attention please."

(EVERYBODY STOPS TALKING AND CENTERS ATTENTION ON FLORRIE. SHE NOW CALLS [illegible] PICKS HER UP, CARRIES HER OVER TO THE STUFFED DOVES, HOLDS HER UP AND ORDERS HER TO OPEN THE ENVELOPES. MARY FULL OF IMPORTANCE OVER HER PROMINENCE, TEARS THE ENVELOPES OPEN, TAKES OUT THE TWO LITTLE CARDS, PUTS THEM TOGETHER, AND READS.)

MARY: (READING FROM CARDS.) "Nan Wilson - Buddy Marshall."

BUDDY: "That means we're engaged,folkes ."

(THERE IS A GREAT HUBBUB OF CONGRATULATIONS.)

MR. CRAIG: (HOLDING UP HIS GLASS AND STANDING.) "I vote we drink the happy couples ' health." (EVERYBODY GETS READY GLASSES OF PUNCH TO DRINK. NAN SMILING, BUT STOPPING THEM.)

NAN: No, no, wait. We've got to have Jimmie for this."

(SHE STARTS TO MOVE TOWARD BEDROOM. FLORRIE PUTS OUT HER HAND TO STOP H ER JUST AS THE FRONT DOOR OPENS AND JIMMIE WILSON IN WITH A BIRD ON, VERY DRUNK.)

JIMMIE: Well, hello everybody. See, this is great. Great little party, eh. (he starts to enter the room drunkenly, and in his effort to steady himself, grabs some of the decorations and pulls them down. The guests all stand looking in amazement. Nan and Florrie horrified. Florrie runs to him.)

FLORRIE: Jimmie, Oh Jimmie!

JIMMIE: Hello, Florrie. Great little wife, eh folks? Great little party. Everything great. (Florrie tries to hush him. Nan her pride hurt to the quick over Jimmie's boss being present at such a spectacle, looks anxiously at Craig. Jimmie looking around the room stops Craig, pulls away from Florrie and goes to him.)

JIMMIE: (to Craig) Well, well, well. The big shot himself, eh. Well, how are you.

CRAIG: (trying to be nonchalant about the situation) How do you do, Mr. Wilson.

JIMMIE: Now don't you call me Mr. Wilson. I am Jimmie to you. We're just gonna be one great big happy family. (He goes to slap Craig on shoulder and nearly falls down. Florrie half dead with humiliation, goes to Jimmie and tries to steady him. Nan, completely overcome with shame starts to run out of the room. Buddy stops her and tries to make her stay.)

NAN: Let me go. (She pulls away from Buddy and goes out of the room. Jimmie now starts to weave around, greeting the other guests.)

JIMMIE: (to various guests) Hello, how's the boy. What do you say we all have a little drink? (Buddy now goes to Jimmie and tries to subdue him, but Jimmie pushes him off.)

JIMMIE: Hey, what's the idea? This is my house and my party. Gonna have a good time if I want it. Everybody's going to have a good time. (Mr. Craig, anxious to be out of the mess, now looks at his watch, pretends that it's much later than he thought, goes up to Florrie.)

MR. CRAIG: (to Florrie) I've got to catch a train to Boston, Mrs. Wilson. I'm afraid I'll have to be going along.

FLORRIE: (terribly humiliated and worried) Oh, I'm terribly sorry Mr. Craig. You won't hold this against Nan will you?

CRAIG: Why, certainly not. It's nothing at all. I gave a party last week and everybody was falling down drunk. I have had a nice time. Good night.

FLORRIE: Good night. (Craig moves away from Florrie and goes up to Buddy, who is still struggling with Jimmie.)

CRAIG: (to Buddy) Well,Buddy, I've got to run along.

BUDDY: Good night, Mr. Craig. Gee, I'm sorry this had to happen.

CRAIG: Where's your fiancee? I'd like to say good night.

BUDDY: She went to her room. Don't you worry , Mr. Craig, I'll say good night for you. (At this point, Jimmie drunkenly breaks in.)

JIMMIE: (indignantly) You can't leave this party. It ain't even begun yet. (he grabs Craig drunkenly. Craig embarrassed over having to lose his dignity, struggling with a drunk, tries to push him off.)

CRAIG: I'm sorry sir, but I'll have to go.

JIMMIE: Nothing doing now. What will our party be without our "Big Shot"? (Florrie now comes up and with the aid of Buddy, they free Mr. Craig and he makes a relieved exit

towards the door where the maid is standing with his coat and hat.

JIMMIE: (before Craig has even gotten out of the door) Well, the hell with him. We'll have a better time with him out of the way. Come on, everybody, let's all have a little drink. (Part of the guests are amused by Jimmie and part embarrassed and sorry for Florrie.)

SCENE

NAN'S ROOM.

(Nan is lying on her bed crying. There is a knock on the door. She looks at the door but does not answer. The door presently opens and Buddy comes in. He goes over to the bed, sits down by Nan, and tenderly pats her shoulder.)

BUDDY: Gee, Nan, don't take it like that.

NAN: (Sobbing) What will he think of us? What will Mr. Craig think of me? (Buddy goes on trying to comfort her.)

BUDDY: He understands. Gee, those Park Avenue birds don't think they have had a party until everybody is cockeyed. (Nan refuses to be comforted.)

NAN: You better forget me, Buddy.

BUDDY: Now what kind of talk is that?

NAN: You had better forget me, Buddy. It's not going to do you any good to tie on to our family. We'll just drag you down and down.

BUDDY: (still trying to comfort her) Now honey, how can you say a thing like that?

NAN: It's true. (she goes on sobbing)

(FADE OUT)

SCENE

LIVING ROOM - JIMMIE'S FLAT

(FADE IN)

(The party is over and the room looks a wreck. Jimmie is lying in a drunken stupor on the couch. Florrie comes sadly out of the bedroom with a blanket. She covers Jimmie up., looks around at the disheveled decorations of which she had been so proud. She bites her lip and the tears come to her eyes. Jimmie snores loudly and drunkenly. The tears fall down Florrie's cheeks. She goes over, switches off the light and goes back to the bedroom.)

SCENE

JIMMIE'S BEDROOM.

(Florrie enters. She goes over to the window and stands looking helplessly out.)

(FADE OUT)

SCENE

LIVING ROOM - JIMMIE'S FLAT

(It is next morning. Jimmie is still asleep on the couch. He wakes up slowly, looks about him, and wonders a moment what has happened. He hardly knows the room, with its mass of disheveled decorations. Finally he remembers what happened. He feels his head. It is aching badly. He is also parched from thirst. He gets up and looks around for something to drink, sees the punch bowl, which is still half full of punch. He goes over to it, picks it up thinking it's nothing but lemonade. He takes a big swig of it and his face brightens, as he finds out, it is full of liquor.

He takes another big swig and begins to feel better. The telephone rings. He puts down the bowl and starts to answer it. By this time, it has rung several times and Nan, in her kimono appears in the door. Jim takes off the receiver.)

JIMMIE: Hello! (pause)/ Oh Hello, Buddy. Sure I'll call her. Just a minute. (he puts down receiver and starts to go to call Nan, looks up and sees her standing, haggard and worn, after a sleepless night.)

JIMMIE: (A little sheepishly) It's Buddy.

NAN: I can't talk to him. Tell him I'm not awake yet. (Jimmie looking more sheepish and humble, goes back to the 'phone.)

JIMMIE: (In telephone) She ain't awake, Buddy. I'll tell her you called. (Jimmie pretty miserable, hangs up receiver. He looks up at Nan, who now turns her back and walks out of the room without another word.) - Jimmie ashamed to face Florrie, but knowing that he has to, now goes to the bedroom.)

SCENE

JIMMIE'S BEDROOM

(Florrie still dressed in her party clothes, sits looking out the window. Jimmie enters, sees that she has not been to bed, and is in the depths of humiliation. He goes to her very meekly.)

JIMMIE: Why don't you land on me, Florrie?

FLORRIE: (Shaking her head) What good would that do?

JIMMIE: I'm such a dirty dog, it would kind of make me feel better if you'd land on me. (Florrie again shakes her head and tears come to her eyes. Jimmie watches her a moment and then breaks down into sobs, burrying his face in her lap. Presently Florrie

starts to stroke his head. Jim looks up at her with tears in his eyes.)

JIMMIE: I'll never do it again, Momma, never, as long as I live.

(Florrie goes on stroking his head.)

(Dissolve Out)

SCENE

THE STILL

The Still is working away at high speed, indicating a time lapse.

SCENE

STEEL MILLS (The same location where we have seen Jimmie at work.) (The boss is installing a new man in Jimmie's job.)

BOSS: (To new foreman) Wilson was a great man while he was sober.

NEW FOREMAN: Yes, so I hear.

BOSS: The bootleg liquor got him. Well -----(The boss shakes his head, he then starts showing the new foreman about the plant.

(DISSOLVE OUT)

SCENE

AN EXCAVATION WHERE MEN ARE DOING STREET WORK.

(DISSOLVE IN)

(It's pay day and the street workers are lined up getting their envelopes. Jimmie stands in the line. He is now dirty, unkempt and shows signs of being a pretty regular drunk. He takes his pay from the paymaster and slouches off.

SCENE

LIVING ROOM -, JIMMIE'S SECOND HOME.

(It's a poor tenement. Florrie now dressed very poorly is seated, sewing. Mary is sigging by a light doing her lessons. She is also dressed poorly. There is a knock on the door. Florrie, looking up at door.)

FLORRIE: Come in. (The door opens and Cohen, the insurance collector enters. His attitude is much less friendly than it was when we last saw him.)

COHEN: Vell, Mrs. Vilson.

FLORRIE: (In disgusted tones) Good evening, Mr. Cohen.

COHEN: Vell, how about it?

FLORRIE: I haven't the money here and Mr. Wilson seems to be late. Perhaps you can come tomorrow.

COHEN: (Giving her a dirty look) I'll vait. (He planks himself into a chair and sits looking at Florrie disapprovingly out of the corner of his eye.)

SCENE

HALLWAY - OUTSIDE JIMMIE'S SECOND HOME.

(Jimmie staggers down the hall drunk. Stops outside his door, hesitates a moment, his conscience troubling him about facing his wife, then, this feeling turning to one of drunken defiance, he opens the door and goes in.

SCENE

LIVING ROOM - JIMMIE'S SECOND HOME.

(Jimmie enters. Mary runs up to him and kisses him. Her affectionate greeting once more brings him twinges of conscience. Florrie now stands disheartened. Cohen also gets up and Jimmie sees him for the first time.)

COHEN: Vell, Vilson, how about paying your insurance? Already it's overdue.

(Jimmie reaches in his pocket and Florrie goes over to him, knowing him to be too drunk to count out the money himself. Jimmie hands her what is left of his salary. Florrie takes it, counts it over ominously. It's only about half of Jimmie's wages for the week. She looks up at Jimmie and her glance makes him feel more and more like a dirty dog. He turns away. Florrie counts out the money for Cohen, gives it to him and Cohen exits, saying:)

COHEN: Vell, Good night everybody. (Jimmie now slouches over and falls into a chair. Little Mary goes to him, puts her arm around him.)

MARY: Feeling bad, Daddy? (Jimmie ashamed, gently pushes her away)

JIMMIE: I'll be all right. (Mary worried and unhappy, goes back to her lessons. The door now opens and Nan enters. She, too, is poorly dressed. She goes into the room.)

NAN: Well, I found myself a new job.

FLORRIE: (Looking up at Nan.) Where?

NAN: It's in a pencil factory in Paterson.

FLORRIE: In New Jersey?

NAN: Yes.

FLORRIE: But Nan, that's so far away.

NAN: I'm going to live over there. I looked up a cheap room. I can live there and still send you $6.00 a week. (Florrie looks down humiliated. Little Mary runs and grabs her aunt, sorry she's going to leave. Nan goes to Florrie , pats her shoulder.

NAN: I've been wanting to get away from New York for a long time. I keep running into Buddy. (At this, Jimmie looks up from his drunken stupor.

JIMMIE: Oughta marry Buddy. We don't need you to help us. We can get along.

NAN: (Giving Jimmie a significant look) I don't think you can, Jimmie. (Nan starts to take off her hat and coat. Jimmie's consciemse by this time is making him feel so miserable that he can't stand it. He gets up, moves over by Florrie.)

JIMMIE: (to Florrie with drunken defiance) Why don't you give me a sock in the jaw? Why don't you land on me?

FLORRIE: (Looking up at him) I guess I'm not the type, Jimmie.

JIMMIE: (Getting more drunkenly defiant) You all make me sick. No spirit in any one of you. Why don't you bust out, say what's on your mind instead of making a fellow feel like a dirty dog? (The two women say nothing but look at each other significantly. Jimmie moves over toward the mantlepiece.)

MARY: (Looking up from her lessons) As soon as school finishes, I am going to get myself a job. (This statement hits Jimmie right betwoem the eyes. He can't bear any more. He slyly reaches up and sneaks the money off the mantlepiece, then lurches over, picks up his hat.)

JIMMIE: (Defiantly) This place gives me the willies. (Jimmie lurches out the door, slamming it after him. Little Mary runs to her mother to comfort her. Nan stands looking after Jimmie.)

(DISSOLVE OUT)

SCENE

STREET OUTSIDE SPEAKEASY - (Dissolve In)

(Jimmie lurches out of the speakeasy with a couple of drunken pals he has picked up. They go off down the street.)

SCENE

SCENE

STREET OUTSIDE - STAGE ENTRANCE OF MINSKY'S BURLESQUE.

(Jimmie and his drunken pals come down the street holding a drunken argument. As they near the stage entrance, two Minsky chorus girls come down the street in the opposite direction and go into the stage entrance. One of Jimmie's pals seeing them, breaks right off in the middle of a drunken statement.

JIMMIE'S PAL: Did you see what I saw? (Jimmie and the other drunk look in the direction to which he is pointing and three more Minsky chorus girls come into view and go in the stage entrance.)

JIMMIE'S OTHER PAL: Let's stick around. (He leads Jimmy and the other drunk over to the stage entrance. As they near the stage entrance, down the street comes Nina, also a Minsky burlesque artist. She is accompanied by a co-worker named May. Nina is the flashiest kind of burlesque girl. Jimmie looks up, sees Nina coming down the street and his face brightens.)

JIMMIE: Say, how about this one? (The other men look up, see Nina, and are also overcome with admiration. As she comes up to the stage door, Jimmie slouches over to her.)

JIMMIE: (Bracing her) Hello baby!

NINA: (Drawing herself up) Say, who do you think you are?

JIMMIE: I am the Prince of Wales. (He laughs drunkenly at this as do his boy friends.

NINA: (Disgustedly) Let me by.

JIMMIE: (Blocking her way) No you don't. (At this, Nina hauls off and gives him a brisk slap. Jimmie staggers back a couple

of steps, and Nina sails in to the stage entrance, followed by May. Jimmie stands a moment in a daze, presently comes to.)

JIMMIE: (Admiringly) Gee, there's a girl who's got some spirit. Says what's on her mind.

JIMMIE'S DRUNKEN PAL: As nice a little twist as I have seen in a long time.

(The other pal also agrees.)

JIMMIE: Come on, let's go in and see the show. (The three of them start off for the front entrance.)

SCENE

INTERIOR MINSKYS - DURING THE BURLESQUE SHOW.

(Dissolve In)

(Jimmie and his drunken pals are seated near the runway. The show is going at high speed. Nina comes down the runway and stops just above Jimmie.)

JIMMIE: (Looking up at her grinning) Here I am, baby. Can't lose me.

(Nina looks down at him rather amused and gives him a broad wink. The song and dance number goes on. Jimmie in drunken ecstasy and admiration of Nina.)

(Dissolve out)

SCENE

HallWAY OUTSIDE NINA'S ROOM IN A CHEAP ROOMING HOUSE.

(Dissolve In)

(Nina leads Jimmie down the hallway. Jimmie carrying a bottle of gin. They stop outside Nina's door. Jimmie starts to open the door for her but she stops him.)

NINA: Wait a minute. I want to look in and see if the room is neat.(She pushes Jimmie away from the door, enters the

room, motioning Jimmie to wait outside.)

SCENE

NINA'S LIVING ROOM.

(A gaudily decorated room in a cheap rooming house. It's full of cupid dolls and cheap favors, such as one gets at Coney Island. There are frowsy paint shades on the lights and the sofa is filled with cheap and gaudy sofa cushions. Lying on the sofa is Nina's "Boy Friend", a flashie semi time gigolo named Al. He is reading a copy of "Variety". Nina enters. He looks up at her.)

AL: Hello, hon. Show over?

NINA: Yeh. I got a sucker out here. Serum will yeh? (Al, who is so used to this situation that he does not even comment on it, gets up, yawns and stretches , takes his "VAriety" and goes into the bedroom. Nina quickly fluffs the cushions where he has been lying, then goes over to the door, opens it.)

NINA: Come in, Pal. (Jimmie lurches in to the room. He looks about and is delighted with the elegant surroundings. Nina leads him to the couch, makes him sit down, takes the bottle of gin., gets two glasses off the table and purs out some gin. Jimmie lying comfortably on the couch, begins to feel he is a man again. This is all very different from the sordid conditions at his home, and Nina does not make him feel humiliated like his own women folks do. Nina takes two glasses to the couch, gives him one of them.)

NINA: Here you are, pal, some crushed razor blades.

JIMMIE: (Drunkenly) What's that? Crushed razor blades? Hahn, that's a good one. (Nina snuggles down beside him.)

JIMMIE: (Raising his glass says) Here's how.

NINA: (Rolling her eyes) And how. (Jimmie laughs at this, and begins to feel better. He leans back on the sofa, looks around the gaudy room with intense satisfaction.)

JIMMIE: See, this is what a home oughta be like.

NINA: Sure. (She snuggles closer to him and starts to go through his pockets.)

SCENE

RESPECTABLE BEER GARDEN IN THE YEAR 1918.

(Before the scene begins a beer garden band is playing the waltz from "The Dollar Princess". The scene fades in and reveals the beer garden fairly well crowded. There is a long table at which is a party of young people. They are all drinking beer. There is a hubbub of talk and we jump from one group to another in rapid succession, so that we hear a jumble of scraps of conversation pertaining to the period.)

BOY: (Standing speaking to girl who is seated.) May I have the honor of the next dance?

ELDERLY MAN: (Indignantly, discussing politics with another elderly man.) Elect Wilson? A college Professor? Not a chance in a million.

OTHER MAN: (Equally indignant.) All right, what do you want to bet?

SENTIMENTAL MATRON: (To woman friend.) Have you read, "The Price She Paid"? It's heavenly.

HER FRIEND: (In hushed tones.) I hear it's a little risque.

POMPOUS LOOKING MAN: (To small table ful of listeners.) It's as Tom Lawson says, 'The American people have been shooting towards hell at a mile a minute gait for the past twenty years'.

YOUNG GIRL: (Speaking to two other young girls.) She's the new Biograph girl, and her name is Mary Pickard.

OTHER YOUNG GIRL: No, it's not, it's Mary Stickford. My brother works in a movie theatre and he knows.

PRIM LOOKING YOUNG MAN: (Gazing at long skirts of the women who are dancing.) I think these long skirts are disgusting. They do nothing but stir up germs.

MIDDLE AGED WOMAN: I read there is something wrong with the Russian Czarvitch.

ANOTHER ELDERLY WOMAN: Yes, they say he'll never grow up.

YOUNG MAN: Just wait till Teddy gets after them with his big stick.

ANOTHER YOUNG MAN: Sure, he'll win his third term in a walk.

FAT GERMAN: (To small table full) The German people will never go to war. They want nothing but peace, I tell you.

ESTHETIC LOOKING MAN OF MUSICIAN TYPE: Ragtime has a demoralizing effect on the musical sense of the people.

YOUNG WOMAN: (to her beau) Did you hear that Sara Bernhardt is going to make a movie?

HER BEAU: Ach, those movies will never come to anything. You gotta hear the voice to get anything over.

POMPOUS MAN: I tell you the Bull Moose Party is going to clean up and be the saving of this country.

IMPORTANT LOOKING MAN: The market took a terrible dip today.

(The above dialogue to be overlapped so that one hears only a few words of each statement. We now go to a shot of the long table, with it's party of young people. The waiter is replenishing the beer. He starts to give one of the young girls a glass. She motions him away.

YOUNG GIRL: (to waiter) I have had one already. (the waiter nods and moves away)

(Suddenly a young girl comes into the scene, full of suppressed excitement. She goes to the host and motions him aside.)

GIRL: (To host) Something terrible has happened.

HOST: What?

GIRL: Janey Blair is tight. (The host is scandalized)

HOST: My God, where is she?

GIRL: (Pointing off toward the building in center of ~~xxxx~~ beer garden) We've got her in there. (The host thinks a moment worried, then quickly turns to one of the men and whispers to him. He is also horrified. He gets up and the girl leads the two men off.

(Dissolve Out)

SCENE

OUTSIDE LADIES' ROOM IN BEER GARDEN.

(Dissolve In)

(Several girls are standing outside the door trying to screen Janey Blair as she is being led out by the two men. They look at each other horrified as Janey is led away by the two horrified men. The old lady attendant in the ladies' room looks after the girl, takes her head.

OLD LADY: What are we coming to? (The girls all look humiliated and crestfallen.

(Fade Out)

SCENE

INTERIOR OF SECOND RATE NIGHT CLUB - 1927.
(The jazz band is noisely playing the song hit of the year. The same type of people are there as are in the first scene. Everybody is tight. Girls lying around on tables and even under tables. The dancing is vulgar, and there is a general air of looseness about the whole proceedings. We now cut to snatches of conversation as in the first episode, jumping from one close-up to another in rapid succession, so that the dialogue is again a jumble.)

DRUNKEN YOUNG GIRL: (To drunken young boy) Are you going to dance with me, you big stiff?

DRUNKEN YOUNG BOY: (Who is looking at skirts of girls who are dancing) Gee, I hope skirts don't get any shorter. I've got eye strain now.

POMPOUS LOOKING MAN: I tell you, we're going into a spirit of prosperity such as the world has never known.

ONE CHORUS GIRL TYPE: (To another) My Daddy bought me some American Can

(We now come to a close shot of the orchestra. Jimmie, our hero is a young man, lit up like everybody else. He jumps into the orchestra, pushes the drummer out of the way, takes his place, starts playing drums, cymbals, etc. with the orchestra. Everybody laughs at him, and his stuff is going over big. Presently, right in

the midst of it, he looks over and sees his girl, Florrie. Florrie is seated alone at a table. She is not laughing at Jimmie, but looks at him with sorrowful disapproval. Jimmie seeing the disapproval on Florrie's face, drops his drumsticks, leaves the orchestra and goes to join her.

JIMMIE: (To Florrie) What's the matter, Honey? I thought I was going over like wild flower. Don't you like me?

FLORRIE: I do like you, Jimmie. That's why I don't like to see you drunk.

JIMMIE: Well, what's a fellow going to do when everybody else does it? I don't like to be a sap.

FLORRIE: It wouldn't be quite so bad if it were good liquor, but this stuff they're drinking is poison.

JIMMIE: (A little crestfallen) Aw, gee, Florrie, I'm sorry I upset you. Everybody else thought I was a wow.

FLORRIE: It isn't so funny to anyone who really loves you.

JIMMIE: Gee Florrie, you really mean you love me?

FLORRIE: (Looking down bashfully) Well, what did you think, Jimmie?

JIMMIE: Why, gosh, that's wonderful. (He takes her hand) Gee, Florrie, if'n you'll marry me, I'll never take another drink as long as I live.

FLORRIE: On your honor, Jimmie?

JIMMIE: On my honor. Will you? (She smiles and nods her head. The jazz band starts to play a hot number

at this point. They get up to dance, just as they do, a big bruiser comes towards Florrie.

BRUISER: (To Florrie) How about a little dance, Babe?

(Florrie frightened takes Jimmie's hand. Jimmie moves up to the bruiser.)

JIMMIE: Beat it. The lady's going to be my wife.

BRUISER: Well, that's no reason why I can't have a little dance. (At this, Jimmie hauls off, slugs the bruiser who drops to the floor, the other guests hardly paying any attention, as this is such an ordinary occurrence. Jimmie now proudly takes Florrie on his arm, sails out to the dance floor with her, and they join the dancers, Jimmie putting his cheek right up against Florrie's, sighing and closing his eyes in bliss as they dance around the room.

(Fade Out)

SCENE

A ROOM IN WHICH A STILL IS BEING OPERATED.

(Several very dirty workmen working the still. One of them, a supposed expert, takes some liquor in a tube, examines it.

EXPERT: (To An Italian) This last stuff doesn't look so kosher. Think we better not pass it.

THE ITALIAN: AW, What's the dif? It's nice stuff. (We see the liquor pouring out of the still through a conduit into a dirty looking wash tub where a

fellow is filling bottles from the tub. As he fills the bottles, his assistant puts high class labels on them. The expert now calls one of the other workmen, shows him some of the liquor through a high powered glass.)

EXPERT: See that green stuff?

OTHER WORKMAN : What is it?

EXPERT: IT's poison. It'll drive people nuts.

OTHER WORKMAN: Aw, they're nuts now or they wouldn't drink it.

(Both of them laugh. The expert shrugs his shoulders and goes about his business.)

(We now cut to a close up of the still working at top speed. One of the tubes running from the still extends and lengthens, and we see it, perhaps running through a long shot of the city until it stops lengthening. The liquor pours out of the end of the tube, there is an explosion, and immediately appears the front page of a daily tabloid, on which is spread the story of a gang murder. We now cut back to another tube, running across the city. Another explosion and another account of a liquor murder. This is repeated several times. The last time, the newspaper has headlines reading, "Rum Crazed Father Strangles Own Child". There are pictures of Jimmiebeing held by two policemen. Also pictures of the child. The scene ends with a close-up of the

photograph of the child.

(Dissolve Out)

DRUMMERS
FINE TEXTURE
END

SCENE

THE STILL (Dissolve In)

(The still is working away.

(Dissolve Out)

SCENE

SPEAKEASY (Dissolve In)

(Jimmie, drunk as usual, is seated at a table with Nina. Al and a couple of tough looking customers, who are confidence men, and friends of Al. Al is leaning across the table in earnest conversation directed at Jimmie.)

AL: And for four thousand dollars, my two pals here could pick up a load of booze in Canada, bring it down here, and net an easy twenty thousand. (Jimmie is interested in a bleary way.)

FIRST CONFIDENCE MAN: That's right. Ain't it hell to think we are all being kept out of a fortune just for the lack of a little capital? (They all look significantly at Jimmie during this scene, to see how he is re-acting. Jimmie is too drunk to show much more than polite interest in proceedings.)

NINA: (Now looking intently at Jimmie.) I wish you could get hold of a little dough, Jimmie. I saw that kid of yours yesterday, and she looks like a rug picker's child. (At the mention of his child, Jimmie begins to show some interest, tears come to his eyes.)

JIMMIE: Gee, the poor little kid, poor little Mary.

NINA: Yeh, it makes me feel ashamed seeing your kid going around looking like that.

SECOND CONFIDENCE MAN: Gee, Jimmie, I wish you were in a spot to take advantage of this big opportunity. It would mean heavy dough for you.

NINA: And you could spend it all on the kid. Wouldn't that be great?

JIMMIE: (Blearily) Gee, that would be great.

NINA: (Pretending to just get an idea.) Look here, Jimmie, I've got an idea. (Jimmie looks at her blearily.) How about that life insurance of yours?

JIMMIE: What?

NINA: Why, you could cash that in today for four thousand.

JIMMIE: (Looking dazed) What?

NINA: Sure you could. Your wife's kept up your payments.

AL: (Breaking in) Gee, If that's right, Jimmie, you got a fortune right in your pocket.

FIRST CONFIDENCE MAN: (Patting Jimmie on back) I knew Jimmie would come through with an idea. That's the kind of a guy he is.

JIMMIE: But Florrie wouldn't -----

NINA: Florrie wouldn't mind if you came home with a fortune in your pocket, would she? (Jimmie now beginning to show more interest as the bartender comes up with a round of drinks. Al looks up at the bartender, and tips him the wink.)

AL: Say, partner, what does a truckload of good stuff, straight from Canada sell for today? (He then motions with his hand which is held under the table, opening and closing his hand

four times to tip off the bartender that he is to answer twenty.)

BARTENDER: (Looking at Al's signal) About twenty Grand. (Al now looks triumphantly at Jimmie.)

NINA: (Putting her arm around his shoulder) Gee, ain't that great. Just think what you can do for that kid.

AL: That's right, Wilson, you'll be a Big Shot yet. (They all raise their glasses and drink to Jimmie.)

(Dissolve out)

SCENE

STILL (Dissolve In)

(Still working away)

(Dissolve out)

SCENE

NINA'S LIVING ROOM. (Dissolve In)

(Jim sits drunkenly in a chair. Nina paces up and down, dragging at a cigarette.)

NINA: Gee, the boys ought to been in with that load of liquor hours ago. Wonder what could have happened? (She casts a look at Jimmie to see what condition he is in.)

JIMMIE: (Drunkenly) Want my money. Want my money for the kid and Florrie.

NINA: Well, you're going to get your money. Just wait till those boys roll in with ----. (As At this point the door opens and Al breaks breathlessly into the room, followed by the two confidence men. One of them has his arm bandaged

and some red ink spilled on the bandage. The other has a handkerchief tied arround his head. They quickly close the door as if they were being followed.)

NINA: My God, what's happened?

AL: Federal agents. They took the load of booze and they're after us.

JIMMIE: (Looks up blearily) But where's my money?

NINA: Jimmie, didn't you hear? The boys have been held up.

JIMMIE: I want my money. That was Florrie's money. It was Mary's money.

AL: Can you beat that guy, with us on the point of losing our lives!

NINA: Hush Al. The poor darling. Of course, he feels bad. (She goes to Jimmie tenderly.) It's all he had in the world.

JIMMIE: (Breaking out) It was not my money, it was Florrie's money.

AL: (To Jimmie to silence him) Look here, Jimmie, you better get out of here. The Federal agents are already wise to us , but at least you can save your skin.

JIMMIE: What do you mean?

AL: Do you want to be thrown into jail along with the rest of us, and have your kid branded for life? (At this, Jimmie again shows signs of lucidity.)

JIMMIE: My kid, I can't do that to my kid.

NINA: (Tenderly to Jimmie) Al's right Jimmie, you better get off somewhere, and lie low for awhile, and after this is all over, I'll be waiting for you. (She takes him by the shoulders and and steers him towards the door.)

JIMMIE: (As he goes) I don't wanna leave my little Mary.

NINA: Well, she'll be a lot better off without you now. Did you ever think of that? (Jimmie does think of this for the first time. He stands at the door, weaving back and forth blearily, and into his face comes an expression which shows that he feels, for the moment, the degradation which he has brought on his child. Nina gently pushes him out the door, closes the door on him, turns and faces her friends.)

NINA: Well Chumps, how about my cut? (The two confidence men take off their bandages. One of them produces four thousand dollars in bills, and they all draw up to a table to divide the money.

(FADE OUT)

SCENE

JIMMIE'S LAST HOME.

(It's one room in a tenement, and is even more poverty stricken than the second home we have seen. Across a narrow areaway, one can see into another tenement where two tenement children are monkeying with a radio, which can be plainly heard in Jimmie's room. The two tenement children are entertaining Mary, who stands by watching with interest, as they switch on and off from one station to another. Jimmie enters his home for the last time to say good-bye. He looks around the room drunkenly. A jazz orchestra is now playing on the radio. Jimmie enters and looks around the deserted room. He stands a moment in complete dejection, and just as he does, we hear an insincere female voice.)

FEMALE VOICE: Just remember that in the saddest times, the darkest moments,

look up there behind the little raindrops, and you will see sun peeping back at you. (Jimmie stands a moment looking around at the wreck of his home.)

JIMMIE: (Calling softly) Mary, where are you? Mary! (He shambles about the room. The radio is now switching to a preacher.)

PREACHER: I am the way, the truth and the life. (This is quickly switched off and on to another jazz band, radio announcer is heard.)

RADIO VOICE: This is Station W M A Q, Chicago, announcing the California Sunshine Boys. (Jimmie now goes, gets out an old suit case and starts to pack his few rags drunkenly, as he does so, the radio is again switched, and we hear a rapid fire voice of a prize-fighter announcer)

RADIO ANNOUNCER: Spike reps him a crashing right to the jaw. He's down. How down! one,two, three. He staggers to his feet. Dently staggers to his feet. Dently's mouth is running blood. One eye closed. Say, that's one game guy.

(Jimmie now has his bag packed, he closes it, some of the rags still trailing out of the bag. He looks over to the window, and as he does so, Mary comes into vision for a brief moment. Jimmie wavers, tears come to his eyes, and he is overcome by the desire to say good-bye to his child. He staggers over to the window, looks out and calls.)

JIMMIE: Mary; Mary! ,(as he is doing this, the radio is still announcing the prize fight.)

RADIO ANNOUNCER: Spike smashes him. One, two, right, left, Dently's down, one, two, three, four, five. (Jim again calls to his child.)

JIMMIE: Mary, Mary! (He is about to lean further out of the window

to call her when the radio is suddenly switched on to a gorgeous church choir, the voices swelling in ecstasy. Jimmie stands transfixed, vastly moved by the music. He has not the heart to call his child away to see him in the condition he is in. He turns away from the window, picks up his suit case and slouches out of the room.

(Dissolve Out)

SCENE

STILL (Dissolve In)

(Still working away) (Dissolve Out)

SCENE

NINA'S LIVING ROOM (Dissolve In)

(Nina is lying on the couch smoking, there is a knock on the door.)

NINA: (Looking up) Come in. (The door opens and Jimmie enters. He is now a real tramp in rags. Nina looks at him in disgust. However, she arises, goes to him.)

NINA: Well, here you are again, aye. (She embraces him, and while he stands in stolid wretchedness, she goes through his pockets finding nothing.)

NINA: (Pushing him off.) Thought you were going to get yourself a job?

JIMMIE: There ain't no job. Everybody wants jobs, and there ain't none.

NINA: (Pushing him off) Well, you better go on trying. I can't have you coming around here looking like this.

JIMMIE: I ain't got no place else to go. (Then in a dazed and stupid manner.) I'm hungry and tired , Florrie.

NINA: Florrie be damned. My name's Nina, and you get the hell out of here.

JIMMIE: I ain't got no other place to go, Nina. Nina, that's your name, ain't it? Let me lie down here for a coupla minutes and then I'll get out. (He starts to stumble over toward the couch, but Nina opens the door and with great vigor starts putting him out. She manages to get him near the door when he slips and falls.)

NINA: (Looking down at him scornfully) Get up. Get up and get out of here. (He tries to get up but falls on his hands and knees. Nina starts to kick him so that he makes this disgraceful exit, going out on his hands and knees with Nina kicking him and pushing him.)

(Dissolve Out)

SCENE

DOWNSTAIRS DOORWAY OF NINA'S APARTMENT.

(Dissolve In)

(Jimmie comes out the door struggling to appear as if he were not drunk, and goes shambling out of the scene.

(Dissolve Out)

SCENE

AN ALLEYWAY.

(There are garbage cans and an old woman with a shawl over head is looking into them. At first, she finds nothing, but after further search, picks up some of the refuse and takes it off under her shawl. From close to the camera comes the figure of a bearded tramp, his back to the camera, he moves to the garbage can and we follow him until we see his face and recognize Jimmie. With trembling hands, he searches in the garbage; finally, takes out some dirty piece of bread. He wipes it off and then leaning for support against the wall, aimlessly munches the crust. There is a fire escape above him. A hand puts a half filled sack of ashes on the fire escape. The wind blows the sack over and the ashes trickle out dropping on Jimmie's back. He pays no attention, finally shambles along.)

SCENE

OVERHEAD ELEVATED STAIRWAY AT A CROWDED HOUR.

(Florrie comes out of the "L" with a large bundle in her arms. She starts down the steps, and as she does so, looks down and sees Jimmie lurching along. She frantically tries to get down the steps, but the steps are crowded with people going up, and by the time she reaches the bottom, Jimmie is not to be seen. Florrie looks around helplessly, and then moves off toward the stand where Mary works.)

SCENE

A NEW YORK STREET IN THE NEIGHBORHOOD OF JIMMIE'S LAST HOME.

(There is a news stand, selling papers, magazines, cheap candies, chewing gum, etc. The man who runs the stand has been injured

and is on crutches. He has engaged Mary to help him. He is forcing Mary to call out the wares and to hustle about among the people on the street and get rid of them. Mary being a sensitive child is hesitant about bracing people.)

MARY'S EMPLOYER: Go on out there. Get on out there and hustle. What do you think I pay you for? (Mary picks up some of the wares, goes out and braces a young man of the bully type. He refuses them.)

MAN: Aw, get out of my way. (and gives her a push. Mary falls back against the stand, hurt and humiliated, but presently sees her employer watching her and quickly pulling herself together, starts crying her wares again.)

SCENE

STREET IN FRONT OF STAND WHERE MARY IS WORKING.

(Florrie hurries down street, goes up to Mary.)

FLORRIE: I think I saw daddy.

MARY (Anxiously) Oh Mother! Where?

FLORRIE: I saw him from the "L", but when I got to the bottom of the steps, he'd gone.

MARY: I'll run and look. I'll find him. (Mary's boss overbearing this now cuts in.)

MARY'S BOSS: Now you don't. Say, what do you think I pay you for? (Mary looks up impotently at her mother. Tears come to Florrie's eyes, she bites her lip, unable to do or say anything, she pats Mary on the shoulder, and crying, goes out of the scene.)

SCENE

FRONT OF AN OLD DESERTED BOARDED UP SALOON.

(A man comes down the street and stops in front of the saloon to light his pipe. Jimmie hurries down the street, looking as if he were being pursued. He goes up to the man.)

JIMMIE: Will you let me hide in here? They are after me. (The man laughs at the idea that he has any connection with the building.)

MAN: Who's after you?

JIMMIE: A couple things; one of them has a knife. Let me hide in here, please.

THE MAN: Sure, go ahead. Sleep it off. (Jimmie hurries into the building, the man laughing and shrugging his shoulders goes on his way.)

(Dissolve Out)

SCENE

STILL. (Dissolve In)

(Still working away) (Dissolve out)

SCENE

INTERIOR - OVER DESCENTED SALOON.

(Jimmie is finishing a bottle of beens and raging in delerium tremens. He tries to pick rats off himself.)

JIMMIE: (Screaming) Get off me. Get off of me, I say. (He finally looks up in abject terror and sees a demon crouching in a corner of the room. It slowly and steadily starts to come toward him. Jimmie jumps up. Screams.) Get away from me. Get away from me, I say. (He reaches around on the floor and picks up a heavy object, such as a sash weight or a piece of iron and throws it at the demon, which suddenly disappears. Whining with relief, he crouches, shivering on the floor. Presently, he looks up and again sees the demon crouching and coming toward him, again he reaches in terror.)

JIMMIE: So you're back again, aye. Get away from me. I'll kill you, I will. (He grabs an old leg of a table, beats at the demon,

it again disappears. Jimmie falls down exhausted on the floor. He lies prone on the floor.

SCENE

STILL (Dissolve In)

(The still working away) (Dissolve Out)

SCENE

STREET.

(Jimmie and other derelict lurches down the street, he approaches a man.)

JIMMIE: Will you give me a dime for a cup of coffee? (The man stops, looks at him, then reaches in his pocket and gives him a coin.. Jimmie now shambles further along the street and approaches another man.)

JIMMIE: Give me a dime for a cup of coffee. (The man brushes him aside. Several kids who are playing in the street see this and one of them recognizes Jimmie.)

ONE OF THE KIDS: Gee, it's Mary's old man.

(Jimmie now approaches a woman who opens her purse and gives him a nickle. Jimmie now looks at the money in his hand, realizes he has enough for a bottle of hooch and goes out of the scene. The kids jeer at him and go out in the opposite direction.)

SCENE

STREET IN FRONT OF STAND WHERE MARY IS WORKING.

(She is just being paid off.)

MARY'S BOSS: Here you are, and be sure you're on time in the morning. (The kids from the previous scene now run in, one of them pointing at Mary says:)

KID: Your old man's a panhandler.

MARY: (Indignantly, and at the same time anxious) What do you mean?

ANOTHER KID: We just seen him panhandling up the street.

MARY: (Intensively interested) Where, where did you see him? (the kids derisively point up the street , and Mary hurries off in the direction in which they pointed.)

SCENE

EXTERIOR CHEAP GIN MILL.

(Jimmie lurches out with a bottle of whiskey which he holds under his coat and leaves the scene in the direction which will cause him to meet Mary.

SCENE

STREET

(Mary comes in, sees her father who is moving with robot-like jerky, mechanical movements. Mary at first scarcely believes it is her father. She goes up to him finally and speaks.)

MARY: Daddy - Daddy! (Jimmie looks at her glassily, not recognizing her and starts on his way. She calls to him again:) Daddy! It's Mary! (She runs after him and he pushes her away.)

JIMMIE: (Mumbles drunkenly:) Get away. Leave me alone. (He hugs his bottle, hurries out of scene, Mary following.)

SCENE

ENTRANCE TO DESERTED SALOON.

(Jimmie lurching down street followed by Mary. ~~SCENE~~
SCENE - HALLWAY DESERTED SALOON.
(Jimmie enters doorway and goes in, starts upstairs holding the railing barely able to make the grade. Mary follows, a few steps behind him, cries out:)

MARY: Daddy. Daddy. (Jimmie stops, hearing the voice, looks down

bleerily at Mary. Mary stands, tears running down her face, trembling with excitement. Jimmie looks at her and in his distorted brain imagines her the demon who has been pursuing him. He slumps against the wall, shaking with terror. Mary starts toward him.)

JIMMIE: (Screaming at her) Get away from me. Get out of here. Get away from me, I tell you. I'll kill you just like I did before. (He raises the bottle. He becomes a terrible insane creature. He looks about for something to kill the demon. Mary in fright quickly runs down the stairs and hides out of sight in the doorway. The demon has now disappeared from Jimmie's sight and he stands laughing with demoniacal laughter and says:)

JIMMIE: You're scared of me because you know I can kill you." (He now stumbles on up the stairs. Mary shivering with fright watches to see what happens to him. Jimmie stumbles into hisroom. Mary comes out from her hiding place, hesitates a second as if to follow him, then looks at the address of the place and runs for home.)

SCENE

ROOM OVER DESERTED SALOON.

(Jimmie slumps into a corner of the room and takes out the bottle of whiskey and starts drinking.

(Dissolve Out)

SCENE

JIMMIE'S LAST HOME (Dissolve In)

(Mary runs in)

MARY: Mamma, Mamma, I've found --(She looks around the room. There is no one there. She stands a moment frantic. Then picks up a

note book from her school books and begins to write. We dissolve in to the note which reads: "Mmmm, I have found Daddy. He is awfully sick. Come quick to 87 Delancey Street upstairs." She pins this note, folded on the front door and then runs quickly off.)

SCENE

ROOM OVER DESERTED SALOON.

(Jimmie still seated in his chair. The delirium is getting stronger than ever before. He throws away a bottle from which he has been drinking. He looks down to the side of the room and in his imagination, he sees rats running toward him. He looks around room - finds a piece of rope with several knots in it. He stares at them with a glassy look in his eyes. He cracks the rope at the floor, chasing imaginary things.)

JIMMIE: Get out of here, get out of here! (He imagines they are running against his feet. He whips his own feet and legs. He tears one from his breast and throws it away from him.)

SCENE

STREET IN FRONT DESERTED SALOON.

(Mary runs down street, hesitates a moment, then enters doorway.)

SCENE

HALLWAY DESERTED SALOON.

(Mary enters, gegins running upstairs, then she slows down through fear, as she nears the top. She stands trembling (this should be a small figure) looking at the door through which she saw her father enter. Finally, her love gives her courage. She braces herself and goes toward the door and through it.

A little pause after this door closes so as to leave the audience with a feeling of fear as to what her reception will be.)

SCENE

HALLWAY - JIMMIE'S LAST HOME.

(Florrie opens the door and enters. She sees the note that Mary has left, she opens it, reads it, startled, she calls for Mary:)

FLORRIE: MARY, Mary! (She goes into the other room, glances around then exits out of flat into the hallway.)

SCENE

HALLWAY - JIMMIE'S LAST HOME.

(Florrie starts to go down the stairs, hesitates as though implying she needs help on this job.)

SCENE

ROOM OVER DESERTED SALOON.

(Mary is near the door watching him with a puzzled expression on her face. Jimmie stops his maniacal business and mumbles)"Florrie— MAry, Mary! (At this there comes a new light into Mary's face as we go to her.)

MARY: (Going quickly to her father:) Yes Daddy, I'm here. (She starts as if though to go into his arms. He holds her off looking at her with a strange look in his eyes. We show as though a film over his eyes, then dissolve Mary into a terrible figure of demonlike appearance and yet not too horrible, so that we know that he doesn't see Mary as his child, but as one of the monsters that pursues him in his delirium. Then we go back to Jimmie. We see his expression of terror and hate. He draws away from Mary. She stands petrified. Then back to Jimmie whose expression now

changes from terror and hate to one of determination.)

JIMMIE: (Wildly) Get out of here. (He brandishes the rope around his head.) Get out of here I tell you. Stay away from me. (Mary stands for a moment looking wonderingly at him, then Jimmie starts for her, swirling the rope around his head. She runs in terror from him. He pursues her around the room. He is half-mumbling and half-shouting:)

JIMMIE: I'll get rid of you - I'll get rid of you. (Mary runs in desperation from one corner of the room to the other trying to escape. He pursues her around the room.)

SCENE

STREET IN FRONT OF STEEL MILLS.

(Florrie coming out of a doorway with Sam, showing him the paper and talking excitedly as they go:)

FLORRIE: I hated to bother you, Sam, but I needed a man's help.

SAM: I'm glad you did, Florrie. (They hasten along the street, the camera following them.)

SCENE

ROOM OVER DESERTED SALOON.

(Mary is under the table. Jimmie lashes the top of the table with the rope and starts as though to find her underneath. She manages to get to the door, but Jimmie is so close upon her that she turns up the hall, in her distraction, instead of down the steps. Jimmie is following her.)

SCENE

STREET NEAR DESERTED SALOON.

(Florrie and Sam are hurrying along, not a run, but a fast walk.)

SCENE

HALLWAY - OVER DESERTED SALOON.

(Jimmie still pursuing Mary up the hall, cracking the rope at her. Mary turns up a side hall. She is searching for an escape. She finds none here. Jimmie seems to lose her for a second and lurches into his room. Mary, blind with fright, runs back toward the steps feeling it is the only way of escape, but as she nears the steps, Jimmie lurches out of his doorway and cuts off her escape. He drags her back into the room.)

SCENE

ROOM OVER DESERTED SALOON.

(Jimmie drags Mary in, locks the door.)

JIMMIE: (In his delirium) You're not going to get away. I've got you now! (Mary stands trembling on the other side of the table. We come to Jimmie who looks wildly around. He sees the walls of the room closing in on him. He pushes them back with a mighty effort. Then the ceiling begins to descend. He throws that up, cursing wildly.)

JIMMIE: (Looking toward Mary) This is your work. You're doing this. You can't pull the walls down on me. You can't do it! (The floor comes up and seems to strike him in the face. He wrestles it away from him. He is sweating and trembling, fighting his demons. He sees something apparently very horrible, coming out of the wall, which we do not show. He strikes at the "thing" wildly, and strikes again, then he turns to Mary.)

JIMMIE: Now I've got you. You did this to me! I'll get rid of you. I'll get rid of you. (Mary looks toward the door and runs to it. Tries to open it. The key is on the floor. As she reaches for it, Jimmie is upon her.)

SCENE

OUTSIDE - DESERTED SALOON

(The wife and Sam stop, hearing the half suppressed screams of Mary. They come in and try the door, finding it locked.)

SCENE

ROOM OVER DESERTED SALOON.

(Mary now takes another attitude and stands directly in front of Jimmie screaming:)

MARY: Daddy, Daddy, don't - you'll kill me. (He lashes her with the rope once or twice. It seems to cut a part of her dress open. Then Jimmie, having struck the blow, seems to waver a moment out of his delirium. He stands still, his rope at his side, staring at Mary. Mary goes weakly towards him. He is stopped down against the table. She comes to him and in a tearful, choking voice says:)

MARY: Daddy, Daddy, I know. You're sick. (He stands there looking like a stricken animal. She comes close to him and puts her face against his, weakly and broken from the blows she has received, trembling and sobbing.)

MARY: Daddy, Daddy, I don't mind what you've done - it's all right. (She puts her face close to his as in the olden days and weakly tries to pat his cheek. He mumbles:)

JIMMIE: Where is Mary? Minn? What's happened to Mary?

MARY: Daddy, I'm here. This is Mary, Daddy. (She pulls around so that he sees her face. His expression changes to terror again as he sees her as one of the monsters. He throws her roughly away from him and then starts toward her.)

SCENE

HALLWAY OVER DESERTED SALOON.

(Sam and the wife working desperately at the door. It seems to be yeilding to their efforts.)

SCENE

ROOM OVER DESERTED SALOON.

(Jimmie has dropped the rope and he seizes Mary by the throat. We only see a little of this, merely showing his back as though he were choking her. We see her drop back upon the floor against the wall (close view).)

JIMMIE: I'VE done it. I've done it. Now they'll keep away from me. (Then he looks down upon the floor as though he is seeing "something" come up out of it. He jumps madly on the chair, looking down at the object, then he jumps upon the table, trembling and shaking:)

JIMMIE: Let me alone. Let me alone. (Then he falls from the table to the floor.)

SCENE

HALLWAY OVER DESERTED SALOON.

(Sam and Florrie finally force in the door and enter.)

SCENE

ROOM OVER DESERTED SALOON.

(The door bursts open and through it comes the wife and Sam. They stand for a second, stricken with horror, then they run, the mother toward the child and Sam toward Jimmie.)

(Dissolve Out)

SCENE

(Dissolve IN)

(Front page of daily tabloid with story of Jimmie strangling

child as we saw it at beginning of picture. From this we dissolve into small paragraph which reads: "Wilson's sister, Nan works at a pencil factory, Paterson, N. J.)

(Dissolve Out)

SCENE

OUTSIDE OF THE PENCIL FACTORY IN PATERSON.

(Buddie stands with paper in his hand, waiting for Nan to come out.)

SCENE

THE PAY WINDOW IN PENCIL FACTORY.

(Nan is in line waiting for her pay envelope. She looks worn and haggard. The other employees in line are looking at her and whispering about her. Nan feels this and squares her shoulders trying to keep up her pride. She gets her pay envelope and goes out.)

SCENE

OUTSIDE THE PENCIL FACTORY.

(Buddie waiting, sees Nan come out and goes to her calling out:)

BUDDIE: Nan! (She looks at him stunned and then for the first time in her life she breaks down sobbing. He takes her in his arms.)

BUDDIE: Nan, Nan, I've tried to find you for months. (She goes on sobbing.) You can't send me away now, Nan. You need me!

(Nan looks up at him.)

NAN: I guess I can't afford to be proud now. (He pats her on the shoulder. She tries to check her sobs.)

BUDDIE: What do you want to do, dear? (Nan clutching her pay envelope in her hand.)

NAN: I want to go to my brother. (He pats her shoulder and tenderly starts to lead her off.)

SCENE

ROOM IN BELLEVUE.

(Jimmie is in bed. Florrie stands beside the bed with Sam. The doctor is just about to leave.)

DOCTOR: I'll come back if I get a chance. (He has an unconcerned air as he is pretty well accustomed to this sort of thing. As the doctor goes out, Sam stops him.)

SAM: Has he got a chance?

DOCTOR: He'll be all right now, if he'll lay off that hooch. Some of them do and some of them don't. (And he goes out.)

(Florrie and Sam look anxiously at Jimmie who now stirs.)

JIMMIE: I killed her. I killed her. (Florrie runs quickly to his side.)

JIMMIE: (Pulling away from her) Don't touch me. I killed Mary. I know it was Mary.

FLORRIE: I keep telling you, Jimmie, you didn't. (Jimmie still delirious keeps repeating)

JIMMIE: I killed her. I did. (Florrie rises as if to leave the room and just then the door opens and Buddie enters carrying Mary who is ill and worn. They are followed by Nan. Jimmie looks at them and then turns away as if still in delirium. Buddie brings Mary to the bed and puts her down by her father.)

MARY: Daddy, Daddy, you're all right again! (He still keeps his face away not believing his senses. She puts her hand on his arm. He turns slowly still afraid to believe and then realizes it is really Mary. An expression of joyful relief appears on his face, but it turns to one of sorrow, as he thinks of his pitiful weakness. Mary starts to embrace him.)

JIMMIE: (In a voice of terrible remorse) No, no, don't. Maybe I'll be

worthy some time, not now.

MARY: (In a trembling voice) If you won't kiss me, you can't keep me from holding you. (She throws her arms around his neck and holds her face close to that of the wretched remnant of what was once a man.)

DRUMMERS
FUN & FEATURE
BOND

SCENE

JIMMIE'S SECOND HOME.

(Dissolve In)

(Florrie is making a bundle of some piece work which she has been doing. Jimmie is slouching around the room. Looking at Florrie, he feels humiliated and sinks into a chair. There is a knock at the door. Florrie goes to the door, opens it and a big burly Irishman with a dispossess notice enters, followed by two huskies.)

BURLY IRISHMAN: Here's a dispossess notice, lady. We're going to move you. (He signals to the two huskies who start to pick up the furniture. Florrie frantically goes to the burly Irishman.)

FLORRIE: But you can't do that. I'm going to pay.

BURLY IRISHMAN: Yeh, well I heard that story before. Go on boys.

(Florrie throws a despairing look towards Jimmie. Jimmie starts up as if to go for one of the men, then too drunk and impotent to make a move, he slumps into a chair. Florrie now holds up her hand for the men to stop.)

FLORRIE: Wait a minute,I tell you the runt will be paid. (She goes to a bureau draw, opens it and takes out Jimmie's endowment policy. She takes it over and shows it to the Irishman .)

FLORRIE: Here, look at this.

IRISHMAN: What is it?

FLORRIE: It's my husband's endowment policy. It's worth two thousand dollars, and just as soon as he is able, he is going down to borrow on it. (Jimmie watches blearily. The Irishman looks at the policy, thinks a minute.)

IRISHMAN: IS this on the level, lady?

FLORRIE: Yes, I promise you will have the rent tomorrow. (The Irishman

turns to the two huskies who are standing waiting.)

BURLY IRISHMAN: All right boys. (He hands the policy back to Florrie and the three of them make their exit. Florrie goes over and puts the policy back in the dresser draw. The ~~front~~ door now opens and Mary runs in excitedly.)

MARY: Oh Mommie! What do you think, I got a job. (Florrie looking bitterly humiliated puts her arm around Mary.)

FLORRIE: What do you mean, dear?

MARY: I got a job with Mr. Delaney at his newsstand. I can take it Mommie, Can't I? (Florrie smiles sadly at her, pats her shoulder.)

FLORRIE: WE'LL SEE Dear. (Florrie goes to get her hat and coat. Jimmie now wakes out of his drunken stupor.)

JIMMIE: No kid of mine is going to work. No kid of mine --- (At this he slumps back in his chair. Florrie now picks up the bundle of piece work, kisses Mary.)

FLORRIE: Good bye, dear, I'll be right back. (Florrie goes out the door.) (Mary now goes to her father, puts her arm around him.)

MARY: Make Mommie let me take the job, won't you. (Jimmie is beginning to come out of his drunken state a little bit and his love for the child begins to take possession of his senses. He puts his arms around her, tears come to his eyes.)

JIMMIE: You are not going to work, honey. Daddy can take care of you. (He gets up, stumbles over to the dresser, opens the draw and takes out the insurance policy and starts for the door.)

MARY: Where are you going , Daddy?

JIMMIE: Never you mind, daddy's going to get money. No kid of mine is going to have to go to work. I'll be back, and when I come back, everything's going to be all right.

MARY: (Happily running to him) Oh daddy! Really? And can I have a new dress?

JIMMIE: Why, bless your heart, you can have all the new dresses in the shops. I'll show 'em I can take care of my kid. I'll just show them. (With this, he pats her head and drunkenly goes out the door.)

(Dissolve Out)

SCENE

EXTERIOR - LOAN OFFICE.

(Dissolve In)

(Jimmie comes out of the loan office, clutching his coat as if he had the money. He goes off down the street.)

(Dissolve Out).

SCENE

STREET IN FRONT OF SPEAKEASY.

(Dissolve In)

(Jimmie comes down the street clutching his coat with the money in his pocket. He hesitates in front of the Speakeasy, starts to go on, then turns and enters the Speakeasy.

SCENE

INTERIOR SPEAKEASY.

(Sam is there, drinking with a pal. Jimmie comes in, goes up to the bar, orders himself a scotch. He now looks around, sees Sam.)

JIMMIE: Well, hello Sam, come on up and have a little drink. Bring your friend with you. (Sam and his friend get up and go to the bar to join Jimmie.)

JIMMIE: (To the bartender) Give my little pals a little drink. (The bartender takes their orders and shoves three drinks at them.

SCENE

OUTSIDE SPEAKEASY.

(Dissolve In)

(Nina comes along with Al.)

NINA: (Pointing to speakeasy) How about a little drink before the show?

AL: Sure. (They entered the speakeasy.)

SCENE

INTERIOR - SPEAKEASY.

(Jimmie, Sam and their friend are leaning against the bar. They have now had about five drinks. Nina and Al enter. Al sees Jimmie who is standing with his back to the door, and does not see them enter.)

AL: There's your boy friend.

NINA: Yeh, but I don't want to see him . (Just at this moment the bartender leans over towards Jimmie.)

BARTENDER: That's five rounds you have had. Where's the dough? (Jimmie by this time is in a bragging mood. He swells up, takes a bill from his pocket, slams it down on the bar.)

JIMMIE There's one hundred smackers, and plenty more where it came from. (The bartender and Jimmie's friends stand open-mouthed in surprise. Nina and Al see this and Nina, after the first show of amazement, quickly begins to put her brains to work. Jimmie now gathers in his change from the hundred dollars.)

JIMMIE: (To Sam) Won't the old lady feel bad when I come home with this?

SAM: I'll say she will.

JIMMIE: And Mary, Say, that kid's going to be dressed up so they'll think Rockefeller's baby is down here slumming. (Sam laughs at this.) Say, that youngster of mine is the smartest and

prettiest kid in New York, in the whold slant-eyed world. It takes a man to get 'em like that. (He swells up and slaps his chest, then he looks at Sam.) What have you got to say for yourself, eh?

SAM: Aw, lay off. (Nina, watching this scene, now whispers something to Al, Al listens attentively, then he, looking knowingly at Nina.)

AL: I gotcha. I gotcha. (Al now leaves Nina and goes out of the speakeasy. Nina swaggers up to the bar and joins Jimmie. Jimmie turns, sees her.)

JIMMIE: (Delightedly) Well, if it ain't my little girl friend. Pull up your rocking chair and have a little drink.

JIMMIE: (To bartender) Another round for everybody.

SAM: (To Jimmie) Not for me, thanks. I know when I've had enough.

THEIR FRIEND: Me too. I'm going home.

JIMMIE: (Contemptuously) You're no account. Neither of you. Can't hold your liquor. It takes a man to do that.

NINA: (Patting Jimmie on the back) It sure does, Jimmie. A real man.

JIMMIE: (To the bartender) Give me and my girl friend a couple shots. (The bartender gets them their drinks.)

NINA: (Looking up at Jimmie.) Gee, Jimmie, you are a fellow after my own heart. (They start to drink.)

(Dissolve out)

SCENE

DESERTED STREET NEAR NINA'S HOME.

(It is very late. Al is waiting in a doorway with a gangster friend he has picked up. They are waiting for Jimmie. Jimmie comes down the street maudlin and being steered by Nina. They come to Nina's door and stop.)

NINA: Well, good night, Jimmie. See you tomorrow.

JIMMIE: (Very drunkenly) Good night. (Nina goes into her entrance and stops, peeping out. Jimmie goes on down the street as he comes to the corner where Al is waiting. They jump out behind him, strike him with a black jack. As Jimmie reels, they catch him quickly, as though supporting a drunken man. They carry him up the street, get him into a secluded niche, and frisk him of his money.

(FADE OUT)

SCENE

JIMMIE'S SECOND HOME.

(Fade In)

(The dis possessors are taking the last bit of furniture out of the room which is nearly empty. Florrie and Mary standing in the middle of the room dejected. A neighbor woman enters.)

NEIGHBOR WOMAN: (To Florrie) Your man ain't come back yet?

FLORRIE: No, I guess he's gone for good. (The neighbor woman shakes her head.)

NEIGHBOR WOMAN: Gee, that's too bad.

FLORRIE: (Dully) I've got to go out and find a place for me and Mary.

NEIGHBOR WOMAN: I will take care of Mary, Mrs. Wilson. She can play with my kids till you get back.

FLORRIE: Thanks, that's nice of you.

FLORRIE: (To Mary) Go along with Mrs. Griggs , Mary dear, and don't worry, I'll find something. (Mary kisses her mother and goes off with the neighbor woman. After they have gone, Florrie looks around the deserted room dejectedly. Tears come to her eyes. She tries to pull herself together to go out and face the world alone. Slowly she leaves.

SCENE

NEIGHBOR'S APARTMENT ACROSS AREAWAY.

(Mrs. Griggs enters with Mary. Her own two children are monkeying with the radio.)

MRS: GRIGGS: Leave that radio alone. You'll be breaking it. Come over here and play nice with little Mary until her mother comes back. (The kids leave the radio and join Mary. Mrs. Griggs picks up a shawl, puts it over her head.)

MRS: GRIGGS: I'm going to market. Mind you, leave the radio alone. (She no sooner goes out than the kids start monkeying with the radio again.)

SCENE

STREET IN FRONT OF JIMMIE'S HOME.

(Jimmie shambles down the street, looks blearily at the entrance and goes in.

SCENE

HALLWAY - OUTSIDE JIMMIE'S APARTMENT.

(Jimmie shambles down the hall, goes to his door, opens it and enters.)

BRIEF OUTLINE

JIMMIE'S SECOND HOME.

Florrie is there. Man comes with dispossess notice. They are going to be thrown out the next day. - Florrie goes to Jimmie and says:

FLORRIE: Jimmie, we'll have to borrow on the policy.

JIMMIE: Sure, Florrie, that's the only thing to do. (Florrie gets the policy, Jimmie gets his hat. Just as they are about to start, a telegram comes stating that Man is sick, and asking Florrie to go to her.)

JIMMIE: That's all right, Florrie. I'll attend to this.

FLORRIE: (A little worried) Can I trust you?

JIMMIE: Sure you can, Florrie. (He makes her believe in him.)

FLORRIE: (Florrie leaves saying) Just get enough to pay the rent.

(Jimmie goes to speakeasy, meets Nina, tells her what he is doing. Nina urges him to get enough to lend her some for her poor old sick mother. Jimmie goes to the loan office, borrows all he can get, comes back to speakeasy, gets drunk, and Nina's two boy friends frisk him.

SCENE

EXCAVATION WHERE JIMMIE WORKS.

(The foreman is checking up his men Monday morning. Jimmie is not among them.)

FOREMAN: Where is Wilson this morning? (The men all shake their heads they don't know.)

SCENE

JIMMIE'S SECOND HOME

(Florrie is busy doing up a bundle of piece work which she has been working on. There is a knock at the door. She goes over and opens it. A big burly Irishman enters.)

FLORRIE: What do you want?

IRISHMAN: I'm here for the rent, Lady. If it ain't paid, we're going to dispossess you.

FLORRIE: Terribly (Worried) Give me until Saturday, please. My husband gets paid on Saturday.

IRISHMAN: (Reluctantly) Well, all right, but if the money ain't here Saturday, out you go. Understand.

SCENE

NINA'S SITTING ROOM.

(Jimmie is asleep on the couch . Nina comes in in a flimsy kimono over her underwear. Her entrance wakes Jimmie up. He sits up, looks around bleary eyed.)

NINA: Well, how's the big boy?

JIMMIE: I'm all right, but gee, I ought to be getting back to work.

NINA: What d'you mean? getting back to that ditch you are digging?

JIMMIE: Yeh.

NINA: Why look here, Jimmie, that's no job for you.

JIMMIE: Well it means some money on Saturday.

NINA: Awe, forget that, I've got a friend, a big shot from up town. I'm going to get him to give you a real opportunity.

JIMMIE: (Looking up at her interested) What is it, Nina?

NINA: Well, just you wait. I made an appointment for this evening before the show. And when you tie on to my friend, you are going to tie on to real money, big money.

JIMMIE: Gee, I would like to get hold of some money for Florrie.

NINA: Oh, shut up about Florrie. Did she ever appreciate you like I did? She had you working in ditches. Just you wait till I get through with you. I'm going to make you a big shot in this neighborhood yet. Just you see.

(Dissolve Out)

SCENE

SPEAKEASY.

(Nina's gigolo, Al is seated at a table with a pal of his who is a tough mug. They are waiting for Nina and Jimmie, and furtively looking towards the door. The door opens and Nina comes in leading Jimmie. Al quickly gets up from the table.)

AL: (To the mug) Better not be seen with you. (Al moves away)

(Nina leads Jimmie to a table, looks up, sees Al.)

NINA: (To Jimmie) There's Mr. Wallace now. (Al comes over to the table and Nina greets him with great formality.)

NINA: Good evening, Mr. Wallace. It's terribly nice of you to come here.

AL: Oh, don't mention it, Miss Daniels.

NINA: (Introducing Jimmie) This is the gentleman I spoke to you about, Mr. Wilson. (Jimmie greets him.)

NINA: I told Jimmie, here that you might let him in on one of your propositions.

AL: Is that so? Well, Mr. Wilson, it's a good way to clean up a little quick profits. (Bartender comes up and they all order drinks.

AL: (To Jimmie) We run liquor over the border from Canada. Good Stuff.

JIMMIE: Oh, is that so?

AL: And if you would like to invest , say two thousand dollars in a load, I can easily clean you up ten.

JIMMIE: But, I ain't got two thousand dollars.

AL: Oh, well that's too bad, because this is a big opportunity.

NINA: (To Jimmie) Say Jimmie, how about that endowment policy of yours?

JIMMIE: (In surprise) What?

NINA: Sure, the one you told me about.

NINA: (To Al) He could borrow on it couldn't he?

Al: Well, it could be arranged, I guess.

JIMMIE: Well, Florrie wouldn't ever let me ---.

NINA: I guess Florrie wouldn't mind having the ten thousand you earned. That would make her sit up wouldn't it?

JIMMIE: Yes, but ---. (At this moment, the bartender enters with some drinks. They all take them.)

NINA: No more "buts" now. I'm going to make a big shot out of you in spite of yourself. (She raises her glass.) Here's to Jimmie, the big shot.

(Dissolve out)

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SCENE

IN FRONT OF LOAN OFFICE.

(Jimmie comes out with Al. He has negotiated the loan and has the money in his coat pocket. He and Al hurry down the street.)

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The picture opens with music of a fairly good old fashioned orchestra such as used to play in restaurants or beer gardens. We hear the strains of a waltz of the period of 1913. Then the scene fades in. It is played outdoors in a pre-prohibition, respectable, attractive beer garden. A party is going on and young people are waltzing to the strains of the music. The party is a private one, which, perhaps, occupies one section of the garden and the people are from 23 to 30 years of age. They are drinking beer very moderately. When the waiter wants to replenish the glass of one of the girls, which glass is about half full, she indicates that she does not want any more, that one is enough for her. There are separate groups picked out, and they are discussing various topics of the day, politics, local affairs, the theatre, etc. Suddenly, a young lady, one of the guests, comes into the scene with suppressed excitement, calls the host aside and whispers to him, saying, "Something terrible has happened." He asks what it is, and she says, "Janey Blair [redacted] too [redacted] is [redacted] tight." The host is scandalized and asks where she is. The girl tells him that she is in the ladies' room inside the building, which is in the center of the garden. The host quietly speaks to one of the men and the girl to another of the girl guests and the four quietly slip out. The two girls smuggling the drunken girl out of the ladies' room and accompanied by the men, they get her outside and into a cab which is waiting, and the second man takes her home.

The next scene is again introduced by an orchestra, this time a jass band playing a hot number of the vintage of 1934 or 1935 as the scene fades in. It is an indoor scene and is a party in the prohibition epoch. The same type of people are there as in the first scene, young men and women of 24 to 30 years old. Everybody is lit - the dancing is vulgar and there is a general air of looseness and ribaldry about the whole proceeding. Instead of drinking beer moderately, everybody is drinking gin and whiskey immoderately. Again we pick out groups talking about the same sort of things that the groups talked of in the first scene, the topics being related to the time, of course. Jimmie is there, lit up like all the rest. He is anywhere from 24 to 28 years old and is doing his stuff. He is very amusing and everybody laughs at him except one girl, Florine, who is the one person at the party who does not drink. She is an attractive, sweet, serious-minded young woman. Jimmie notices that she is not laughing like the rest, and when he finishes his stunt, goes to her and says: "What's the matter, honey, don't you like me? I thought I was going over like a wildflower." She says: "I do like you, Jimmie, but I don't like to see you drunk. [redacted]." He says: "Oh, everybody drinks nowadays. You have to, if you are going to have any fun." She says: [redacted] If it were good liquor, it wouldn't be quite so bad, but you're poisoning yourself with this awful stuff. [redacted] Jimmie says: "Gee, but it's my party. I've got to amuse

my guests. [redacted] She says: "Yes, you're funny to them [redacted], but it isn't funny to an aunt who really loves you." Jimmie says: "Gee, you really mean you love me." She says: "What do you think, Jimmie?" He says: "Gosh, that's wonderful. I hardly dared to hope ---. Say, look here, Florrie, if you really [redacted] if you'll marry me, I'll never take another drink as long as I live." Say says: "On your honor, Jimmie?" He says: "On my honor. Will you?" She smiles and nods her head. The music starts a waltz and they get up to dance. They show the crowd staggering up and yelling: "Oh, can the waltz, give us something hot." But Jimmie and the girl are in seventh heaven and fade out.

Next Scene: A room in which a still is being operated. Several very dirty looking workmen are working the still. One of them is a supposed "expert." He takes some liquor in a tube, examines it, turns to the others and says: "This last stuff don't look so kosher. I don't think we better pass it." Another workman, an Italian, says: "Oh, what's the diff. It's nice stuff." We see the liquor pouring out of the still through a conduit into a dirty looking washtub. On the other side of the room there is a fellow filling bottles from the tub. He takes the bottles from a barrel which is marked: "Sea water." As he fills the bottles, his assistant puts high-class labels on them. The first man, the expert, calls the Italian, shows him some of the liquor through a high powered glass and says: "See that green stuff?" The Italian: "Sure." First man: "That's poison." The [redacted] "I'll drive people nuts." One of the others says "They're nuts now or they wouldn't drink it [redacted]."

We now cut to the still working at high speed. One of the tubes running from the still extends and lengthens and we see it, perhaps, running through a long shot of the city until it stops lengthening. The liquor pours out of the end of the tube and there is an explosion and immediately appears the front page of a daily tabloid on which is spread the story of a gang murder.

We now cut back to the still with another tube running out and across the city with an explosion and another newspaper account of a liquor murder. This is repeated several times, the last time the newspaper account reading: "Rum-crazed Father Strangles Own [redacted]" There are pictures of James Wilson being held by two policemen; also pictures of the child. We dissolve out.

Something to denote that story is starting

Next Scene: Dissolve in prosperous cozy home with table set for dinner. A little child is playing on the floor with her dolls. Florrie, the mother, is bustling back and forth between the kitchen and the dining room. Florrie looks at the clock and says: "Daddy is late." The child, a serious, intelligent youngster remarks: "That's unusual." Florrie hearing the child use this rather unchildish expression, laughs, leans over and kisses her. Jimmie now enters. He has a small parcel. Florrie goes to him and says: "If you'd been much later, the roast would be spoiled." Jimmie: "Roast, roast what?" Florrie: "You'll find out when you see it." She bustles around arranging the things on the table. Jimmie goes to the baby and gives her the parcel. Marie takes it gingerly. Marie: "There's nothing inside that's going to pop out. Is there?" Jimmie to Florrie: "Can you beat that, Florrie. The kid's getting wise to her old man." Marie still continues to handle the box gingerly. Jimmie presses a spring on the box and a rabbit jumps out. Marie: "You didn't fool me that time, you great big mug." Florrie: "Marie, what talk. Where did you learn that word." Jimmie laughs and grabs the baby in his arms. He now looks up at Florrie and says: "Where's sis?" Marie: "She's out with her beau." Jimmie teases Marie about and starts to kiss her. Marie: "Nothing doing. I'm getting too big to be kissed." Jimmie laughs, insists on kissing her and Marie fights him off pretending to be indignant.

Next Scene: Hall outside Jimmie's flat. Nan comes down the hall with Micky, her beau. He sees her to the door. Nan: "Will you come in, Micky." Micky: "Oh, I don't think I'd better come in. It must be dinner time. Nan: "Come on in and say 'hello' to the folks." She opens the door and Micky follows her in.

Next Scene: Room as before. Nan enters followed by Micky. They greet Jimmie and the baby. Marie looking at him significantly says: "What you want, Micky. Eat dinner with us again?" Jimmie laughs and says: "Come on in, Micky. There's going to be a roast. Maybe it's got an extra wing." Micky shambles and says: "Marie is right. I come very near being a steady boarder." Florrie now enters from the kitchen with a big platter. She greets Micky and says: "Come on everybody." Micky looks at the roast beef surrounded by potatoes and vegetables, sniffs and says: "Well I'll be going now," at the same time, moving very slowly. Florrie: "Come on, Micky. There's plenty here. Get another plate, Nan." Micky: "No, I better run along." Jimmie: "Come on, Micky, sit down before I knock you down." Nan has placed another plate on the table and pulls up another chair. Jimmie puts his hand on Micky's shoulder and pushes him into the chair. He then puts Marie into her chair, pretending to throw her into it, but at the same time lowering her very gently.

Next Scene: Hallway outside Jimmie's home. Mr. Cohen, a collector of life insurance payments, comes down the hall, stops at Jimmie's door and knocks.

Next Scene: Dining room. Florrie gets up to answer, saying: "I'll bet it's Cohen for the life insurance. Trust him to be on time, the old ---" At this moment she opens the door and greets Mr. Cohen with a charming smile. "Good evening Mr. Cohen." Cohen comes in, rubbing his hands: "Vell, vell, a happy family party." Jimmie: "Good evening, Mr. Cohen, [redacted] Jimmie reaches into his pockets to get the money. Cohen now rubs his hands: "Vell, [redacted] God forbid, I should be a vet blanket, but you ain't looking none too well, Mr. Vilson. Maybe your vife will be glad you

got life insurance sooner than you think." They all laugh at Cohen. Jimmie gives him the money and Cohen writes out a receipt. He now looks up at Jimmie: "Would you be interested in buying a little, high-class A #1 sacramental vine?" Florrie: "No thanks, Mr. Cohen. Jimmie hasn't had a drink since before we were married." Cohen now gives the receipt to Jimmie and says: "Vell, God forbid I should lead any one astray, but a little sacramental vine with hot water when you have a cold --" Jimmie now says: "That's all right, Cohen. We cure our colds with [redacted]" Cohen now shrugs his shoulders and says: "Vell, in case you ever need anything --" Jimmie laughs and says: "We will send for you." Cohen exits.

Florrie starts dishing up the dinner and everybody dives into it, except the baby. Florrie asks why Marie doesn't eat. Marie: "Strong tuth." Everybody jumps on Jimmie for giving baby and to make her forget her toothache; "It's that Guy Cohen's fault." he said.

Next Scene: Steel mills with Jimmie at work. Jimmie is foreman in charge of several men who are carrying on their jobs. The boss comes in and says: "What's your output going to be this week, Wilson?" Jimmie tells him (in technical terms.) The boss says: "That's great, Wilson. Keep the good work up." Jimmie is pleased, and a little cocky

A girl stenographer now come in and says: "You're wanted on the phone, Mr. Wilson." Jimmie looks very surprised and hurries off.

Next Scene: Jimmie's home. Florrie at the telephone. Florrie: "The baby is worse. I've sent for the doctor."

Next Scene: Office at the works. Jimmie at the telephone, greatly agitated. "I'll be right home, Momma." He hangs up receiver and leaves.

Next Scene: Baby's bedroom. Child sick in bed, doctor sitting beside her. Nan and Florrie standing near, Nan with basin of water and towel showing she has been helping doctor. Jimmie opens door and come in. He goes to the doctor and says: "Well, doc?" Doctor: "I'm afraid it's diphtheria, Wilson." Jimmie terrified, but anxious to do something sits on the edge of the bed and starts to take the baby's hand. The baby stirs uneasily.

The doctor to Jimmie: "Better get up, Wilson. She oughtn't to be disturbed." Jimmie, clumsy in his great desire to be of help, slides off the bed and bumps into a chair. The doctor, annoyed, gives him a dirty look and says to Nan: "I'll have the water now, please." Nan gives him the basin and towel, and the doctor makes a cold compress showing Nan and Florrie how to do it. He puts it on the baby's throat. Jimmie also edges in in case he should be required. Again he gets in the way and annoys the doctor. The doctor now turns to hand the basin back to Nan, and Jimmie eagerly takes the basin wishing to do <u>something</u>. As he walks away with it, he bumps into something and spills the water. The baby wakes up fretfully and starts crying. The doctor looking at Jimmie: "There are too many people around here. You better get out, Wilson. You can't doanything and the room ought to be quiet." The doctor turns to the crying baby and puts his hand on her forehead. Jimmie looking miserable and crestfallen, puts down the basin, looks helplessly toward the baby and tiptoes out of the room, the squeaky boards in the floor making more noise as he tiptoes than he ever would have made if he had walked boldly out.

Next Scene: Front room. Jimmie tiptoes out of the child's bedroom and starts to pace back and forth, worried. He starts to light a pipe, or cigar, or cigarette, then realizes that he ought not to smoke so near the baby. Picks up his hat and goes out.

Next Scene: Front of Jimmie's home. Jimmie comes out worried, stops, starts to smoke and paces up and down. Sam comes down the street goes up to Jimmie.

Sam: "I thought I would stop by and see how the kid was."
Jimmie: "She's pretty bad. Doc says it's diphtheria."
Sam shakes his head: "Gee that's tough."
Jimmie: "Yeh, I'm pretty worried, Sam. If anything should happen to that kid ----"
Sam: "Oh buck up Jim. Lots of kids get over it and you shouldn't worry. Why don't you come and get a drink?"
Jimmie: "No, thanks."
Sam: "It would buck you up."
Jimmie: "No, thanks."
Sam: "Well - see you in the morning."
Jimmie: "So long."
Sam: "So long."

Jimmie starts pacing back and forth in front of the house.

Next Scene: Steel mills. Jimmie at work overseeing his men. He is worried and tired. The men pause in their work to comment on him. One of them: "Gee, Jimmie ought to get some rest." Another: "Yes, that ain't doing the kid any good." About this time the stenographer passes through the scene on an errand. Jimmie stops her and says: "Miss Selby, would you mind calling up the house again?" Stenographer: "Sure I will Mr. Wilson." She goes off. Jimmie continues his work. The boss comes in, goes to Jimmie. Boss: "Is our output going to be up to last week's?" Jimmie: "Sure it is, and a little bit over." Boss: "Good work, Wilson." The boss goes out. Jimmie passes his hand in front of his eyes as if he were dazed. The whistle blows. The men put down

their tools. One of the workmen goes to Jimmie, takes a flask out of his pocket and says: "Have a little nip, Jim. It'll make you feel better." Jimmie: "No, thanks." The men start out and Jimmie waits to get his report from the stenographer. Stenographer enters and says: "I called up your house, Mr. Wilson. Your wife said there's no change in the baby's condition." Jimmie thanks Miss Selby. Miss Selby: "I'm sorry, Mr. Wilson." Jimmie: "Thanks." She goes off and Jimmie completely sunk, sits down on the corner of a bench or table and buries his face in his hands. Sam enters, ready to go home. He comes up to Jimmie, looks at him significantly. Sam: "Well, Jim, ready to screw?" Jimmie looks up glassy-eyed: "Gee, Sam, I'm scared to go home. The doc said that if there wasn't no improvement by tonight ---" At this he breaks down again. Sam goes to him and pats his shoulder. "Oh buck up, Jim. Your noives is all shot. You've got in an awful state. You're imagining things. Come along, chump, I'll walk home with you." Jimmie slowly gets up and prepares to go home. Dissolve out.

Next Scene: Street near speakeasy. Dissolve in - Sam and Jimmie coming down the street, Jimmie glassy-eyed with worry and exhausted, suddenly stops: Jimmie: "Gee, I feel dizzy." Sam: "Well, that ain't no miracle with what you been through." Jimmie passes his hand over his eyes and wavers. Sam: "You got to do something to keep up your strength." Sam looks up, sees the speakeasy. Sam: "Come on with me." Jimmie: "What is it?" Sam: "I'm going to throw a little shot of something into you before you faint on my hands like a blooming frill." He grabs Jimmie by the arm and steers him into the speakeasy.

Next Scene: Speakeasy - A drab and dreary dive - everything dingy and sordid. Sam steers Jimmie up to the bar and orders a couple of straight whiskeys. The bartender hands them out. Jimmie, still in a daze, pushes his away. Sam: "Take it, I tell you." Jimmie reaches out, takes the glass and starts to drink. While he is drinking, we cut to several sordid objects around the place; an old electric piano, scratched and worn; a couple of wilted flowers in a dirty glass; some dingy electric fixtures with dirty shades; several awful looking people seated about at tables. We come back to Jimmie. He has finished his glass of whiskey and has begun to revive. Just at this moment, somebody drops a nickel into the electric piano and it starts to play, "Happy Days Are Here Again." Jimmie looks around the dingy room and suddenly all the lights flare up and seem to be bright. The wilted flowers bloom again. A sordid looking woman at a table appears beautiful and smiling. Jimmie's spirits begin to revive. Jimmie to Sam: "You were right, Sam. Guess I needed that. I feel better." Sam: "Sure you do." He pats Sam's shoulder. Sam turns to bartender and says: "Shoot us a couple more." The bartender expertly slides a couple more whiskeys down the bar. Jimmie squares his shoulders and beginning to feel better by the minute starts to toss off his drink. Dissolve out.

Next Scene: Street outside Jimmie's home. Jimmie and Sam come down the street, Jimmie vastly bucked up. They stop in front of Jimmie's house. Jimmie: "So Long Sam and thanks. Gee, I feel better." Sam: "Course you do. Betcha you'll find

things ain't half as bad as you thought. It wasn't nuttin but noives." Sam goes off, down the street and Jimmie enters his house. Dissolve out.

Next Scene: Hall outside Jimmie's flat. Jimmie comes down the hall full of his new-born courage but just as he reaches the door, he starts to falter; perhaps after all, it is the liquor that makes him feel better. For a moment he is almost afraid to go in. Then he braces himself, squares his shoulders and enters.

Next Scene: Living room of Jimmie's flat. Jimmie comes in and just as he enters, Nan comes out of the baby's room, sees him and runs to him. Nan: "She's better, Jim. She's better." Jim: "Oh, thank God." He grabs Nan in his ecstasy and Nan in her closeness smells the liquor and realizes he has been drinking. Jim almost hilarious: "Gee ain't that funny. I just had a hunch that everything was going to be O. K." He grabs Nan by the hand and starts to lead her toward the baby's room, Nan stopping him: "Jim, you've been drinking." Jim indignant: "Aw - just a little bracer." He grabs Nan's arm and starts for the baby's room.

Next Scene: Baby's room. The baby is in bed peacefully sleeping. Florrie sits beside the bed. She looks up with a smile as Jimmie enters followed by Nan. She puts her finger to her lips for him to be quiet. Jimmie greets her but is careful not to kiss her so that she can smell his breath. Instead he kisses her lightly on the top of her head, sinks down beside her watches the baby and whispers: "Gee I just knew that everything was going to be O. K." Nan standing

over them, looks down at Jimmie a little worried. Dissolve out.

Next Scene: The still. Dissolve into the still working away. Dissolve out.

Next Scene: Outside the works. Dissolve in. The men are coming out on a Saturday afternoon. One of them stands dejectedly looking at a slip of paper. Jimmie comes out, notices the man and says: "What's the matter, buddy?" His friend looks up at him and says: "I just got the blue envelope. I'm fired." Jimmie: "Gee, that's tough." He goes to the man sympathetically: "It may not be so hard to find another job." The man: "With people being let out all over town." Jimmie admits lugubriously that this is true. The man continues: "And me with another baby coming. Gee, I hate to face the wife." Jimmie: "Gee, that's tough. Come on, I'm going your way." They go off. Dissolve out.

Next Scene: Street in front of speakeasy. Dissolve in Jimmie coming down the street with his friend and enacts practically the same scene that Sam enacted with him only this time, Jimmie is the comforter. Jimmie: "What you need, is a little shot of something to giveyou courage. Why last month, I was worried sick about my kid but I didn't let it get my goat. I just said to myself, 'Jimmie, you want to toss a little shot of something under your belt to buck you up.' So I just took a couple of little snifters and the first thing I knew everything was O. K." Jimmie steers his friend into the speakeasy.

Next Scene: Speakeasy. Jimmie enters the speakeasy steering his friend. They go up to the bar and Jimmie to bartender: "Give my pal a shot of that good stuff." The bartender shoves him a Scotch and looks askance at Jimmie. Jimmie: "I'll have a sarsaparilla." The bartender: "Say, what do you think this place is, a pansy joint?" Several people standing around laugh, and Jimmie joins in the laugh himself. Jimmie: "All right. Make mine Scotch." The bartender slides him a Scotch down the bar. Jimmie takes it, holds up the glass and says: "Here's to a new job and a better one."

We now cut to a scene of [redacted] and Micky. They are sauntering along toward home - or could be in any one of the little parks in the district. There is a very tender love scene in which Micky urges [redacted] to marry him. She tells him that she will never love any man more than him, but there is plenty of time to get married, and she hates to think of breaking up Jimmie's home circle where she is of so much help. At this, Micky taunts her in a kidding way with caring more for her brother than she does for him, at which [redacted] says, "It may seem strange to you, but I don't think I ever will care any more for any man than I do for my brother."

They reach [redacted] home and [redacted] asks Micky if he won't come upstairs, smiling, as it is dinner time and she knows Micky's habit of horning in. Micky says, oh no, he isn't going to horn in on any more meals, but with very little persuasion, he goes upstairs with her. [redacted] opens the door to their flat and enters followed by Micky. In the front room, [redacted] Florrie, is standing with her face pressed to the window looking down into the street. She turns and with a very worried expression says that Jimmie hasn't come home yet. At this, [redacted] immediately shows by her expression that she has an inkling as to what the reason may be, but she says to Florrie: "Oh, that's nothing, Florrie. He's probably been held up at the works." However, she turns to Micky and says: "Perhaps you had better run along. I will call you up later."

Micky looking askance says goodnight and leaves. [redacted] then goes to Florrie and says: "Now, Florrie, don't you worry." Florrie, however, continues worrying and wonders if [redacted] has had an accident or been run over by a taxi. She decides to call up the works, [redacted] all the time trying to get her not to do it.

Next Scene: Speakeasy

Jimmie having had a few drinks is the life of the speakeasy. He is going over in a big way with all the boys. He is not at all maudlin, but merely in very high spirits, and if Jimmy Durante plays the role, he is doing some of his stuff to the accompaniment of the electric piano. However, finally his eye lights on the toy which he bought off a pushcart for his little girl. This brings him to a realization of what he is doing. He looks at the clock, sees that it is after eight and grabbing his toy makes a hurried but hilarious exit, the bartender calling out, "Goodbye Jimmie, see you to-morrow."

Next Scene: Jimmie's home

Florrie is at the telephone talking to the operator and saying there must be somebody there, try again. She finally gets the night watchman who says Jimmie has been gone for hours. The child is playing around on the floor. [redacted] tries to get her to go to bed but she won't go to bed until Daddy is home. At this moment something boils over in the kitchen and Florrie has to hurry out. [redacted] then

goes into her own room to take off her coat and hat, so that the baby is alone when Jimmie comes in lit up like a candle. The baby greets him saying, "Oh, daddy, don't you look funny." He comes in in high spirits showing her the toy he bought her, grabbing her and kissing her at which she says, "Oh, daddy, you got smellem on your breath." Florrie now rushes in, greets him, and realises for the first time that he has been drinking. She, here, develops her attitude toward his drunkenness. Instead of landing on him, she is very sympathetic and understanding, as she feels that scolding him would only send him back to the speakeasy. [redacted] comes out [redacted] to dinner - [redacted] full of an ominous feeling that tragedy has entered the lives of all of them. However, the [redacted] closes with Jimmie a little repentant telling his wife not to worry that he is not going to take any more of the stuff.

Next Scene:

We open up on a Ladies' Home Journal opened to a page on which is described with photographs a unique way of announcing an engagement at a party. We now move the camera back and reveal Susie reading the Ladies'Home Journal and directing Florrie, who is arranging the decorations just as they are described in the Journal. Probably they are fixing a couple of bum looking stuffed doves from whose beaks ribbons come with [redacted] attached to the beaks. [redacted] The two women are

intensely excited over the big party they are giving. The child is running around helping. The high point of the whole procedure is that Mickey's boss, Mr. Craig, a big Park Avenue swell has been invited to the party and has accepted. The women comment on how much Micky's boss must think of Micky to come way down there to the part, and it comes out during the dialogue that Micky went to work for his boss when he was a mere office boy of 12 and has risen steadily through the business. Also that the boss has taken an almost fatherly interest in Micky because of the fact that he is an orphan. Jimmie comes home from work perfectly sober and the women show him with pride what they have done. He is amazed and says the Vanderbilts couldn't do better. Florrie now leads him to the bedroom where she has laid out his Sunday suit and a new lavender necktie, at which Jimmie rebels, until it is explained to him that the Ladies' Home Journal says that Lavender is just the trick for a time like this. Florrie then goes back to the parlor. Mrs. Murphy, a neighbor, comes in with silverware she is loaning them and it is arranged on the table so that the Murphy initials will not show. The scene is to be worked for comedy. Man and Florrie remark that they wouldn't worry so over having things right, if it weren't for Micky's boss coming and, of course, Micky's boss isused to the best of everything in his elegan apartment on Park Avenue. We now cut to the bedroom, Jimmie looking askance at the lavender tie, says to himself: "Geez, if I've got to wear that, I'll have to sneak myself a little drink." He rummages around and ine one of his old shoes is a bottle which he has carefully hidden. He looks at it and there is so little in it that he is disgusted. He tosses it off, thinks a moment,

has put on his Sunday suit, is sweating from the effort and unconsciously
He scratches his head and

puts the bottle in his pocket, sneaks out through the window to the speakeasy. Back in the parlor, Micky arrives in a new evening suit which he tells them 'is not a hired one.' The guests start to arrive, the ladies all very much dressed up and one or two of the men in dinner jackets. Among the guests, is a wise-cracking girl who points to the favors on the table and says to someone, sotto voce, 'I bet Woolworths is empty tonight.' Comedy to be worked through the male members of the party not knowing what to do with the favors. Big he-men are asked to pin paper hearts pierced by arrows on their coats etc. Finally the great Mr. Craig himself arrived. His entrance creates a great stir among the guests, some of whom are bashful with him, and others out of nervousness rather overstep themselves in trying to be nonchalant. There is comment among the guests as to how much Mr. Craig must think of Micky when he would leave his swell friends and come to the party. Mr. Craig is a real fellow and mixes with the guests as if he were one of them. He meets Nan for the first time and she makes a great hit with him by her naturalness, charm and evident love for his young protege.

Nan and Micky are pathetically happy and Micky pathetically proud. The catty young woman also discovers that half of the silver has been borrowed. Any amount of comedy can be worked out in this scene.

A colored maid now comes in with food for the buffet and there is more comedy with people trying to juggle food on their laps. Florrie tells the colored maid to keep a special eye on Mr. Craig, to see that he has everything and to let him have a little table to put his plate on.

Somebody now asks "Where is Jimmie?" and Florrie laughingly says, "I bet he is having trouble with his tie." She laughingly runs to the bedroom, opens the door and sees all his clothes still on the bed, and Jimmie gone, with the window left open. Her heart sinks right down to her toes, as she knows very well what has happened. She closes the door and goes back to the party trying her best to keep Nan from knowing what is wrong. Pathetically, she tries to keep the party going by turning on the radio. Finally some punch is brought in, and more comedy about the men discovering there is nothing in it but ginger ale, and some of the men pour some liquor into their flasks. It is now time for the stuffed doves to give up their great secret; in the envelopes attached to their beaks are two halves of a torn card which fit together tying up the names of Nan and Michael. Nan however, is unwilling to do this without her brother being present for the ceremony. She runs to his room to get him and then she too finds out what is wrong. However, she is called back to her job of hostess and trying to entertain Mr. Craig, go throu g with it, when Jimmie reels into the room through

the front door with a 'bird' on. He is very drunk. He tears down the paper decorations and makes himself so obnoxious, that the guests seeing how his wife is taking the situation, start to withdraw. Mr. Craig looks at his watch and says he must be running along. He says goodnight to Florrie and tells her not to worry, that he had a party at his house one day last week and she should have seen all the guests before they got through. His nâoeness humiliates Florrie all the more. He now looks around for Nan to say goodnight to her, but Nan humiliated beyond endurance has run to her own room, closed the door, and thrown herself on the bed sobbing. Mr. Craig now asks Micky to say goodnight to his fiancee and giving Micky an understanding pat on the arm, he leaves. By this time, Jimmie has fallen down on a couch in a drunken stupor and is snoring, as only Jimmy Durante can. Micky goes to Nan's room and knocks. She refuses to answer , so he opens the door and goes in. He begs her not to take the thing so much to heart and says that Mr. Craig understands. "Why, gee, those Park Avenue birds don't think they've had a party until everybody is cockeyed." But Nan has been too utterly humiliated. She goes on sobbing and tells Micky that he had better forget their engagement; she doesn't know when she can ever marry anyway; she will have to look after her brother and the family. Micky with a heavy heart finally leaves.

We now come back to the wrecked parlor, Jimmie lying on the couch. Florrie comes out of the bedroom with a blanket and covers him up. She then goes into her room and leaves him to sleep it off. Unable to sleep herself,

she goes to the window and stands looking helplessly out.

Next scene: It is morning. Jimmie is still asleep on the couch. He wakes up slowly, looks about him, wonders for a moment what has happened. Feels his head; it is aching badly. He is also parched with thirst. He gets up and looks around for something to drink. Sees the punch bowl which is still half full. Goes over, picks it up thinking it is nothing but fruit punch. Takes a big swig of it and his face brightens as he finds out that the boys have emptied their flasks into it. He takes another big swig and starts to feel better. The telephone rings. He answers it. It is Micky wanting to talk to Nan. Jimmy goes to Nan's room to call her and finds her awake in her kimono pacing the floor. He tells her Micky wants to speak to her and Nan says, "I can't speak to him. Tell him I'm [redacted]." Jimmie, now looking very miserable and humble, goes back to the telephone and gives Micky the answer. Then, Jimmie feeling more miserable every moment, goes into the bedroom, where Florrie still dressed in her party clothes, sits looking out the window. Jimmie goes to her utterly miserable and says: "Why, don't you land on me, Florrie." Florrie shakes her head and says, "What good would that do Jimmie?" Jimmie says, "[redacted] it would kind of make me feel better if you would land on me." She shakes her head, tears come to her eyes. Jimmie watches her a moment, then breaks down into sobs, burying his face in her lap. Florrie looks at him a moment and then starts to stroke his head. He looks up at her with tears in his eyes

and says: "I'll never do it again, Momma; never, as long as I live" and we fade out.

Next Scene: Show the gin mill working away which we use for time lapse. One of the tubes stretches out and reaches to Jimmie's factory. We show a short scene of a new foreman being installed in Jimmie's job, and one of the boys pointing to a locker says: "Jimmie used to use that locker over there. I guess you can have it." The new man thanks him and goes to put his things in the locker.

Next Scene: The line-up on pay day, near a big excavation where men who do street work are being paid off. Jimmie is in the line and when he reaches the paymaster, we see that he gets $14.00. He counts it over and slouches off, shaking for need of a drink. Now cut to poor tenement apartment: Florrie is sewing - the child doing lessons. A knock on the door. Florrie "Come in." Cohen enters. Cohen "Vell - Mrs Vilson? Florrie: "Mr. Wilson left. Can you come tomorrow? Cohen: "Vell, I don't! Florrie motions him to a chair. He sits.

We now come to a long shot of Jimmie standing outside the door of the apartment. He looks at the money, which has dwindled. He is ashamed to enter, but finally opens the door and goes in. Inside the dingy room, Florrie greets him. The child Seeing her father, jumps up, runs to him and kisses him. Her affectionate greeting makes him feel all the more a dirty dog. He sees Cohn who stands up and says "Vell-Vilson? How 'bout dat insurance? It is already overdue.

She now says, trying to be nonchalant: "Well, pay day again, eh?" Jimmie looking pretty crestfallen, reaches in his pocket and takes out what his left of his salary. Florrie counts it over ominously, looks up at him, and he turns away. She pays Colum and puts what left on the mantlepiece. He slouches over to a chair. At this point, Nan enters. She greets the family and says: "Well, I've found a job." This makes Jimmie feel more of a dirty dog. Florrie wants to know where the job is and Nan says it is a pencil factory in Paterson. Florrie says: "But that's so far away." Nan says: "I'm going to move over there. I looked up a cheap room. I can live there and still send you six dollars every week." Florrie looks down humiliated. Nan goes to her, pats her shoulder and says: "I've been wanting to get away from home for a long time. I keep running into Micky, York At this Jimmie looks up and says: "You ought to marry that boy, Nan. We can get along. You don't need to help us." Nan gives him a look and says: "I don't think you can, Jimmie." At this, Jimmy looks utterly dejected. Then he turns to Florrie and says: "Why don't you land on me. I'd feel better if you'd give me a sock in the jaw. Why don't you do it?" She looks up at him and says: "I guess I'm not the type, Jimmie." At this Jimmie bursts out and says: "You all make me sick - no spirit in any one of you. Why don't you bust out and say what's on your mind. You make a fellow feel like a dirty dog." He moves over toward the mantle. The two women say nothing, but look at each other with

deep understanding. The child now speaks up and says: "As soon as school finishes, I'm going to get myself a job." This hits Jimmie right between the eyes. He cannot bear any more. He notices the money and slyly reaches out and takes [redacted] it. He then goes and picks up his hat saying: "This place gives me the willies," and lurches out the door.

Next Scene: Outside the speakeasy, Jimmie lurches out with some pals he has picked up. They go down the street and stop in front of the stage entrance of Minsky's Burlesque House. They stand there holding a drunken argument. The Minsky chorus girls start arriving by ones, twos and threes to go to work. The men presently begin to notice the girls and comment on them. Presently, down the street come Nina and her pal, May. Nina is the flashiest sort of broad, and as she sweeps down the street, the men notice her, and Jimmie calls out: "Hello, baby." At this, Nina draws herself up and says: "Who d'you think you are?" At this Jimmie bows and answers: "Lady, I am the King of Spain, in incognito." At this, Nina, hauls off and gives him a brisk slap. She then sails into the stage entrance followed by May. Jimmie stands there in a daze and when he comes to, says: "Gee, there's a girl who's got some spirit." And adds, "She's as swell a twist as I've seen in a long time. Come on boys, let's go in and see the show." So they all crowd into Minsky's.

Back stage — Nina on way to her dressing-room greets her lover (the electrician?)

We now dissolve out and dissolve into the show going at high speed - music playing loudly - Jimmie and his pals seated right next to the runway. The chorus runs down practically nude and Jimmie carries on a conversation with Nina trying to date her up after the show.

Next Scene: After the show, Nina brings Jimmie into her furnished room. It is gaudily decorated with kewpie dolls, favors from Coney Island , pink shaded electric bulbs, etc. Nina leads him in, Jimmie carrying a bottle of gin he has bought. They settle down for a pleasant evening and Jimmie looks around the gaudy, cheap room. Takes a drink and then says: "This is what a home ought to be." At this, Nan snuggles down besides him and starts to reach around into his pocket to see what he has got.

Next Scene: Open up on a sign in the lobby of Minsky's reading, "Last Night Tonight." We now dissolve out and into the chorus girls' dressing room. The girls are making up and Jimmie completely cockeyed slumps into the room. Nina looks up at him and says: "Have you got your things packed for the trip?" At this Jimmie slumps into a chair and mumbles: "I can't go, I can't go." Nina says: "What do you mean you can't go. Don't I always show you a good time." At this, Jimmie admits that she does and says: "I'd like to go but I can't leave my kid." At this Nina says: "Well, a hell of lot of good you are to your kid." Jimmie stirs uneasily and Nina goes on to say: "She would be a million times better off without you. Do you ever think of that?" This hits Jimmie right between the eyes as he hasn't thought of it before. Nina seeing that she has got Jimmie going, gives one of the other girls a wink and continues. Jimmie now says: "What will I use for money." At this Nina gets up goes over to him, slaps him on the back and says: "I've got that all figured out." He looks up at her, bleary eyed and she says: "I've got a friend who's in the booze business. He will stake me to a little stuff and you can peddle it." At this Jimmie begins to show signs of interest. Nina follows up her lead by saying: "You can get your own at cost price. How about that, baby?" She gives him a big dig with her elbow. Jimmie begins to think that this sounds like a good idea. The girls are all watching this scene askance. Nina now slaps him on the shoulder and says: "Hurry up now. Scram. Go get your other shirt and be back here by 11 at the latest. See?" Jimmie staggers out the door and Nina

goes back to her make-up. One of the other girls now speaks up and says: "Now why in hell do you want to carry that load on tour." Another one gibes in and says: "Yes, you must be crazy." At which Nina answers: "Yes, I'm crazy just like a fox." The girls all look at her and she continues: "If I get that guy away from his wife and brat and put in a little bit more work on him, I can get him to cash in his life insurance." At this, the girls are all open mouthed in admiration. Nina continues: "It's worth five grand and he can cash it in today for four thousand." The girls all start a chorus of praise at Nina's brightness saying: "Well, can you beat the kid. Gee, I guess she knows what she's doing." Nina smiling and admitting that she's pretty good goes on with her make-up.

Next Scene: Jimmie's home. It is one room in a tenement and is even more poverty stricken than his last home. Out the window, across a narrow area way, one can see into another tenement where two tenement children are monkeying with the radio which can be plainly heard in Jimmie's room. Florrie sits sewing. As she sits there, the kids have switched on a female speaker who is spilling a line of bunk in an unsincere, sweet voice saying: "Just remember that in the saddest time, the darkest moments, just look up beyond the little raindrop and you will see the sun peeping back at you." Florrie goes on with her sewing paying no attention to the radio. The door opens and Jimmie staggers in. Florrie is so used to his condition now that she merely gives him a nod. Jimmie slouches around the room hunting for an old suitcase and says: " I am

going to get out this town." At this, Florrie is startled and jumps up and says: "Why, Jimmie, what do you mean?" Jimmie digging out the suitcase starts to look for his few rags of clothes and says: "I've got myself a good job travelling on the road." Florrie is almost frantic when she hears this. She puts her hands on his shoulders and says: "Jimmie, you can't leave us. You can't leave the baby." At mention of the baby, Jimmie has a fairly lucid interval and says: "What good am I to her. She'll be a million times better off when she won't have to see me." The tears start to his eyes. Florrie says: "No, no, Jimmie, you mustn't leave. How will I know where you are." He says: "Oh, that's all right, I'll keep in toubh with you." He goes on packing his bag until he has it ready. Florrie is almost frantic but so impotent to do anything with him that she just stands helplessly by. She finally says: "What kind of a job have you got, Jimmie?" Jimmie now starts to swell up a little bit in his drunken maunderings and says: "I've got a good job. I'm going to be my own boss. Won't have to depend on anybody. Going to make a lot of dough." As he maunders on, Florrie realizes that the thing is all wrong, whatever it is. He now has the suitcase ready, picks it up, looks around and says: "Where's Marie?" And again thought of his child brings him a lucid moment. Florrie points over to the other apartment. Jimmie goes to the window, looks out and calls :"Marie." Marie does not hear as the radio

is making so much noise describing a prize fight. Jimmie stands there and calls again: "Marie - Marie," more loudly. Without hearing him, Marie moves into line of vision so he can see her and just at this moment, one of the kids in monkeying with the radio switches on to some georgeous church choir, the voices well in ecstasy of a magnificent hymn, and one of the kids says: "Oh, can that." But little Marie stands there transfixed and says: "Oh, don't. It's wonderful." Jimmie standing in the window, looks at his child as she stands transfixed listening to the holy music and he hasn't the heart to let her see him in the condition he's in, but watches her a moment, tears start to well to his eyes. He turns away from the window, picks up his suitcase and slouches out of the room.

Now a time lapse. We come to a bum hotel in Paterson, N. J. Presently, out of the door comes Nan dressed up to the nine's, a new fur coat, big diamond ring, and in her company, the electrician, who now has a fur-lined overcoat. The other members of the company crowd out to see Nina off, as she is leaving in her new car, a Ford coupe. The electrician opens the door, shows her in with a flourish. She takes the wheel and the electrician gets in beside her. One of the girls in the crowd remark: "Can you beat that dame, $18.00 a week and making the jumps in her own private car." We now show the company waving to Nina and she calls back: "Goodbye chumps. See you at the next stand." She drives off, driving badly, as if she has just learned.

Next Scene: ~~Harris's Manex~~ Pushcart - Marie is working for a man who has been injured and is on crutches. She is being paid off by her boss. She rushes out of the scene.

Next Scene: Florrie's home. Florrie is looking out the window and sees Mr. Cohen, the insurance agent, enter the tenement building. She looks anxiously up and down the street for Marie, then goes and gets her pocket book, takes out her money, counts it over and sees that she has not enough. She again goes and looks out the window, watching for Marie

Next Scene: Hallway tenement building. Mr. Cohen enters the hallway and goes to another apartment. He knocks at the door and the door is opened by a neighbor of Florrie's.

Florrie'S Room: Florrie is still looking out the window. The door opens and Marie runs in. Florrie turns, greets her and says: "Mr. Cohen is coming." Marie gives her mother the money and they count out the amount of the insurance payment. Florrie then goes to the door, opens it and waits for Mr. Cohen. He presently comes down the hall, greets her and goes right on his way. She calls after him saying: "Why, Mr. Cohen have you forgotten us?" Mr. Cohen stops, looks at her and says: "Didn't you know?" Florrie a little worried says: "Didn't I know what?" Mr. Cohen says: "Your man cashed in his insurance two or three weeks ago." Florrie is stricken dumb, stands looking utterly helpless. Mr. Cohen turns on his heels and goes on his way. Marie clasps her mother and tries to comfort her.

Next Scene: Outside the pencil factory at Paterson. Jimmie now a complete wreck, shaking, is watching the entrance to see his sister come out. The employess come out in two's and three's laughing and talking, but Nan finally appears, a solitary figure. Jimmie lurches up to her and stops her. It is a terrific shock to Nan, but as usual she keeps her stoical attitude. She says: "What are you doing here?" He says: "I'm headed for home, Nan, but I've run out of money. Could you let me have a couple dollars?" Nan says: "You're going back to Florrie?" And he says: "Yes." Nan gives him two or three dollars. Tells him to get himself cleaned up and not appear before Florrie like that. Jimmie says he will and he goes away and she stands looking after him sadly.

Next Scene: The New York streets in the neighborhood of Jimmie's home. Jimmie sloushes out of a barber shop where he has been cleaned up, but he is shaking violently as he hasn't had a drink. He tries to pull himself together, but his nerves are completely shot. As he nears the corner where Florrie lives, he looks up and sees Marie. She is aiding a man who has a stand on the curb, and he is forcing her to hustle out among the people on the street and get rid of his wares saying: "What do you think I pay you for?" Jimmie stands transfixed as he sees his child. A big boy of the bully type comes along. Marie goes to him, tries to press some of the goods on him and he reaches out and gives her a shove and she falls back against the stand and starts to cry. Jimmie lurches forward to do something to the bully, but his strength is completely gone. The bully gives him

one swipe with his hand and knocks him against the wall, going on his way. This takes all the spirit out of Jimmie, and the craving for liquor overcomes every other impulse. He looks back at the child and says: "Oh, what's the use?" and lurches away to get a drink.

(same neighborhood)

Next Scene: Overhead elevated stairway at a crowded hour. Florrie comes along out of the el with a large bundle in her arms. Florrie looks down and sees Jimmie lurching along. She frantically tries to get down the steps, but the steps are crowded with people going up, and by the time she reaches the bottom, Jimmie has disappeared in the crowd. Florrie runs to the stand and tells Marie that she has seen daddy, but that she could not get to him in time, and that he disappeared. Marie is all for running after him immediately, when her boss says: "Wait a minute. You don't leave this stand until the stock is sold." Marie tells her mother she will find him. She will hunt for him every day until she does.

Next Scene: The front of some sort of warehouse or loft building [redacted] Jimmie hurries down the street clutching a bottle and looking as if he were being pursued. He goes up to the [redacted]man and says: "Will you let me hide in here? They're after me." The [redacted]man wants to know who is after him, [redacted] Jimmie says: "A couple of men. One of them [redacted] a long knife." The [redacted]man is not very interested in his story until Jimmy flashes a quarter and Jimmie says: "Let me hide in here, please." The [redacted]man takes the quarter and says: "Go on and sleep it off." Jimmie hurries into the building.

A man comes down the street and stops to light his pipe.
smiles at the idea that he has anything to do with the building
has
the man, laughing, goes on his way.

Next Scene: Still working away
—for time lapse.

Next Scene: The hovel. Jimmie is finishing his bottle and raging in delirium tremens. He tries to pick rats off himself. Finally, looks up and sees a demon. This terrifies him. He jumps up and screams: "Get away from me. Get away from me. Get away, I say." He picks up some heavy object, such as a sashweight or

a piece of iron and throws it at the demon, and it suddenly disappears. Whining with relief, he crouches, shivering on the floor. Presently he looks up and in utter despair sees the same demon. He picks up the leg of a table, beats at the demon and it disappears. Once again he falls down exhausted.

Next Scene: An Areaway. There are garbage cans and an old woman with a shawl over her head is looking into them. At first, she finds nothing, but after further search, picks up some of the refuse and takes it off under her shawl. From close to the camera comes the figure of a besotted tramp, his back to the camera, he moves to the garbage can and we follow him until we see his face and recognize Jimmie. With trembling hands, he searches in the garbage; finally, takes out some dirty piece of bread. He wipes it off and then leaning for support against the wall, aimlessly munches the crust. There is a fire escape above him. A hand puts a half filled sack of ashes on the fire escape . The wind blows the sack over and the ashes trickle out dropping on Jimmie's back. He pays no attention.

Next Scene: Outside sweat shop. Marie comes out with large bundle of work to take home to her mother. She goes off down the street.

Next Scene: Jimmie lurches down the street - approaches a man and says: "Will you give me a dime for a cup of coffee?" Several kids are playing nearby and they all stop and look. One of them saying: "It's Marie's old man." Jimmie now approaches another man who brushes him aside. Jimmie looks after him with a muttered curse. He then approaches a woman who opens her purse and gives him a nickel. Jimmie now looks at the money in his

hand, realizes he has enough for a bottle of hooch, and goes out of the scene. The kids jeer at him and then go on in the opposite direction.

Next Scene: Street - Marie coming down the street with her bundle. She is tired and puts the bundle down for a moment's rest. The kids come along. One of them points at her and says: "Your old man's a panhandler. Your old man's a panhandler." At this, Marie indignant, cries out: "He is not. What do you mean?" Another kid says: "Oh yes he is. We just seen him up the street." Marie now becomes intensely interested and asks the children where they saw him. They derisively point off and Marie taking up her bundle hurries off in the direction where they pointed.

Next Scene: Exterior gin mill. Jimmie lurches out with a bottle of whiskey which he holds under his coat and leaves the scene in the direction which will cause him to meet Marie.

Next Scene: Street. Marie comes in, sees her father who is moving with robot-like, jerky, mechanical movements. Marie at first scarcely believes it is her father. She goes up to him finally and speaks. Jimmie looks at her glassily, not recognizing her and starts on his way. She calls to him again. Runs after him and he pushes her away. He mumbles drunkenly: "Get away. Got to go home. Leave me alone." He hugs his bottle.

Next Scene; Entrance to hovel. Jimmie lurching down street followed by Marie who still holds on to her bundle. Jimmie enters doorway and goes in. He starts upstairs holding the railing barely able to make the grade. Marie follows, a few steps behind him, cries out: "Daddy. Daddy." Jimmie stops, hearing the voice

looks down, b learily at Marie. Marie stands, tears running down her face, trembling with excitement. Jimmie looks at her and in his distorted brain imagines her the demon who has been pursuing him. He slumps against the wall, shaking with terror. Marie starts toward him. He screams at her: "Get away from me. Get out of here. Get away from me, I tell you. I'll kill you just as I did before." He raises the bottle. He becomes a terrible insane creature. He looks about for something to kill the demon. Marie in fright quickly runs down the stairs and hides out of sight in the doorway. The demon has now disappeared from Jimmie's sight and he stands laughing with demoniacal laughter and says: "You're scared of me because you know I can kill you." He now stumbles on up the stairs. Marie shivering with fright watches to see what happens to him. Jimmie stumbles into his room. Marie comes out from her hiding place, hesitates a second as if to follow him, then looks at the address and runs for home.

Next Scene: Jimmie's room. Jimmie slumps into a corner of the room and takes out the bottle of whiskey and starts drinking. Dissolve out.

Next Scene; Dissolve in Florrie's room. Marie runs in, throws down the bundle and cries: "Momma, Momma, I've found --" She looks around the room. There is no one there. She stands a moment frantic. Then picks up a note book from her school books and begins to write. We dissolve in to the note which reads: "Momma, I have found Daddy. He is awfully sick. Come quick to 27 Delancey Street upstairs." She pins this note, folded, one the front door and then runs quickly off.

We fade from her to Jimmy, still seated in his chair. The delirium is getting stronger than ever before. He throws away a bottle from which he has been drinking. He looks down to the side of the room and in his imagination he sees rats running toward him. He looks around room - finds a piece of rope with several knots in it. He stares at them with a glassy look in his eyes. He cracks the rope at the floor, chasing imaginary things. "Get out of here, get out of here!" He imagines they are running against his feet. He whips his own feet and legs. He tears one from his breast and throws it away from him.

We come to the stairway again. Marie begins running up, then she slows down, through fear, as she nears the top. She stands trembling (this should be a small figure) looking at the door through which she saw her father enter. Finally, her love gives her courage. She braces herself and goes toward the door and through it. A little pause after this door closes so as to leave the audience with a feeling of fear as to what her reception will be.

We go to the hallway of the mother's apartment. The mother enters. She opens the door seeing the note that Marie has left. She goes into the room reading it. She calls for Marie: "Marie, Marie." Goes into the other room, glances around then exits out of flat into the hallway. She starts to go down the stairs, hesitates as though implying she needs help on this job.

We come again to Jimmie in the room. Marie is near the door watching him with a puzzled expression on her face. He stops his maniacal business and mumbles "Florrie -- Marie, Marie." At this there comes a new light into Marie's face as we go to her.

Marie, going quickly to her father: "Yes Daddy, I'm here." She starts as though to go into his arms. He holds her off looking at her with a strange look in his eyes. We show as though a film over his eyes, then dissolve Marie into a terrible figure of demon-like appearance and yet not too horrible, so that we know that he doesn't see Marie as his child but as one of the monsters that pursues him in his delirium.

Then we go back to Jim. We see his expression of terror and hate. He draws away from Marie. She stands petrified. Then back to Jim whose expression now changes from terror and hate to one of determination.

Jim, wildly: "Get out of her." He branishes the rope around his head. "Get out of here I tell you. Stay away from me."

Marie stands for a moment looking wonderingly at him. Then Jim starts for her, swirling the rope around his head. She runs in terror from him. He pursues her around the room. He is half-mumbling and half-shouting "I'll get rid of you - I'll get rid of you." Marie runs in desperation from one corner of the room to the other trying to escape. He pursues her around the room.

We cut to the mother, coming out of a dim doorway with Sam, showing him the paper and talking excitedly as they go: "I need a man's help. He may be very bad."

Sam: "Sure, I'll go with you."

They hasten along the street, the camera following them.

We come back to Jim's room. Marie is under the table. Jim lashes the top of the table with the rope and starts as though to find her underneath. She manages to get to the door, but Jim is so close upon her that she turns up the hall, in her distraction, instead of down the steps. Jim is following her.

We come to the street scene. The mother and San are hurrying along, not a run, but a fast walk.

We come to Jim still pursuing Marie up the hall, cracking the rope at her. Marie turns up a side hall. She is searching for an escape. She finds none here. Jim seems to lose her for a second and lurches into his room. Marie, blind with fright, runs back toward the steps feeling it is the only way of escape but as she nears the steps Jim lurches out of his doorway and cuts off her escape. He drags her back into the room and locks the door.

Jim in his delirium: "You're not going to get away. I've got you now!"

Marie stands trembling on the other side of the table. We come to Jim who looks wildly around. He sees the walls of the room closing in on him. He pushes them back with a mighty effort. Then the ceiling begins to descend. He throws that up, cursing wildly. Looking toward Marie: "This is your work - You're doing this. You can't pull the walls down on me." You can't do it!" The floor comes up and seems to strike him in the face. He wrestles it away from him. He is sweating and trembling, fighting his demons. He sees something apparently very horrible, coming out of the wall, which we do not show. He strikes at the "thing" wildly, and strikes again, then he turns to Marie. "Now I've got you. You did this to me! I'll get rid of you - I'll get rid of you." Marie looks toward the door and runs to it. Tries to open it. The key is on the floor. As she reaches for it Jim is upon her.

We dissolve to the outside of the house. The wife and Sam stop, hearing the half suppressed screams of Marie. They come in and try the door, finding it locked.

Marie now takes another attitude and stands directly in front of Jim screaming: "Daddy, Daddy, don't - you'll kill me." He lashes her with the rope once or twice. It seems to cut a part of her dress open. Then Jim, having struck the blow, seems to waver a moment out of his delirium. He stands still, his rope at his side, staring at Marie. Marie goes weakly toward him. He is stooped down against the table. She comes to him and in a tearful, choking voice says: "Daddy, Daddy, I know. You're sick." He stands there looking like a stricken animal. She comes close to him and puts her face against his, weakly and broken from the blows she has received - trembling and sobbing: "Daddy, daddy, I don't mind what you've done - it's all right." She puts her face close to his as in the olden days and weakly tries to pat his cheek. He mumbles: "Where is Marie, Nina? What's happened to Marie?"

Marie: "Daddy, I'm here. This is Marie, Daddy." She pulls around so that he sees her face. His expression changes to terror again as he sees her as one of the monsters. He throws her roughly away from him and then starts toward her.

We see Sam and the wife working desperately at the door. It seems to be yeilding to their efforts.

Jim has dropped the rope and he seizes Marie by the throat. We only see a little of this, merely showing his back as though he were choking her. We see her drop back upon the floor against the wall (close view) and Jim: "I've done it - I've done it. Now they'll keep away from me." Then he looks down upon the floor as though he is seeing "something" come up out of it. He jumps madly on the chair, looking down at the object - then he jumps upon the table, trembling and shaking: "Let me alone - let me alone." Then he falls from the table to the floor.

The door bursts open and through it comes the wife and Sam. They stand for a second, stricken with horror, then they run, the mother toward the child and Sam toward Jim, as we fade off.

We now dissolve into front page of daily 'Graphic" with story of Jimmie strangling child as we saw it at beginning of picture. From this we dissolve into small paragraph which reads: "Wilson's sister, Nan, works at a pencil factory, Paterson, N. J., [redacted]"

We now dissolve out and into the outside of the pencil factory where Micky stands with paper in his hand, waiting for Nan to come out.

Next Scene: The pay window in pencil factory. Nan is in line waiting for her pay envelope. She looks worn and haggard. The other employees in line are looking at her and whispering about her. Nan feels this and squares her shoulders trying to keep up her pride. She gets her pay envelope and goes out.

Next Scene: Outside the pencil factory. Micky waiting, sees Nan come out and goes to her calling out: "Nan." She looks at him stunned and then for the first time in her life she breaks down sobbing. He takes her in his arms and says: "Nan, Nan, I've tried to find you for months." She goes on sobbing and he says: "You can't send me away now, Nan. You need me." Nan now looks up at him and says: "I guess I can't afford to be proud now." He pats her on the shoulder. She tries to check her sobs and he says: "What do you want to do, dear?" Nan clutching her pay envelope in her hand says: "I want to go to my brother." He pats her shoulder and tenderly starts to lead her off.

Next Scene: Room in Bellevue, Jimmie is in bed. Florrie stands beside the bed with Sam. The doctor is just about to leave and says: "I'll come back if I get a chance." He has an unconcerned air as he is pretty well accustomed to this sort of thing. As the doctor goes out, Sam stops him and says: "Has he got a chance?" Doctor: "He'll be all right now, if he'll lay off that hooch. Some of them do and some of them don't." And he goes out.

Florrie and Sam look anxiously at Jimmie who now stirs and murmurs: "I killed her. I killed her." Florrie runs quickly to his side. Jimmie pulls away from her and says: "Don't touch me. I killed Marie. I know now it was Marie." Florrie now says: "I keep telling you, Jim, you didn't." Jim still delirious keeps repeating: "I killed her. I did." Florrie rises as if to leave the room and just then the door opens and Micky enters carrying Marie, who is ill and worn, but who cries out: "Daddy." They are followed by Nan. Jimmie looks at them and then turns away as if still in delirium. Micky brings Marie to the bed and puts her down by her father. She cries: "Daddy, you're all right again." He still keeps his face away not believing his senses. She puts her hand on his arm. He turns slowly still afraid to believe and then realizes it is really Marie. An expression of joyful relief appears on his face, but it turns to one of sorrow as he thinks of his pitiful weakness. Marie starts to embrace him. Jimmie in a voice of terrible remorse says: "No, no. Don't. Maybe I'll be worthy some time, not now." Marie in a trembling voice says: "If you won't kiss me, you can't keep me from holding you." She throws her arms around his neck and holds her face close to that of the wretched remnant of what was once a man.

We now dissolve into a pushcart and hear Jimmie's voice calling: "Here you are . Ice cold drinks, lemonade, sarsparilla coco-cola, gingerale. Here you are folks." Marie is phodding along by his side. A couple of kids come along and buy drinks. Jimmie opens the bottles and puts a straw into each one and hands the bottles to the kids. Sam and a couple of pals come along. Jimmie sees them coming and says: "Here you are gents. Ice cold drinks - coco-cola, sarsaparilla, lemonade, ginger ale. Not a gag in a tankful." The boys see Jimmie, laugh, and Sam says: "Come on boys, have one on me." They all take sarsaparilla and Sam tells Jimmie to have one on him. Jimmie looks at his stock in the most utter and complete disgust and says: "What, me drink that stuff? Phooey." One of the men now takes a flask from his pocket to put in some gin and says: "How about it now?" Jimmie looks at it out of one eye and says: "And that stuff, double phooey." The men all raise their bottles and drink. Dissolve out.

Dissolve in to a sign reading: "James Wilson" It is on the window of a small but prosperous provision store. It is closing time. Jimmie come out followed by Florrie and Marie. They start down the street, Jimmie very jaunty and swaggering. Around the corner comes Nina flashily dressed. She sees Jimmie and says: "Well for the love of --- Why it's Jim. Why, Jim you look great." Florrie, who is a little in back of Jimmie, looks worried. Jimmie looks at Nina with great surprise and says: "I don't know you." Nina says: "Where do you get that stuff? Trying to high-hat me, are you?" Jimmie: "I never saw you before in my life." He now turns and looks for Florrie as a protection.

Florrie come up, takes his arm, and Jimmie giving Nina a very dirty look, starts on, saying to Florrie: "Can you beat that frill. Why I never saw her before in my life." Florrie looking up at him says: "Of course you never did." Fade out.

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My idea of the scene where Nina hears about the insurance business could be in her apartment, perhaps in the first scene that they are shown together. Jimmy, under the usual influence of liquor, boasts about having an endowment policy which immediately attracts Nina's interest. I imagine this sum also should not be more than $8,000 -- imagine about a $200 a year payment, or $250, for ten or twelve years. And then, instead of the scene where they plot for him to invest in the bootleg business, buying the truckload of stuff, perhaps have Nina complain about the financial stringency when Jimmy boasts that he is going to get his life insurance cashed tomorrow and when he does, she, and everybody in general, will be glad to know him. In this scene Nina might question his possession of such a policy; whereupon, he, in drunken braggadocio, shows her the policy. Perhaps even words to the effect:

When that joint opens up tomorrow, I'm going to be one of the first guys to dig into the dough.

Jimmy could exit from the scene. Then a fade-off and dissolve to Nina conferring with her sweetie and another man in her bedroom, or perhaps, in corner of speakeasy. Before the entrance of the life insurance building the next morning. Nina might be shown passing by casually as though to suggest she was in

the neighborhood and being on the watch. Think it would be good to show Jimmy on street scene going to building, followed by the two men that we know are working with Nina. Then we see Jimmy go into the insurance building.2 The two men pass by and then stop near the entrance to the building. One of the two men borrows a cigarette from the other. They light the cigarette and stand as though in conversation, one of them keeping his eyes towards the entrance into the building. We then see, dissolved to,Jimmy coming out of the building. Inadvertently he puts his hand over his coat suggesting that the money is on the inside of his coat. He goes off down the street.a The two men see him and follow.

As they go out of scene, it might be well to show Jimmy come to the entrance of his own house. He starts to go in -- hesitates -- looks off across the street. We show the two men stop also, casually looking in a show window. Then we go back to Jimmy who is looking across the street. Disappears out of scene.

We cut to Jimmy, from the exterior, entering a speakeasy. We follow him inside where he goes to bar and orders a drink. Perhaps here Samuel, his chum, and another pal,are seated at one of the tables. Then we cut outside speakeasy to the entrance of Nina's confederates that are following Jimmy. We come inside. Jimmy is just taking a drink. He sees Samuel and the other pal -- calls them over to the bar. They come to

the bar as the two gang men come in the speakeasy. They go up to the other end of the room or bar. Jimmy invites his two friends to order drinks. We might here cut to Nina passing the speakeasy as though she had been in touch with the whole procedure. Then dissolve to Jimmy indicating a little time elapse, indicating they have had, by Jimmy's attitude, quite a few drinks, and he is again in a bragging mood. The barte

The bartender (leaning over suspiciously.)

That's five rounds --- Where's the dough?

Jimmy

(Flashes $100 bill as he proclaims himself)

There's a hundred dollar sweetie! -- and plenty more where that came from. Does that satisfy you?

The bartender and chaps are both much surprised. Samuel asks which bank he copped. Cut to the two men getting an eyeful of this display of wealth.

Jimmy

(Taking his change, full of grandeur and show-off.)

Maybe you'd like to sell the joint?

Then Jimmy (turning to Samuel)

Won't the old lady's eyes get opened up? Won't the old lady fall dead when she sees this!

Samuel

What?

Jimmy

Never mind! I'm going to smash her flat with a collection of these finishaddies --- and as for Mary -- she's going to be dressed so they'll think Rockyfeller's baby is looking over the neighborhood.

Sammy

Oh, yeah --

Jimmy

Say, that kid's the smartest and prettiest kid in NewYork, ---- and the whole sleepy-eyed world! It takes a man to get 'em like that. (Strokes his chest. Looks at Sammy in disgust.) You'd better never try it, Sammy.

Sammy

I aint!

Jimmy

She's the image of ----- of a pretty good sport. (Touching himself.)

He might even say something here concerning his lady friend. Then cut to two conspirators, then to table where Sammy has passed out of the picture - asleep. Jimmy, rising from table, the other pal trys to get up, but gives it up as a bad job, and falls back in chair.

Jimmy contemptuously opines -

Neither one of you're no good.....you can't hold your liquor. It takes a man to do that!

He wavers towards the doorway. There should be quite a few people in the speakeasy at this time so that the casual exit of

the two gangsters following Jimmy is unnoticed. Jimmy is seen coming out of the speakeasy, then close behind him, the two gangsters. Perhaps another street scene where there are two or three passers-by. Jimmy lurching along followed by the two gangsters.

Another scene, near an alley-way. One of the gangsters slips noiselessly and quickly up behind Jimmy and strikes him with a black jack, perhaps a couple of blows. As Jimmy reels, falling against the wall, the two gangsters catch him quickly, one on each side as though supporting a drunken man. So they carry him up the alley-way a short distance, get him into a secluded niche and frisk him of his money.

After getting the money, one of them leans over him, nods as though "He'll be O.K. all right." The other one, to be different from gangsters in general, whispers a little - looks at him and says --

I'll be damned!-- he looks something like my own brother. He was a dumbell too. So a sport --- leave him a finishaddy.

He sticks a ten dollar bill in his open mouth. They whisper, one to the other.

One of them (as they go down the street to the alley-way)

To hell with the jane! Let's beat it!

The other one

You can't monkey with her. She's bad!

The other one

Tell that to the choir! Come on.

They go out of scene. The two men come into next scene, also in alley-way. We hear a female voice--

What's your hurry, gents?

They turn in quick surprise. Nina comes on with a handbag at her side in which is her right hand, indicating a gat being concealed in the bag.

The first man (Nina's lover)

Why, Sweetie .....

Nina

Sweetie, my -----! You boys are going the wrong direction. Screaming, were ya?

The lover

Why ..... Why, Dearie, ...

Nina

Both of youse keep your hands out of your pockets and drill up to my room.

They go off crestfallen. Dissolve to Nina's bedroom. They have poured out some liquor. The two men drink.

The rough egg

Come on, tight-hips, drink up!

They pour another drink. As they drink, they call to Nina again --

Come on! Take it --

Nina

You fat bellied --------! In your eye!

At this she throws her glass of whiskey in his eye. He springs up furiously, wiping his eyes and blinking.

Why, you little ------ !

Nina

Shut the squawking, ya big gamabe! Put that dough on the table.

As she says this,she lifts her handbag on to the table, pointing at the "big gamabe."

The lover

It was cut three ways --

Nina

On the table with it ... I'll razor it myself.

Reluctantly he drops the money. She counts them out $300 each in one hundred dollar bills and takes the rest for herself. They protest against this.

Nina

It's a gift. You'da got nothing, but for me. Now, scram!

The lover

Aint I staying?

Nina

You're screaming -- and quick!

(Persuaded by the innocent looking handbag, they do scream.)

Now, listen, you two wet-decks -- I'm locking the door after you and this dough is resting under my fanny till I hocsegpwe it tomorrow in a good, safe morgue --- and if either one of yunse is screwing around tomorrow, I'll turn you over to the hard slabs, cause I seen ya do dirt to a gentleman tonight in an alley-way --- besides other tings I know about. You scram!

We come to Jimmy in the same-way. He is hangoveriably awakening. He stirs slightly as he is gasping in his breath. The ten dollar bill goes in and out as he breaths. Finally he seems to swallow it, then, with a great effort, blows it out again. He looks hazily down at the bill -- murmurs -- in hangover accents --

Full of money ..... cheek full ..!

Then he awakens. He gets up: he looks around, still in a half-dazed manner. He feels his head. Then he feels in his pocket -- is pitifully dazed when he finds it empty. Then he feels, as though afraid, in his other pockets. Then it dawns upon him what has happened. Then he picks up, in his dazed stupid,

dazed manner, the ten dollar bill. Then he leans against the wall with a pitifully abject manner, an animal-like dumbness upon him -- like a steer at the first ax stroke.

Somewhere after this could come the scene as written of his visiting Nina and being thrown out, or between the night and day sequence, could be thrown some of the story concerning the wife and family at home. It might be well to show an occasional shot of Nina now and then with her back turned so you don't see her face, but know who it is, as she stops near speakeasy, supposedly to tie a shoe lace, or some such.

July 2, 1931.

Federation Bank and Trust Company
34th Street and Eighth Avenue
New York City

Gentlemen:

We have been handed an agreement between yourself and D. W. Griffith, Inc. whereby D. W. Griffith, Inc. has assigned to you all its right, title and interest to the talking picture about to be produced under a distribution agreement with us dated June 5, 1931.

United Artists Corporation does hereby accept the aforementioned assignment to you of the proceeds from the distribution of the above mentioned photoplay tentatively titled THE STRUGGLE, subject to the rights United Artists Corporation has in and to the use of the motion picture to be delivered to the United Artists Corporation pursuant to the agreement with D. W. Griffith, Inc. of June 5, 1931, until the sum of $200,000.00 has been repaid.

This includes the right of the United Artists Corporation to deduct its charges for distributing, cost of copies, replacements and all other disbursements that the United Artists Corporation is entitled to deduct pursuant to the aforesaid agreement.

Very truly yours,
UNITED ARTISTS CORPORATION

Arthur W. Kelly
Vice-President & Treasurer

SWT:EP
CC. Mr. Muller
Mr. Benzhaf

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

July 10th 1931.

Mr. Jackson Halliday,
369 Ocean Avenue,
Brooklyn, N.Y.

Dear Sir:

This is to confirm our engagement of your exclusive services during the period hereinafter mentioned to play the role of the character now known as "Johnny" as the script for which character is now written or may hereafter be changed at our option, in the talking picture, the working title of which is "G-10".

For the services which you shall render to us and which shall include all the usual services and rights granted by artists to producers, including, amongst others, the right to make retakes, trailers, trick-shots, etc. and which shall be rendered in the usual manner in accordance with out studio rules and regulations at the Audio Cinema Studio in New York City, or on location, as we may direct, we agree to pay you at the rate of $150. per week for the time of the actual rendition of your services to us. Your employment hereunder shall begin with the date of this letter of agreement with a minimum guarantee of three (3) weeks employment of your services. You shall report by telephone each day to our assistant-director, Mr. Blayden, at the Audio Cinema Studio aforesaid, such report to be made not later than o'clock in the noon of each day, for instructions as to the further requirements for your presence for the rendition of your services under this agreement and you shall be prepared to render such services as instructed until we shall complete the production of the aforesaid motion picture. On twenty-four hours' notice by telephone, telegraph or giving of the same to you personally you shall present yourself at the Audio Cinema Studio, or other place as we may designate for purposes of re-takes if we deem such necessary, for which re-takes you shall receive compensation for the services actually rendered by you at the daily pro-rata rate computed on the basis of One hundred fifty ($150.00) Dollars per week. In the event within six months we decide to make a foreign version or versions of the photoplay and desire your services therefor, you agree to render them to us upon our request at the same rate of remuneration as provided for herein.

Our agreement is subject to suspension, postponement or prevention of operation thereof before or during the course of production by reason of fire, accident, strike, riot, act of God

or of the public enemy, or by any executive or judicial order, or in the event Mr. Griffith shall become ill, incapacitated or otherwise be unable to proceed with the making of said picture.

You are to furnish at your own expense all ordinary shoes, clothing and wardrobe reasonably necessary for the portrayal of the role aforesaid, we agreeing to furnish for your use in the picture such clothing, shoes or wardrobe which are not ordinarily worn.

You grant us full and irrevocable rights to use in every way your voice recordings, likeness, name and all suggestions, plans, changes in story, plot or otherwise made by you and used by us in connection with the said picture. These rights, as well as the rights to reproduce and transmit your voice recordings, photographs, likness, characterization or other effects produced by you for us may be freely and irrevocably used by us and by the distributors of our picture throughout the world for exploitation and advertising purposes and for reproduction, exhibition or transmission thereof in any manner whether now known or hereafter to become known.

To evidence your complete understanding of our agreement as above set forth, please deliver a copy of this letter to us after signature by you.

Very truly yours,

D.W.GRIFFITH INCORPORATED

By_____
Vice-President.

Above read and agreed to:

_____

D. W. GRIFFITH COLLECTION
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ATLANTA

TOT DRINKS GIN AND THEN DIES

ATLANTIC CITY, July 1i —Clement Hagy, 3 years old, of 140 South Maryland avenue, died in the Atlantic City Hospital yesterday of alcoholism. The child was taken to the hospital Friday and his parents, Mr. and Mrs. Clayton Hagy told the authorities that, while they were absent, he drank half a bottle of gin which was on the dining room table. Dr. Isaac Leonard, acting county physician, is conducting an investigation. Hagy is a city fireman.

126-8-46-4 SY.

July 14, 1931.

Mr. Raymond A. Klune,
% G. W. Griffith Inc.,
1619 Broadway,
New York City.

Dear Mr. Klune:

This is my statement regarding the cause of my losing my engagement (instantaneous dismissal without notice) with Mr. Richard Herndon, Manager and Producer of "Unexpected Husbands" now playing at the 48 Street Theatre, in which I played the comedy role for which I have a contract for $200.00 a week.

On Tuesday, July 7, I worked in the Factory Scenes in a town about three miles from Stamford, Conn.

My scene was taken last which was about 5:30 P. M. and was finished at 6:40, Mr. Griffith was fully aware I had to be in New York not later than 8:30 to be in time for my performance. Mr. Bladen rushed me into the first car to be driven to Stamford R. R. Station to catch a 7:07 train to New York, but the driver did not take the right road and caused me to miss the train by three minutes. The next train out was one hour later so I, and the other actors with me in the car, one a Mr. Horton of Astoria, Long Island, urged the driver to rush to New York as quickly as possible, he evidently became confused and made four detours which caused us to double our tracks four times then finally, brought us into the Bronx at a quarter to nine (the regular running time from Stamford to Bronx is one hour).

My wife frantic with fear at home, telephoned the theatre at 8:30 P.M. as she expected to hear from me on my arrival at the theatre. I was not able to reach a phone on the road until 8:40 due partly to the inability or unwillingness of the driver to stop when I requested him. However, I phoned the theatre at 8:40 in the Bronx, explaining to the best of my ability the cause of the delay and I was told Mr. Herndon would appear in my part. Then, when driven to the studio to remove my make-up and costume, at 9:10, I met Mr. Griffith and he very kindly offered to drive me in his car to Times Square and call up Mr. Herndon to explain the delay. Mr. Herndon, however denies having heard from him.

I have been on the stage all my life, thirty seven productions on Broadway and gained a reputation with all the managers with whom I have worked, for reliability, never have I missed a performance before. And still further, the actors Equity could not help me because there are only three excuses for an actor missing a performance and they are: Personal

injury, sickness and death, so Mr. Herndon took advantage of this ruling and he is playing the part himself and thereby saving an actor's salary, for which, of course, he had to join Equity as a junior member.

I am sorry that this matter has to be brought to Mr. Griffith attention at this time, especially when his mind is so busily occupied on the picture. However, I trust we can come to some agreement.

Yours very truly,

Claude Cooper

Kurhaus Axelmannstein und Grand Hotel Bad Reichenhall (Bayer. Hochalpen)

7/5/31

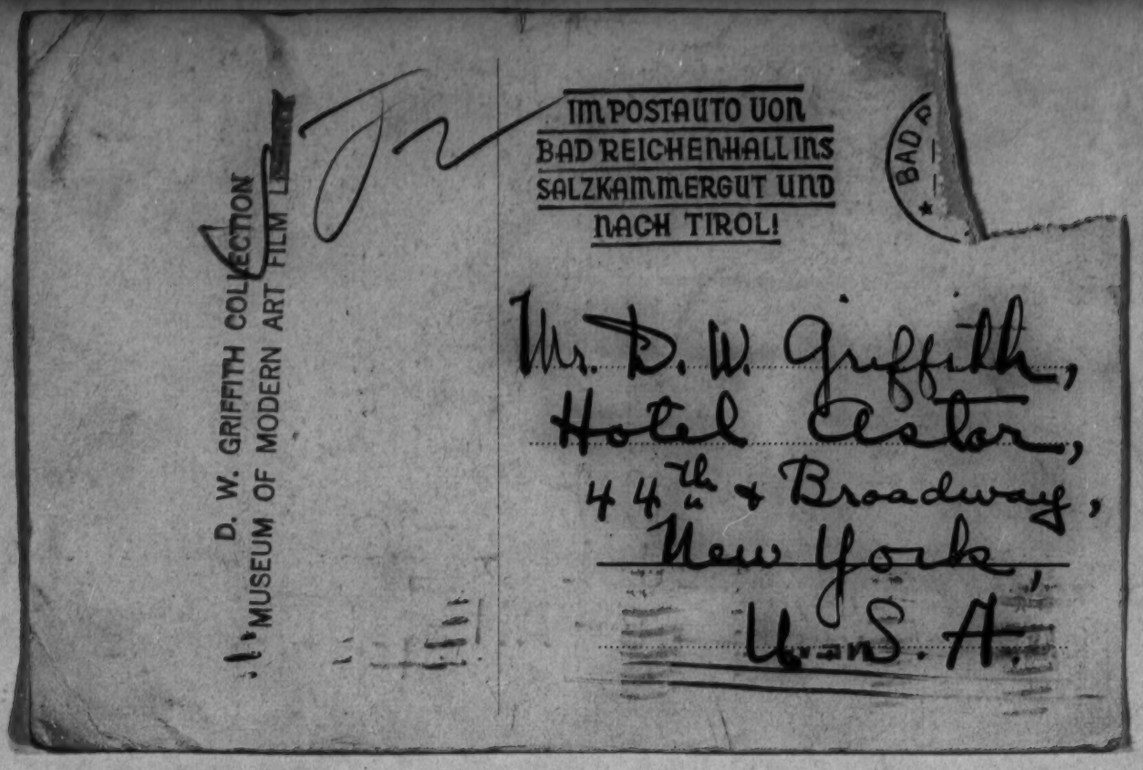
Here are drinking
your health in the
Bavarian Alps!
Gesundheit

Cheerio

Here is hoping you'll finish a
bigger one than ever

Yours
EPPING

And we are
drinking alcoholic
beverages. Isn't it terrible.
Will soon be seeing things
like pinnies. John


D. W. GRIFFITH COLLECTION
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IM POSTAUTO VON
BAD REICHENHALL INS
SALZKAMMERGUT UND
NACH TIROL!
BAD R
Mr. D. W. Griffith,
Hotel Astor,
44th & Broadway,
New York,
U. S. A.

July 18, 1931

Dear uncle David + Willard:

My but we were thrilled with our checks this month, and do we know how to use them, now? I'll say we do. Its certainly wonderful of you uncle David to be so good to us during these hard times. It seems a shame that we have to let you share with us while money is so tight, and I hope you know how grateful we are. We hope it doesn't run you close and cause you + Willard any inconvenience.

We are all very happy and getting along nicely. I finally

got a years extension on our mortgage, so am on easy street now, only wish you could feel as rich as we feel. Those checks set us up a million, we had been running in low, but that feeling has gone bye-bye.

So glad to hear that uncle David's health is better, and glad to know he has a new picture on the way.

Geraldine says the only New York car that interests her, is one with three men + a chaffeur in it. The three men are uncle David, Uncle Willard and uncle Albert. We'd all like to see that car.

Will close with thanks + love, Ruth

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 12M6

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178

SA269 65 NL=LOSANGELES CALIF 20

A H T BANZHAF=

130 WEST 42 ST NEWYORK NY=

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LOYD WRIGHT.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

10M D. P.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

132

To Mr. Banzhaf

From C. M. Conway

Date July 20, 1931.

Time

Reply to

Dear Mr. Banzhaf,

Raymond wrote to Jack Lloyd asking him to write out a resignation from the Board of Directors of the Corporation. Lloyd has just written Ray telling him to advise him the date of resignation, according to our records, so he can write the resignation. Will you please let me know so I can write Lloyd. Thanks.

MUSEUM OF MODERN ART FILM LIBRARY
D. W. GRIFFITH COLLECTION

Please make all replies on back of this memorandum.

Postal Telegraph

THE SPEEDWAY SYSTEM

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Send the following Message, subject to the terms on back hereof, which are hereby agreed to

Form 2

178

JULY 21 1931

LOYD WRIGHT
1112 BOARD OF TRADE BLDG
11 WEST SEVENTH STREET
LOS ANGELES CALIFORNIA

PLEASE ADVISE AIRMAIL APPRAIZED VALUE OF PROPERTY WHETHER SAME IS IMPROVED OR NOT FREE AND CLEAR LOCATION AND OTHER DATA INCLUDING TAXES ETC THAT WOULD HELP US TO FORM DECISION STOP ALSO AMOUNT YOUR FEES IN THIS LITIGATION AND WHETHER OR NOT YOU WOULD TAKE A PORTION OF SAID PROPERTY IF ACCEPTABLE TO GRIFFITH COMPANY IN PAYMENT YOUR FEES REGARDS

BANZHAF

charge Banzhaf & Richter 130 W 42 St

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12308

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Received at

SB599 150 NL=LOSANGELES CALIF 21

A H T BANZHAF=

130 WEST 42 ST NEWYORK NY=

178

WILL HAVE PROPERTY APPRAISED AND THEN WRITE YOU FULLY STOP IF WE TAKE THIS PROPERTY IT IS ONLY IN PARTIAL SATISFACTION OF OUR JUDGMENT STOP IN OTHER WORDS IT WILL SATISFY THE JUDGMENT AGAINST ONE DEFENDANT ONLY STOP MATTER MY FEES WILL HAVE TO DEPEND UPON TOTAL AMOUNT OF TIME AND EFFORT CONSUMED STOP IN STOCKHOLDERS LIABILITY SUITS I HAVE FOUND IT FULLY AS MUCH WORK IN COLLECTING JUDGMENTS AS IN OBTAINING THEM STOP ON THIS PARTICULAR BASIS IF THE APPRAISAL HOLDS UP I AM WILLING TO TAKE A PERCENTAGE OF THE PROCEEDS FROM THE SALE OF THE PROPERTY ASSUMING THE COMPANY IS WILLING TO HAVE IT SOLD WITHIN A REASONABLE TIME STOP PLEASE TELL WILLARD THAT THINGS HAVE BEEN PIPPING FAST AND FURIOUSLY AND HAVE EXPECTED MATTER TO BE DISMISSED FOR SEVERAL WEEKS AND HAVE REASON TO BELIEVE THAT IT WILL BE DONE IN NEAR FUTURE STOP KINDEST REGARDS=

LOYD WRIGHT.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING THE SERVICE

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NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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128

LOYD WRIGHT
11 West 7th STREET
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Jolson Legal

JOLSON CASE TRIED ON OR ABOUT JANUARY NINETEEN TWENTYSEVEN AT U S DISTRICT COURT NO WRITTEN OPINION JURY BROUGHT IN VERDICT FOR GRIFFITH FOR ABOUT TWENTYFIVE HUNDRED ALTHOUGH WE SHOULD HAVE RECEIVED AROUND FORTY THOUSAND VERDICT UNDOUBTEDLY COMPROMISED ONE COURT REFUSED SET ASIDE VERDICT ON GROUND OF INADEQUACY HOWEVER VERDICT OF JURY ESTABLISHED OUR CONTENTION THAT CONTRACT EXISTED BETWEEN JOLSON AND GRIFFITH COMPANY ALTHOUGH JOLSON DID NOT ACTUALLY SIGN CONTRACT WHICH WAS SUBMITTED TO AND TAKEN BY HIM HAVING BEEN SIGNED BY GRIFFITH COMPANY WITH PROMISE THAT HE WOULD SIGN SAME ON HIS ATTORNEYS CONFIRMATION OF MY STATEMENT THAT HIS ATTORNEY HAD FORWARDED THE CONTRACT TO ME FOR SIGNATURES STOP OUR PROOF OF DAMAGES WAS WEAK OTHERWISE BELIEVE JURY WOULD HAVE GIVEN US LARGER COMPROMISE VERDICT STOP IF YOU DESIRE FURTHER INFORMATION WIRE REGARDS

BANZHAF

charge Banzhaf & Richter 130 W 42nd

MUSEUM OF

BROAD CAST BY MR. FRANCIS X. BUSHMAN; SUBJECT "D. W. GRIFFITH" OVER STATION W.J.Z. FROM CHICAGO JULY 24, 1931.
"ARMOUR HOUR"

F. X. B. Ladies and gentlemen - two weeks ago I talked to you about Ben Hur, the greatest motion picture ever made, and last Friday, about Marie Dressler, the greatest character comedienne of the age. And now, the greatest motion picture director of any age, David Wark Griffith! - The Maker of Stars.

I have known him for twenty years. Yet, to me, he is awesome - like one's first view of the Grand Canyon, or like looking upwqrd (from the pavement) at that mighty pile called the Empire State Building, or meditating on the illimitability of Space. Genius is like that.

BRADLEY: Yet, sir, with it all, as we sat with him Wednesday evening in New York, I was most impressed by his humility and simplicity.

F. X. B. Yes, Bradley - more than all else, one will sense his humanness. Do you remember what he answered when we asked him what his favorite picture was?

BRADLEY: "Yes sir," he said, "I have no favorite picture!"

F. X. B. - "Perhaps" he said, Bradley, "because it isn't made yet! Think of it, Bradley!. This man who began twenty odd years ago, to develop such famous personalities as Mary Pickford, Lillian Gish, Wallace Reid, Mae Marsh, Dick Barthelmess, the Talmadges, and a host of other ... This man who dated to make "The Birth of a Nation", the first picture to start a world-wide controversey, and ever since he has been making pictures that set the mobs to holding against him. In "Broken Blossoms" almost every Chinaman in America cringed at the stark reality portrayed by his puppets.

BRADLEY: Puppets, sir? But surely Mr. Barthelmess --

F. X. B. Yes, they were all puppets, Bradley, Barthelmess - Henry B. Walthall, Lillian Gish, all of them puppets, reflecting the mental processes of the great D. W. Automatons? No! Sensitive, pliable, very human men and women, but men and women whose talents might never have been realized had it not been for the keen insight of Griffith.

BRADLEY: But, sir, he told you the other night, when you asked him how his stars were made, that oft times it was quite by accident, that some of those that became stars were simply extras, property boys, and workmen about the studio.

F. X. B. Exactly, Bradley, but we mustn't forget how Mr. Griffith develops a picture. In the first processes of building a great story, he doesn't use actors but people whom he calls shadows; just extra people, sometimes even prop boys. He rehearsed them so he could visualize the story. And you will recall that he told us that very often these shadows gave such fine interpretations of the parts that they remained to play them, and when the picture was released these shadows became stars overnight.

BRADLEY: I think, sir, he could make a cigarstore indian act. Would that infer, sir, that anyone could act?

F. X. B. Well, certainly, anyone with a capacity to make believe, to give themselves over to the molding of such sure genius as Griffith's, could and did become famous actors. I remember standing behind him when he was first molding a young player named Charles Emmet Mack. Mack was actually a prop boy, being used as a shadow until the Master decided what star he would engage for the part. D. W. became interested in the boy. Quietly in a monotone, hardly above a whisper, he was

MUSEUM OF MODERN ART FILM LIBRARY

pouring into that young man's woul the real meaning of the part he was playing. As I watched him, I sensed that here was a living "Svengali" - a Svengali possessed with a divine spirit rather than a devilish one. He seemed to mesmerize the boy.

BRADLEY: And did this feeling for their roles, this capacity to make believe, did it remain with them always?

BUSHMAN: No, Bradley, only a few outstanding personalities, such as Pickford, continued to do great work after they left Griffith, which is more proof that this was almost hypnotic influence upon so many who were just ordinary actors, without the touch of Griffith.

BRADLEY: What would you say, sir, is the most significant fact pertaining to the characters he has developed?

BUSHMAN: Griffith's mind conceived the holy beauty in fragile, virginal womanhood; out of material known as Lillian Gish and Mae Marsh, the sculptor of human souls molded the living image of his fine conception.

BRADLEY: And the men, sir?

BUSHMAN: The men? He conceived the American ideal, the healthy, happy, naive, American youth, the beloved youth of all races, and out of such material as Wally Reid and Dick Barthelmess, he molded that ideal. No director has ever plumbed such emotional depths, no one has been able to catch those fleeting moments of ethereal beauty and yet in the next instant, portray the loathsome brutality of war and it's killers. Why, the mythical feats of Jove could never stir us as did the mighty spectacle of "Intolerance"!

BRADLEY: Is it not true, sir, that aside from his power to draw out his subjects every ounce of latent talent, he also put into picture most of the mechanical devices that are still being used today?

BUSHMAN: Yes, Bradley, the period from 1908 to 1912 he was experimenting with what is now known as the fade-out.

BRADLEY: Oh yes sir, I remember. He told us the other evening he did his experimenting with a cigar box.

BUSHMAN: Yes, and he also told us that when the close-up was first shown in a picture house in Brooklyn, the audience stamped their feet and whistled, because they thought something had gone wrong with the film. But these developments, such as the flashback - the vignette (If he had patented them would have made him more millions than the producers got for his "Birth of a Nation") were simply a mechanical device to Griffith.

BUSHMAN: Bradley, there is so much to tell of Griffith, gleaned from that long chat with him the other night - what incident would you say would be most interesting to our audience?

BRADLEY: Oh, they like to hear about the players who became stars, sir. Perhaps they'd like to know that Mr. Griffith first met Valentino, cooking spaghetti at a friend's house; that his first job in pictures was that of an extra, then he played heavies and when Griffith told him to reduce about fifteen pounds, he was chosen for the Four Horsemen and became the new idol.

BUSHMAN: Or that when Mary Pickford grew angry one day during a long rehearsal, she told him that some day she would be a star, and wouldn't have to go over her part so many times, because then she would make a hundred dollars a week, and could do as she pleased!

BRADLEY And perhaps they would like to know, sir, that of the fifteen slave girls in the market scene of "Intolerance" seven of them are great stars today.

BUSHMAN: We could tell them too, Bradley, that there have only been sixteen pictures in motion picture history that became what is known as "road shows", at an admission of two dollars, and Griffith has made seven of them.

BRADLEY: But, sir, there is one very human story that you told me, that so describes the humanness of the man!

BUSHMAN: You mean the story of the actor who had waited years to appear in a Griffith production?

BRADLEY: That's the story, sir.

BUSHMAN: I'm afraid only an actor would know the real significance of the incident. This actor heard that Mr. Griffith was to do a new picture. He had come to him trembling and asked for a part in it. Mr. Griffith knew the man to be a fine actor and told him to be back on the lot the next morning at 9:00 o'clock. The man returned, but in such a frightful state of nervous agitation that he could hardly speak. He went to D. W. and said "Mr. Griffith I have waited years for this chance, and the part is a very fine one, but I couldn't sleep, sir. I was up all night, now I am here and I can't play it. I'm afraid, terribly afriad". Such a statement to any other director would have meant instant dismissal. The set was ready, the actors were made up and there were no waits in those days in movie making, but David, in his calm reassuring manner, told the man to go down and get something to eat and come back, that they'd wait for him. The man returned an hour later, but in a more nervous state than ever. He cried as he told Griffith that he couldn't go through with it. Griffith put his hand on his shoulder and said "But you are going through with it, old man", you are going home and rest; the company will take a day's vacation; there'll be no work on the lot today. Tomorrow we will come back and do the scene". And on the morrow the man came back and did the scene, and when the picture was released, that poor frightened actor's work was so fine that he became a star over night. And that man, Bradley, overwhelmed by Griffith's greatness, whose name we can't divulge (because it wouldn't be kind) is recognized today as one of the greatest motion picture actors the world has ever known.

BRADLEY: A great story of a great man, sir, of a very human man. You have told me of many such kindnesses, sir. (Laughs) I remember the story of the one actor who wa was taken down with consumption. The man's people came to Griffith and said he had but six months to live. Griffith said "all right, I will give him twenty five dollars a week for the rest of his life" ... and the man lived for sixteen years! (Laugh)

BUSHMAN: Oh, Bradley, there are so many things to tell of Griffith. It would take a great historian to do him justice. He was a newspaper man - poet - playwright - actor. We might tell of his familiarity with Buddistic Philosophy; of his working knowledge of Latin, Greek and Sanscritt; of the influence for world propoganda, stimulated by such pictures as "Isn't Life Wonderful" and "The Birth of a Nation".

BRADLEY: Oh, yes, sir, I remember our own Lloyd George stayed up all night after seeing "The Birth of a Nation" to dictate a thesis on this great work; and then he sent over Lord Stanley, son of the Earl of Derby, to learn from this fountain of knowledge.

BUSHMAN: Yes, Bradley, and because D. W. is a world authority I rushed with you to New York to get his views - first hand - of the Talkies, Television, Radio. Of the Talkies he said "They must find a new technique - just as we dug one out thru experience and experiment in the silent picture. Of Television he said "Now you've got it - a medium for fifty million homes - what are you going to do with it. So far it has no entertainment value". But of Radio he said (eight years ago) It will be used to settle world problems - to elect presidents; a mighty force; and the minds behind it are now working out a technique.

BRADLEY: He was very reticent about the picture he is now working on, was he not, sir?

BUSHMAN: Yes, Bradley, but, knowing the man as I do - I have the feeling he has a great message in "Struggle" as the picture is tentatively called, and feel that perhaps here is his greatest. And so, ladies and gentlemen, you see a man - very real - very human - very learned, whose genius has no parallel in the history of stage or screen.

We are proud of you, David!

D. W. GRIFFITH
MUSEUM OF MODERN ART FILM LIBRARY

AGREEMENT made this 17th day of July, 1931 between D. W. GRIFFITH, INC., hereinafter called "GRIFFITH", party of the first part, and EASTMAN TEACHING FILMS, INC., hereinafter called "EASTMAN", party of the second part

W I T N E S S E T H:

FIRST: Griffith agrees that it will and it does hereby give and grant to Eastman upon payment to it of the sum of Twenty-five hundred ($2500.) Dollars as hereinafter provided the non-exclusive right to duplicate the certain scenes hereinafter referred to and to make, use, license and sell, throughout the world reproductions on positive film of 35 mm. width or less of said scenes which scenes shall be those selected as hereinafter provided for from a certain motion picture owned by Griffith and entitled "AMERICA". The scenes selected shall be those included in no more than a total of five hundred feet of the standard size negative film and shall be used only and exclusively in silent version only in a certain teaching film now in the course of production by Eastman and entitled "George Washington", except, however, that those scenes not used in said teaching film entitled "George Washington" may be used by Eastman but only as a minor or incidental part of similar teaching films made or to be made by Eastman and pursuant to the rights herein granted and said scenes shall be used once only. The said scenes shall in addition be limited to use of positive reproductions of the selected scenes thereof in motion picture projectors used in homes, schools, ~~institutions,~~ auditoriums, and in other institutions regularly where no admission price is charged.

SECOND: Within a reasonable time after the execution and delivery of this agreement Griffith agrees to consign to Eastman at Rochester, New York, at the cost, expense and risk of Eastman, one positive print of the motion picture "AMERICA" on 35 mm. black and white safety positive film and one positive print of said motion picture made on Eastman Special Duplicating stock (lavender base) made from the original negative of those portions of the said motion picture as indicated by Eastman on the positive print of said motion picture now in the possession of Griffith both said prints to be made at Eastman's cost. Eastman agrees that it will, within thirty (30) days from the receipt of said two prints, make its final selection of the scenes of said motion picture desired by Eastman, the length of such scenes not to exceed 500 feet on 35 mm. film, and to make a duplicate negative of the said scenes selected by Eastman and to deliver at its own expense to Griffith a positive print of the scenes selected by Eastman. Eastman further agrees that it will within three (3) days after the selection of the scenes as aforesaid, return to Griffith at the cost and expense of Eastman such portions of the aforesaid two positives which do not contain scenes finally selected by Eastman as aforesaid. Eastman agrees upon receipt of the projection positive and duplicating positive in this paragraph mentioned to pay to Griffith the sum of Twenty-five hundred ($2500.) Dollars in cash. Eastman agrees that it will not sell, lease or otherwise dispose of any duplicate negatives and/or duplicating positives of said scenes or any thereof to any person, firm, association or corporation.

THIRD: Anything to the contrary notwithstanding,

Griffith also reserves rights to use, sell, lease, exploit, distribute or exhibit or to grant such rights to others to do so concurrently with the continuance of this agreement the said motion picture or any of the scenes thereof whether or not selected by Eastman for purposes of televising or transmitting the same whether by radio, wired radio, wire or otherwise of by any means whatsoever whether now known or hereafter to become known.

FOURTH: Griffith warrants and agrees that it is the owner and has good title to the scenes of said motion picture as finally selected by Eastman and has the right/to grant the rights as hereinbefore set forth; that it will forever indemnify and hold harmless Eastman from any and all claims, damages or judgments arising out of or based upon the license, rental or sale by Eastman in accordance with the terms and conditions of this agreement of any of said reproductions of said scenes provided, however, Eastman shall immediately upon receipt of knowledge of any claim or upon the commencement of any legal proceeding or other proceeding arising out of or based upon this license give written notice by registered mail to Griffith and provided further that in no event shall the liability of Griffith under this warranty or otherwise be greater than the sum of Twenty-five hundred ($2500.) Dollars. Eastman agrees in such event to co-operate with Griffith and Griffith shall have sole charge of the defense and conduct of the disposition of any such claim and/or legal proceeding.

IN WITNESS WHEREOF, each of the parties hereto has caused these presents to be signed and its corporate

seal to be hereunto affixed the day and year above written.

D. W. GRIFFITH, INC.

By Raymond A Kenny
Vice Pres.

EASTMAN TEACHING FILMS, INC.

By Lewis B Chaffee
President.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

- -

EASTMAN TEACHING FILMS, INC.

and

D. W. GRIFFITH, INC.

- -

A G R E E M E N T

Re: "AMERICA"

- -

BANZHAF & RICHTER,
Attorney-at-law,
130 West 42nd Street,
New York City.

At a Special Meeting of the Board of Directors of D.W.GRIFFITH, INCORPORATED, held at the Audio Cinema Studio, 2826 DeCatur Ave., Bronx, New York City, on the 28th day of July, 1931 at 2 o'clock p.m.

PRESENT: DAVID W. GRIFFITH
RAYMOND A. KLUNE
WILLARD GRIFFITH
and
ALBERT H.T.BANZHAF

Mr. Griffith presided and Mr. Banshaf recorded.

Mr. Banzhaf presented a letter from the Central Trust Company of Illinois under date of July 16th 1931 relative to said Company's consolidation with the National Bank of the Republic, and the Chicago Trust Company as a combination of said three institutions, with the request that the proper resolutions, copy of which were presented, be adopted in order that the Chicago transfer agent of the Corporation named might be amended from that of Central Trust Company of Illinois to that of the Central Republic Bank and Trust Company.

Whereupon, upon motion duly made, seconded and carried the following resolutions were unanimously adopted:

"WHEREAS, Central Trust Company of Illinois has heretofore been appointed Transfer Agent of the following capital stock of this Company, namely: Class "A" No Par Stock; and

WHEREAS, PURSUANT to the Banking Laws of the State of Illinois, said Central Trust Company of Illinois and Chicago Trust Company have been or will be consolidated, the name of the consolidated institution to be "Central Republic Bank and Trust Company;" and

WHEREAS, It is desirable that such consolidated bank continue as Transfer Agent of said shares of capital stock of this corporation with the same powers and duties heretofore conferred upon said Central Trust Company of Illinois, one of the constituent banks to said consolidation;

NOW, THEREFORE, BE IT RESOLVED:

1. That Central Republic Bank and Trust Company, a consolidation of Central Trust Company of Illinois and Chicago Trust Company, shall be, and it is hereby declared to be, vested with all of the powers, duties, authority, privileges and immunities heretofore vested in, conferred upon, held and enjoyed by said Central Trust Company of Illinois, one of its constituent banks by the resolutions heretofore adopted by this Board of Directors appointing said Central Trust Company of Illinois as such Transfer Agent and by any or all resolutions of this Board extending, increasing or amplifying the powers, duties, authority, privileges and immunities of such Transfer Agent.

2. The said Central Republic Bank and Trust Company shall be deemed so vested with such powers, duties, authority, privileges and immunities as such Transfer Agent from and after the date such consolidation is effected.

3. The resolutions heretofore adopted by this Board of Directors appointing Transfer Agents and/or Registrars for the issuance, transfer and registration of shares of capital stock of this corporation shall hereafter be construed so that (a) wherever reference is made to Central Trust Company of Illinois such reference shall wherever applicable be deemed to refer to and mean Central Republic Bank and Trust Company, a consolidation of Central Trust Company of Illinois and Chicago Trust Company, or its successor or successors; and (b) wherever reference is made to "Registrar" or "Registrars" or "Transfer Agent" or "Transfer Agents" such references shall, where now application to Central Trust Company of Illinois, be deemed applicable to and to refer to said Central Republic Bank and Trust Company or its successors.

4. The forms of certificates of stock of this corporation shall be altered and changed by striking out the words "Central Trust Company of Illinois" wherever the same shall appear therein and inserting in lieu thereof the name "Central Republic Bank and Trust Company."

5. The proper officers of this corporation shall be, and they are hereby authorized and directed to furnish to said Central Trust Company of Illinois and/or Central Republic Bank and Trust Company such orders and directions as may be necessary or convenient the better to arrange for said Central Republic Bank and Trust Company to function as the

Transfer Agent of the shares of capital stock of this Corporation in accordance with the appointment provided hereby.

6. The Secretary of this Corporation shall be and he is hereby authorized, empowered and directed to lodge certified copies of these resolutions with each Transfer Agent and Registrar of the shares of capital stock of this corporation and with such stock exchanges, if any, on which the shares of stock of this corporation may be from time to time listed, and to do any and all things necessary or advisable to carry into effect the terms and provisions of these resolutions according to the true intent and purposes thereof."

There being no further business to come before the meeting the same was adjourned.

---

ght of life. John, VIII., 12.
sident International Bible Students' Association, Brooklyn.)

Party Morals, Prohibition

By Bainbridge Colby

DOES the direction of a political party necessarily involve insincerity?

Must we regard it as sound management to pretend that the party stands for something which it does not stand for; or that it is opposed to something, when in reality it is only biding its time, with the intention of doing, if entrusted with power, the very thing which it seemingly opposes?

A recent editorial in this paper asked what the dry Democracy of the South meant by the term a "reasonable wet," as if a person, so described, was to be found somewhere on a graduated scale of degrees between a prohibitionist and an anti-prohibitionist.

Was it the type of candidate who is wet in a wet State, and dry in a dry State, said the writer of the editorial, noting that such hybrid pattern of statesman usually assures the voters that he is opposed to national prohibition in principle, although still in favor of "law enforcement," notwithstanding the findings of the Wickersham Commission that the ten-year effort to enforce national prohibition HAS BROKEN DOWN AND PROVED A FAILURE.

* * *

THE editorial writer might have mentioned also the declared wet who relies upon the drys to perceive his insincerity, and therefore to disregard his words and put their trust in his known weakness or duplicity.

Will it be said in defense of such tortuous party tactics that they are necessary to success at the polls; that only by deception and hokum can the heterogeneous elements, which compose a national party, be brought into that momentary cohesion necessary to win on election day; that party pledges are known to mean nothing, and that even candidates for the Presidency, in the very act of accepting a nomination, repudiate the platform upon which they have been nominated?

If this cynical abandonment of even the pretense of sincerity may be said to have become a part of the technique of politics, it is very depressing, and IT MAY WELL PROVE TRAGIC.

* * *

EVERYTHING seems today to be on trial. The axioms of the past are in dispute. The whole structure of society is being examined with a view to locating defects, which are confidently assumed to exist.

At no time in our history has it been more important that American institutions should put their best foot forward, if they are to survive this universal testing, and among the most important of American institutions is our PARTY SYSTEM.

With public thinking in its present aroused condition, it is dangerous for a political party to present to the restless spirit of the times a front of deliberate inconsistency and conscious double-dealing.

A serious fault in our public life and a constant temptation to insincerity is that too much store is set upon the successful quest for office. The American mind seems, politically at least, obsessed with the idea of official incumbency. It regards the occupancy of [illegible] public office, no matter with what moral surrender [illegible]ar compromise of

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* * *

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The usefulness and true distinction of a career devoted to the study of public questions and their candid and disinterested elucidation for general understanding are lost sight of completely.

We seem unable to envisage public life as an arena for informed debate, for the display of talents that are at once brave and sincere, where old institutions and new proposals are exposed to the test of disinterested and capable examination—the retention or modification of the one, and the adoption or rejection of the other, being decided upon intelligent and reasoned grounds.

* * *

IT is our theory of government that the decision of all questions, even the most far reaching, rests with the people and that they will decide wisely.

How appalling to think that the implements upon which the people rely for registering their opinions, are twisted and bent from all possibility of effective use, before they are put into their hands; and that instead of facilitating the formation of authoritative popular judgments, our party system is valued chiefly as a means of frustrating the very processes of democratic expression, which it pretends to serve.

THE TIMES CALL STERNLY FOR GREAT ACTION.

There is a new economic law impending, we are told by signs visible in all directions, which speak more sharply than words.

The entire relation of public authority to property is another great question, which has overtaken our slow thinking, and is now dogging our very footsteps.

It is the belief of many that the world of yesterday is crumbling; that a new world is in the making.

However that may be, as we move into new and wider outlooks and hear the call for the putting forth of powers as yet untried and of whose possession we are none too sure; as we measure the tasks before us and take account of what failure would mean, how long can we tolerate a party system, grown old in futility and sodden with failure, and now willing to bolster its decline by the open practice of deceit?

THE POOR MUST BUY

ACCORDING to a message from Rio de Janeiro, the national coffee council of Brazil recently destroyed 594,000 pounds of coffee, excess stocks, by dropping it into the ocean seventeen miles out.

The report says that the method has been found more satisfactory than burning or dumping near the shore, because the latter method resulted in some of the coffee being rescued by the poor.

Would this method prove advantageous for the disposal of our surplus wheat crop, if we cannot give it to the starving, famine-stricken millions in the world?

Isn't It So?

An alien is any foreigner who makes more money than you do.

◉ ◉ ◉

Sometimes there are disastrous nose dives even from flights of fancy.

◉ ◉ ◉

Elbow grease is the greatest aid to industry the world has ever known.

◉ ◉ ◉

Any woman who can get three or four honeymoons out of life is living romantically.

Times will change whenever something happens to give people something else to think about.

◉ ◉ ◉

Man may be superior, but he can't keep track of four bridge hands and three scandals all at once.

◉ ◉ ◉

There are too many people who kick you in the seat of the trousers when you crave a slap on the back.

ARY.

July 30th '39

Dear D. you don't know how much I appreciate your answer to my wire. This has been an awful experience for me. My darling mother has been so ill and - no work and - no money. She is improving each day, but it

interested in my voice that he is teaching me without pay and I am studying very hard to do radio work later.

I have been so unhappy and distressed and I thank you again for your kindness.

God bless you,

Lillian.

1800 El Cerrito Pl.
Hollywood

will be some time before she can be without good care. - the doctor said about two months.

I left pictures just as the talkies came in and have not been able to get started again. I still have hopes and am trying. Also, Joseph Diskay is so

JAMES H. SCOTT
President

WALTER TIGHE
Vice President

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IN ACCOUNT WITH

July 31st 1931

Mr.D.W.Griffith.
Hotel Astor.
New York city

DATE	FROM	TO	HOURS	RATE	AMOUNT	REMARKS
July 3	115	845	7½	3.00 p.h.	22.50	Astor-studio-DecaturAve-Astor.
26	115	530	4¼	4.00 p.h.	17.00	Location-WalnutAve-3rdAve & 149th-WalnutAve
					39.50	
				June account	30.00	
					69.50	

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CLASS OF SERVICE

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NEW YORK CITY, N. Y.

August 4, 1931.

Mr. A. H. T. Banzhaf,
130 West 42nd Street,
New York, N. Y.

Dear Mr. Banzhaf,

Mr. Mulrooney of the United Artists has just advised me that their office in China informs them that there is a firm by the name of Herman Ross Enterprises, Inc., New York, offering to importers in China a print of "THE FALL OF BABYLON" for distribution on a royalty basis. The New York phone book lists the above firm at 622 Ninth Avenue, New York. I suppose this is another stolen or pirated print, but where it originated from heavens only knows.

Will you please look into this. Many thanks.

Very truly yours,

CC/S

C. R. Mulrooney

Dickerson
re. 1 Fay
of
Ville Pl.

OZEAN-BRIEF

OCEAN-LETTER • CARTA DE ALTA MAR

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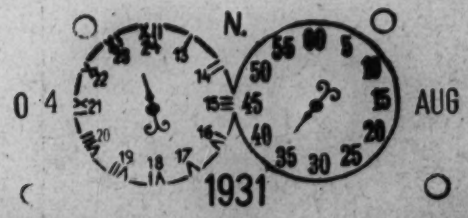

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SEES 1,250,000 JOBS IN RETURN OF BEER

August Busch in Reply to Drys Cites Their War-Time Points to Contradict Them.

COUNTS GAIN TO FARMERS

He Asserts Also That the Government Would Get $400,000,000 in Taxes.

Special to The New York Times.

COOPERSTOWN, N. Y., Aug. 8.—Asserting that legalizing of the manufacture of beer would give employment to 1,250,000 persons, would yield to the government $400,000,000 annual revenue, and provide a market for 80,000,000 bushels of grain annually, August A. Busch, president of Anheuser-Busch, Inc., of St. Louis, made public at his Summer home here today a reply to the recent challenge of the American Business Men's Prohibition Foundation.

Attacking the foundation on the ground that "instead of its being an organization endowed by business men for prohibition propaganda, it is an organization of professional prohibition propagandists organized to solicit contributions from business men and others," Mr. Busch declared in a letter to Richard H. Scott, president of the Reo Motor Company, who is head of the foundation, that the dry group is "deceiving the public as to its origin and purposes."

Mr. Busch contended that the arguments advanced by the drys during the war, when they sought to stop brewing to save for war purposes the labor, grain, coal and other materials the brewing industry used, could now be applied with equal force to his contention that allowing the manufacture of beer would relieve unemployment, restore business confidence and stability, and advance public health, morals, and welfare.

He attributed to the Anti-Saloon League the statement that between June, 1916, and June, 1917, the brewing industry consumed 3,220,000 tons of coal, 69,000 cords of wood, 527,000 barrels of oil and gasoline, and more than 3,649,000,000 cubic feet of gas for heat and fuel.

"Would it be an economic benefit to the country to put the coal operators and miners to work tomorrow morning mining 3,220,000 tons of coal for the brewing industry?" he asked.

"Would it be an economic benefit to the country to start 180,000 freight cars rolling tomorrow afternoon, hauling this coal from the mines to the brewing plants?

Beer and the Farm "Debacle."

"Bear in mind that the cars used in coal transportation for the brewing industry was only a small part of the whole. It probably required more than ten times 180,000 cars to transport all raw materials and finished products to and from the brewing plants."

Statistics, issued by the prohibition bureau, show that in 1917 the 1,217 brewing plants consumed 3,924,585,831 pounds of grain and other farm products, Mr. Busch declared, while in 1929 the 303 cereal beverage plants used 162,690,562 pounds of farm products, a decrease of 3,761,895,269 pounds, or roughly 80,000,000 bushels of grain.

"I may be wrong, but it is my belief that the huge quantity of grains formerly used in the brewing industry, thrown into the markets every year in competition with wheat, has contributed much to the farm debacle," Mr. Busch went on.

"The relegalization of beer would provide employment for 1,250,000 persons in the brewing and dependent industries. Surveys made by our own company before prohibition showed that 25,000 persons were dependent upon Anheuser-Busch for their employment and livelihood. We were then producing but 2 per cent of the beer of the United States. If 25,000 persons were provided full time employment by one plant that produced but 2 per cent of the beer of the country, then it is clear that 1,250,000 were employed by the brewing industry as a whole, including the dependent industries.

As to The Federal Deficit.

"The Federal Government is today faced with a treasury deficit of a billion dollars. Until 1914 beer was taxed at $1 a barrel. In 1919 this was increased to $6 a barrel. The highest production of beer in the United States was in 1914—66,189,473.

"Should the re-legalization of beer result in a similar consumption under present conditions and the government applied the 1919 tax rate, the revenue result would be $400,000,000.

"The Federal Government alone is spending $50,000,000 a year in direct prohibition enforcement costs; on the basis of 1919 collections, it is losing a revenue of $483,000,000 and in addition, partly due to prohibition, there is a crime cost burden upon the people estimated by experts at $12,000,000,000 to $18,000,000,000 a year.

"The restoration of the manufacture of beer would, undoubtedly, lessen the resistance to the enforcement of prohibition against hard liquors, and also contribute toward the lessening of crime. Whatever revenue the government would collect in beer taxes, and whatever reduction there might be in enforcement and crime costs would be of economic benefit to the country. It is my belief that this would be an enormous sum.

"If you have read the report of the President's Commission on Law Observance and Enforcement, you, of course, know that there is no such thing as prohibition. You have substituted a lawless control of the beverage industry for a lawful, revenue producing control under proper legal regulation."

Ohio County's Clock Is Still, As the Treasury Is Empty

Special to The New York Times.

ST. CLAIRSVILLE, Ohio, Aug. 9.—Belmont County, without a cent in its treasury and $500,000 in debt, hasn't money enough to repair the historic clock on the court house tower here.

As a result, the hands of the clock have stood at 4:25 for three months.

Ever since 1886 the clock in the court house tower had boomed forth the hour and St. Clairsville governed all its functions by the timepiece.

In the Spring the clock stopped. Estimates for its repair were $125; and with Treasurer M. B. Pancoast's statement that the county is "busted," the clock has stayed at 4:25 since.

Report in Death of Mrs. Alice Casey

Deputy Medical Examiner Auerbach of Kings County announced yesterday after examining the body of Mrs. Alice Casey, 24-year-old wife of Frank Casey of 458 Eastern Parkway, Brooklyn, and mother of two children, that death had been caused by a sub-dural hemorrhage and congestion of the brain. Mrs. Casey collapsed with her husband Saturday in their apartment and died later in Kings County Hospital. Casey was discharged from the hospital yesterday after treatment for alcohol poisoning. The city toxicologist will make a further examination today.

CURRAN DECLARES NATION WET 2 TO 1

Anti-Dry Leader Sees Rising Impatience Over Failure to Get Referendum on Repeal.

CLEAR STAND URGENT IN '32

He Says Pivotal States Will Force It on Both Sides as People Are "Nearly Ready."

Special to The New York Times.

WASHINGTON, Aug. 9.—If the country could find a way to vote its convictions upon the prohibition question, the result would be more than two to one against the Eighteenth Amendment, according to Henry H. Curran, president of the Association Against the Prohibition Amendment. Despite the hesitancy of politicians and members of Congress to legislate in favor of a referendum, Mr. Curran said today there was an increasing popular impatience with this denial of a chance to vote.

"It seems clear that candidates for President and for Congress and their party platforms will have to stand up for or against prohibition outright and outspoken if they are going to get the popular vote in pivotal political States in 1932," he continued.

"Does any one suppose that a dry candidate of either party for President or Senator could carry New York next year? Or Massachusetts, Rhode Island, Connecticut, New Jersey, Maryland, Ohio or Illinois, to mention only a few? Or could a pussyfooter carry any of these States?

"There is hot molasses in every one of them for pussyfeet. Taken together, they are a balance of power in the Electoral College, with 155 votes out of a total of 531.

"One of the few real politicians whose tongue is not tied this Summer on the subject of prohibition appears to be Mr. Capone of Chicago. He knows enough about politics to understand how painfully he stubbed his toe over that Federal Judge in Chicago after the bargain with the administrative arm of the Federal government all seemed so nicely arranged.

"After all, this dry blot on our country will be wiped out just as soon as the people get ready to do it by themselves. They are nearly ready now.

"Last Winter they pushed even the legislatures of seven States, containing 24 per cent of the American people, into direct anti-prohibition legislation. These States were Massachusetts, Rhode Island, Connecticut, New York, Illinois, Wisconsin and Wyoming.

The only State whose legislature endorsed national prohibition was South Dakota, which harbors exactly one half of one per cent of the American people. In the rest of the States there were minor anti-prohibition acts outnumbering dry acts by six to one.

"Of course a legislature, whether it be Congress or any State legislature, is the happy hunting ground of the coercion practiced by the political parsons who compose the dry leadership in the country. And yet the simple force of popular will has finally broken through seven of these dry strongholds, all in one Winter."

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LABOR READY TO WAGE WAR ON VOLSTEAD ACT

Woll Committee Prepares to Demand Modification; Action in Aid of Jobless

ATLANTIC CITY, Aug. 8.—Labor's National Committee for Modification of the Volstead Act will press its aims upon the next Congress with the utmost vigor, Matthew Woll, chairman, announced today.

The report was presented today to the Executive Committee of the American Federation of Labor, at a sitting preliminary to the Federation's 51st annual convention.

Making public the report, Woll, also an A. F. of L. vice-president, said it would be urged "with the greatest amount of force" when the new Congress convenes in Washington. The report, in part, declared:

"We are determined that no effort shall be sptred to secure modification in the coming session of Congress, and we hope to so press the issue during the first weeks of the session.

"We are not partisan to political events. It is our belief that the support just announced for a wet Republican candidate in the Cincinnati, Ohio, Congressional District by President Hoover and the Republican National Committee is highly significant of t change of heart in most important places.

MOVE SIGNIFICANT

"In our opinion, this breaking of precedent is destined to go much further and to have a material effect upon the minds of members of Congress.

"We are now in the midst of a survey to determine, as far as possible, the immediate economic effect of modification. We are able to report that no measure that can possibly be taken this Winter would so quickly and so thoroughly relieve unemployment.

"Every indication points to heavier unemployment this Winter than last Winter. Barring some enormous charity on the part of the Federal government, there seems little hope for anythig short of a vast destitution. No construction program possible of execution can relieve the situation sufficiently.

WOULD AID JOBLESS.

"The only way through which industrial relief can be made operative on any broad scale and with sufficient speed is through the modification of the Volstead act.

"Fully sixty industries would feel the electric thrill of orders for materials and equipment and through these reviving industries, money would be started on its way for the necessities of life."

The report also puts the committee on record as opposed to the dole system or anything of kindred nature.

HOOVER QUOTED IN BEER FIGHT

Busch Refers to Backing for Brewers in 1918.

DRY ACT CHANGE BEFORE LABOR

Federation Council to Have Report Today Favoring Revision.

COOPERSTOWN, Aug. 10 (U. P.).—August A. Busch, quoting a speech made by President Hoover in 1918 as bearing out some of his contentions, today reiterated his claim that legal manufacture of beer would give employment to 1,250,000 persons and yield the Government $400,000,000 annual revenue. His statement was issued in answering the public challenge of the American Business Men's Prohibition Foundation.

Busch, president of Anheuser-Busch, Inc., of St. Louis, said:

"During the world war the brewing industry of the United States was considered of such great economic importance that a determined effort was made to destroy it by legislative and administrative orders to save for war purposes the labor, grain, coal and other materials used by it. Mr. Hoover, now President, was Food Administrator then. The professional drys attempted to force him to close the breweries by denying them grain. He refused on temperance and moral grounds, because, as he said, the Food Administration would not be responsible for an orgy of drunkenness by taking beer away from the people.

Quotes Hoover Statement.

"I quote the statement he made on June 15, 1918:

"'As to the discussion over the suppression of brewing, I wish to say that from a strictly food conservation point of view, I would not like to see the uses of foodstuffs suppressed in all drinks, hard and soft.

"'We stopped distilling a year ago. We have reduced the consumption of foodstuffs in brewing by 30 per cent. and reduced the alcoholic content of beer to 2¾ per cent.

"'If the American people want prohibition they should prohibit by legislation and not force the Food Administration to the responsibility for an orgy of drunkenness.

"'It is mighty difficult to get drunk on 2¾ per cent. beer; it will be easy enough if we force a substitution of distilled drinks for it.'"

Busch maintained manufacture of beer would produce a market for 80,000,000 bushels of grain annually, consuming 10 per cent. of the surplus that "has ruined the price of wheat."

He cited how the Federal Government found it "a splendid economic investment for the country" to lend $5,000,000 to California grape growers and the subsequent "conversion of the grapes into entirely constitu-

APPOINTED TO FARM BOARD

Associated Press Photo.

Frank Evans of Salt Lake City, who succeeds C. C. Teague, resigned, will represent the Western section of the country. He formerly was secretary of the American Farm Bureau Federation.

River Controls Gas Prices.

RENO (U. P.).—In the retail gasoline business here service station operators are not on one side of the fence or the other; they are on one side or the other of the Truckee River. North of the river gas was selling at 20½ cents a gallon, and on the south side 21½ cents was the prevailing price.

URGES SPEEDING OF JURY TRIALS

Bar Body Favors More Lower Court Judges.

ASSAILS CHANCES FOR DELAYS

Proposes Central Point for Hearing Nonjury Cases.

Creation of additional judgeships to relieve congestion in the lower courts caused by the demands for jury trials is suggested by the Committee on Courts of Limited Jurisdiction of the Association of the Bar of the City of New York, of which Stanleigh P. Friedman is chairman.

Commenting on the committee's findings, Charles H. Strong, secretary of the Bar Association, pointed out the urgent need of expediting jury cases and the desirability of centralizing trials of non-jury cases, as advocated by the committee.

The committee cited the report of the Institute of Law of Johns Hopkins University, which examined conditions in the courts of New York city, showing that it takes from eighteen to twenty-one months for a case to reach trial by jury in the Supreme Court, three years in the City Court and thirteen months in Municipal Court.

Fifth of Cases Reach Trial.

The institute found that not more than one-fifth of the cases, most of which concerned collections and accidents, ever reached trial.

The Bar Association's committee reached the conclusion that trial by jury was asked in most cases solely for the purpose of obtaining delays.

"It is a shocking commentary on the administration of law in the Municipal Court that a party to an action involving less than $1,000 can postpone the trial of his case for a period of from six months to two years," the committee's report said.

The committee found that the central jury part, established in the Municipal Court in Manhattan, "has operated to the general satisfaction of the members of the bar," and has been both economical and time-saving.

"On the other hand," the report says, "it has its weaknesses and iniquities. Some of these can be cured, others, it is feared, must be endured.

Increase in Judges Favored.

"One remedy will be found in increasing the number of judges sitting in jury trials," the report continues, "and if in order to do that it is necessary to create additional judges of the court, such additional judges should be created."

Selection of a single committee to represent all the bar associations in the city to cooperate with the State commission recently appointed to investigate the administration of justice, was announced by Irving Lehman, chairman of the committee on cooperation.

Mr. Saxe has called a meeting of the committee at the City Bar Association Building on August 18 at 3 P. M. Topics suggested for discussion include reduction of the bulk of the civil practice act, simplification of the rules of civil practice, ambulance chasing, new inferior courts and possible creation of a State judicial council.

Members of the joint committee, from whom an executive committee of five is expected to be appointed at the August 18 meeting, are:

Bar Association of the City of New York — John W. Davis, president; Charles H. Strong, John Godfrey Saxe, William N. Cohen.

New York County Lawyers Association—Henry W. Taft, president; Charles A. Boston, Charles E. Hughes, Jr., Samuel Seabury.

Brooklyn Bar Association—Fred L. Gross, president; William R. Bayes, Bruce R. Duncan, Robert H. Wilson.

Bronx County Bar Association—Owen S. M. Tierney, president; Bernard S. Deutsch, Charles H. Friedrich, Douglas Mathewson.

Queens County Bar Association—Frank A. Bellucci, president; Charles Golden, William J. Morris, Emile E. Rathgeber.

Richmond County Bar Association—E. M. Garbe, president; Lester L. Callan, Charles B. Dullea, C. Ernest Smith.

New York Patent Law Association—Charles Neave, president; William Davis, A. Parker-Smith.

New York County Association of Criminal Bar—Jacob Hamburger, president; Howard Spellman, Mann

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000,000 bushels of grain annually, consuming 10 per cent. of the surplus that "has ruined the price of wheat."

He cited how the Federal Government found it "a splendid economic investment for the country" to lend $5,000,000 to California grape growers and the subsequent "conversion of the grapes into entirely constitutional and legal wines."

Labor Considers Dry Act Change.

ATLANTIC CITY, Aug. 10 (A. P.).—Modification of the Volstead act as the only way to hasten a broad and immediate upturn in business will be urged today in a report submitted to the American Federation of Labor executive council meeting here.

The report, drawn up by labor's committee for the modification of the Volstead act, states: "We are determined that no effort shall be spared to secure modification in the coming session of Congress, and we hope so to press the issue as to secure for it consideration during the first weeks of the season."

"We are just in the midst of a survey," the report continues, "to determine, as far as possible, the immediate economic effect of modification. That survey is yet in its early stages, but we are able to report at this time and without waiting for anything like complete returns, that no measure that can possibly be taken this winter would so quickly and so thoroughly relieve unemployment.

"Fully sixty industries would feel the electric thrill of orders and through these reviving industries money would be started on its way to grocery stores, banks and merchants of all kinds for the necessities of life."

The report was that the United States must not be "fooled" into adopting the dole. It speaks of present conditions as "desperate" and describes Government relief as "charity" which "throws the burden of relief upon the very ones who have been the victims."

The report also denied that any "construction program possible of execution can relieve the situation sufficiently."

ERUPTIONS WELCOME

Hawaii Likes Them Because They Help Tourist Trade.

Special Dispatch to THE SUN.

The Sun Bureau,
Washington, Aug. 10.

Dr. T. A. Jaggar, volcanologist of the Geological Survey, is looking forword to an eruption in either Kilauea or Manua Loa, the two volcanoes in the Hawaiian National Park.

Dr. Jaggar spends most of his time about the craters of these two volcanoes, studying volcanic activity. He believes that an eruption in Hawaii will follow the earthquakes in recent months in Japan, accompanied by volcanic activity in the Japanese Islands. His theory is based upon the judgment that the Hawaiian volcanoes are on the same rift as those which have been active in the Orient.

Dr. Jaggar has long been known for his studies on the craters of the Hawaiian volcanoes which are central in the Pacific area.

The Department of the Interior said today:

"The Hawaiian volcanoes are known as the most continuously, variously and harmlessly active volcanoes on earth. Eruptions are welcomed by the Hawaiians, since visitors from many places are attracted to the spectacular outbursts. It is said that these are probably the only volcanoes that can be visited with reasonable safety.

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August 12, 1931.

Mr. Albert H. T. Banzhaf,
Bush Terminal Building,
130 W. 42nd Street,
New York City.

Dear Mr. Banzhaf:

I am enclosing herewith an appraisal made by the bank appraiser of the Citizens National Trust and Savings Bank, showing the property offered us in satisfaction of the judgment which has been the subject of our correspondence, to be of an assessed value in the market of $3500.00.

The situation is this: We have a judgment of approximately $4800.00 against one of the stockholders of the Forum Theatre. She is willing to settle by conveying to us this property, subject to taxes in the sum of $

She is considerably involved and if we do not accept this she threatens to go into bankruptcy. Our investigation discloses that she has no other property except property which is heavily mortgaged which, of course, would be of no benefit to us.

Considering the fact that bank appraisals are always (at least in Los Angeles) between 60 and 80% of the supposed true value and considering the fact that real property in this locality is at low ebb, if the Griffith Company is in a position to carry this property for two or three years it is my opinion that it will be able to dispose of it at a price which will net it the full amount of its judgment, plus carrying cost and plus interest. In other words, in normal times this lot should sell at not less than $7500.00. Just how long before we will have normal times, of course, no one can guess.

It appears to me that it would be good business on our part to accept the lot. We thus avoid the expense of an appeal so far as this defendant is concerned, for I am of the opinion there is no chance of her paying any judgment until the real estate

Banzhaf August 12, 1931.

market comes back to the point of her being able to sell her property, and when that happens we will be able to dispose of this lot so that the time element will undoubtedly be equalized.

Will you be kind enough to instruct me as to your desires in the matter, and I would also request that you return the enclosed appraisal.

Very truly yours,

Loyd Wright

LW/b

New York World-Telegram

AND THE EVENING WORLD

(A SCRIPPS-HOWARD NEWSPAPER.)

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THURSDAY, AUGUST 13, 1931.

DESPERATION.

OF the high judges so far brought in to the case of Dr. Doyle, three, Justice Sherman, of the Appellate Division, and Justices Dore and Carew, of the Supreme Court, have by coincidence been high in the councils of Tammany. The first was once a member of the Tammany Law Committee; the second was but recently chairman of it; the third was for many years leader of the Tammany delegation in Congress.

The lawyer who brought Doyle's case before the Judges was none other than Samuel Falk, son-in-law of Republican County Chairman Koenig.

And the first important witness summoned in Doyle's case, involving the confessed splitting of $2,000,000 in fees, has been revealed as John F. Curry, leader of Tammany, whom Counsel Seabury wants to question concerning relationships with Doyle while Curry was Commissioner of Records.

What hand has shaped the unusual sequence of the unusual Doyle defense?

First, we find the horse doctor advocate before the Board of Standards and Appeals confessing to a Federal Grand Jury that he split his vast fees with unnamed persons.

Next, we find him haled before the Seabury inquiry and responding, "I decline to answer on the ground that it might tend to incriminate me."

Supreme Court Justice Black then upholds the thirty-day contempt sentence. But Doyle

diminish in this country. Until they do, the insult will go on—murder, blackmail, corruption of law agencies will continue.

The first bulwark of law and police honesty and national self-respect is the judiciary. The weakness of the Judge weakens, the strength of the Judge strengthens all the law agencies beneath him.

Fresh from the prairies of Kansas, where people go more directly about the business of justice, Federal Judge Hopkins has pointed the indispensable way for New York's judges. It is a way which if generally followed would hearten the police and also the public, and go far toward freeing this city from the insult of gangsters.

BEER AND PROSPERITY.

A PERSUASIVE argument for the legalization of beer is made by August A. Busch, St. Louis brewer. He contends that the arguments used for discontinuing brewing during the war to save labor, grain, coal and other materials could now be applied with equal force in favor of its resumption.

Mr. Busch uses government figures to show that brewing would yield the government $400,000,000 a year in revenue, provide a market for 80,000,000 bushels of grain, give employment to 1,250,000 persons, put 180,000 railroad cars to work in the hauling of coal alone, and greatly stimulate other related industries.

"I may be wrong," he says, "but it is my belief that the huge quantity of grains formerly used in the brewing industry, thrown into the markets every year in competition with wheat, has contributed much to the farm debacle."

These, of course, are largely material arguments, based on expediency, and leave out of account the social factors so much stressed by the drys.

But, says Mr. Busch, anybody who has read the Wickersham report knows there is no such thing as prohibition anyway. And he might have added that a reading of that formidable document was not necessary, for even the drys will admit that it is easy for those who want liquor to get it.

Furthermore, "the restoration of beer brewing would undoubtedly lessen the resistance to the enforcement of prohibition against hard liquor, and also contribute toward the lessening of crime." In other words, the beer rackets like those of gangsters such as Al Capone and "Legs" Diamond would disappear.

There is undeniably a change of public sentiment in favor of the legal control of what has become a vast and well organized lawless business. Eventually this sentiment will make itself felt in Congress.

TOO MUCH—TOO LITTLE.

THERE are two good reasons why the Federal Farm Board should sell surplus wheat to the Chinese government on easy terms, as requested by the Chinese Famine Relief, U. S. A.

More than 10,000,000 Chinese drought sufferers in the Yangtze Valley

reason that his appetite demands, including a liberal supply of bread, butter, fruit and various vegetables. He is warned, on the one hand, against obesity; on the other, against malnutrition.

Which reminds one of the plight of little Dora Copperfield, David's child-wife, who when poring over her cook book, "The Complete British Housewife," read this instruction in a recipe she seemed anxious to execute:—"Take a salamander . . ."

"But, you donkey," Dora would say to the cook book, "where do I get a salamander?"

PROF. MILLER VINDICATED.

THERE was surprise last spring when the trustees of Ohio State University gave as one reason for the dismissal of Herbert A. Miller, professor of sociology, the fact that he had made a speech in Bombay, India, which "incited the Hindus to civil disobedience."

Now comes the report of the investigating committee of the American Association of University Professors that Professor Miller's remarks were harmless and a legitimate expression of opinion.

The committee was unable to find evidence of complaint at his alleged radicalism on social and racial matters. His discharge rather was described as the result of "personal animus" of one or two members of the board.

Moreover, the Miller incident was a grave violation of "every essential safeguard" in preserving free speech, and "directly opposed to sound public policy, to good educational practice and to long established university ideals."

The investigating committee's report will not restore Professor Miller to his post, as 153 members of the University's faculty have demanded. But in the future the trustees of Ohio State and other universities may be a little more careful about disciplining educators who have the temerity to form opinions of their own.

HAZARDOUS AND HOT.

THREAT of troops and machine guns is the reply of federal officials at Hoover Dam to 1,500 American citizens who are striking for a meagre wage and safety conditions on one of the hottest and most hazardous construction jobs ever attempted in this country.

For an administration that prides itself on efforts to solve the unemployment problem, and claims to be interested in protecting high wages as the only road to prosperity, this situation is not a demonstration of sincerity.

To be sure the federal government is not the employer of these strikers. When the Progressives forced through the legislation for the great Boulder Dam project—since christened Hoover Dam without Congressional authorization—the administration threw the construction job to anti-labor private companies instead of leaving it to the experienced and expert Federal Reclamation Service.

But that has

August 14, 1931

Country boy - very religious family - living in small town near Chicago or possibly New York. Period - early nineties. Makes big impression at church socials, literary society, etc., reciting "The Boy Stood on the Burning Deck" - varieties, "Little Boy Blue." All the money he can save, he sneaks away unbeknownst to the family. Sees Shakesperian plays - only kind he thinks worth looking at. Falls in love with Julia Marlowe,etc. Snoops now and then, fifty cents a day.

He finally saves up enough money and being stage struck, goes to Chicago, forces his way into McVicker's Theater, a stock company which has leased an old theater near 23rd Street and State Street in the midst of the neighborhood, tough then as now. Close to the theater are dance halls, beer gardens, etc. He plays small parts, visiting one of these resorts frequented by the ladies of the bawdy houses. Women all colors, etc., and other girls half-way between. The wild young hellion seen with the other girls is struck on the juvenile in the stock company - waits at stage door for him with other gals. She presses forward to meet him with the other girls asking for pictures autographed - the usual matinee actor struck crowd.

To Sal's disappointment as she goes to greet him, the matinee idol comes up to another girl just in front of her with whom he had an appointment, locks his arm in

hers, and off they stroll. Right behind him comes Willie Boadster, who has been laboring under the delusion that her eyes were for him. As the juvenile escapes, they find themselves face to face to each other. She apologizes for running into him. He is much impressed. Before they know it, they are going down the alley-way together. They go into one of these small beer gardens and a hot romance starts.

Dissolve from place to place. He confides in her that the supposedly great actor visiting the stock company is really a common ham.

WILLIE: You know when he reads that commonplace line - "After all it ain't our girl's fault. Give her a chance and I'll stand by her -" (He gives a fairly good imitation of a good actor reading natural lines in a natural voice. Most confidentially, he tells her -)
He's rotten, he's terrible - and the speech is terrible. The way it should be written and said - (Then he recites in very heavy and stilted lines, with drawled out, melodramatic intonations.) "You know in the manner of men in these circumstances, permit this sweet, dewy-eyed, beautiful, young girl a chance, and whatever befalls her, I shall remain by her side."

The girl gives a look indicating - That's lousy - but being too smart for that and really liking the boy considerably, she pretends to admire it.

One of the other girls is kidding her about her new flame. She tells her that he is a sweet boy and she is

crazy about him. But the girl retorts that he is the worst and hamiest actor I have ever seen.

Finally the boy gets his chance to play an important part, due to the illness of one of the members of the cast. He works entirely too hard on the part and by that evening, gives what he thinks is a grand performance. The audience is greatly entertained, but in the wrong direction and at the end of the evening, he is abruptly and finally fired. After the performance, the girl condoles with him. His lines were well-read. They are seated in one of the resorts. Then she pretends interest in the people around her and draws his attention to how they talk in real life without his knowing it.

One of the girls passing by drops at the table and as she is going away, Sal tells him the story of her life. The boy seems to begin to get her idea. We end with him making notes of this story of real life and listening to the human beings around him.

Then the boy trys to make a living at extra work. He finds it tough, and finally in the cold of winter is without a place to sleep. The girl takes him to her own not too splendid room. She has told him that she has a certain allowance and he asks no questions. He is still having the gallant ideas which had been instilled in him in his youth. Having no place else to sleep, he goes to bed on the couch on one side of the room near her bed. The wintry moon falls across them in the night-time. They both become restless. Half asleep

she murmurs his name. Half awake, he murmurs hers. They move toward each other. After this the relations continue.

His home family consists of his mother, a younger sister, and an older sister. One of the neighbors, a boy older than Willie, is going to the city and they tell him to be sure and look Willie up. In the city, he finally gets some trace of Willie's whereabouts. While the boy and girl are returning to her room, he sees them. He starts to speak with them, but before he can speak to them they go into the hallway. They go upstairs. He sees what room they go into, laughs to himself, and goes out into the street. After he is outside he reconsiders and goes back, knocks at the door, is finally admitted before they have time to redress, and gets the whole story. He returns home and informs the astounded and outraged family that their good boy is not only living with a rather loose girl, but is living on her.

The family take this disclosure with great indignation as they know their boy is gone to hell. They immediately set out to try to save him. They discover the place; they go to their room and go in to meet them. They find them, as usual, together.

After talking to them, they tell him they'll go home with him. The boy is very embarrassed, knowing that he has no home. Bulling a bluff, he trys to evade the question, but is pinned down to the fact. In the midst of the family heartbreak shown here by the older sister

they realize the gossip had told the truth. They get him a room for the night, and drawing on their courage, go back to the girl to try to tell her she must give up their pet. They blame her for the fact that he had been drunk several times, to which she replies with words to the effect that he had been druhk before she knew him. She indignantly replies to their ideas that she give him up, and they depart in despair.

After they have gone, we see her thinking deeply over the matter. We come to the group in the same garden of the cafe. One of the friends of Sal's comes in with a newspaper in hand and tells her what they think is joyful tidings. Black Joe, the head and terror of the State Street gang, the then big-shot of the tough district of Chicago, is out of the pen Before his allotted time. She does not receive the news with the joy they had expected of her. They are surprised at this, having told her that she'll be back in plenty "- when the big spender and your regular sweetie returns on the job." She hastens away from the place.

Black Joe enters, a swarthy, impressive-looking gangster, who,it is well known in the secret circles of the gang, has nine notches on his gun. He is searching for Sal with whom he is madly infatuated. His pals tell him that she has been seen with this ham actor. Joe first celebrates his return to his friends with a good collection of drinks, shakes them off as soon as possible, and starts after his gal and her new lover.

One of Sal's girl friends tells her that if she values her own life and her new sweetie, she'd better get rid of him as quickly as possible. Joe is in a towering rage and must wipe out this disgrace upon his name as master of dames. The girl searches for Willie. She finds him and trys to make him see the light of day, but fails to impress him. They go from one place to another, she arguing and he being obstinate. Cloes on their heels is Black Joe.

We finally come back to one of their familiar haunts. Sal is looking about nervously, and in the mirror, she sees from her secluded corner the door in the next room open and Black Joe enter, his hand where she has so often seen it before, resting in his gat pocket. He is heavily under the influence of liquor. As he nears their table, she changes her attitude. She looks about and raises her eyes coquettishly at a couple of men at a nearby table. She looks into the boy's face and breaks into a coarse laugh, speaks with words to the effect:

SAL: You poor simp! Do you think that Sally McCook, who can get any guy within a mile of 23rd Street would waste her time on you?

The boy looks on in astonishment. Being an expert kidder, she gives him an imitation of real acting.

SAL: Why, you fat-headed, lame-brain! If you ever so much as look at me again, I'll sharpen a razor on you.

As the climax, Joe, drawing near enough to witness the proceedure, throws a couple of glasses of water or

liquor - whatever happens to be in the place - in his face, and laughs uproariously at the spectacle he presents. The boy exits with words to the effect - "You can go where the woodbines twineth!"

Black Joe, slightly befuddled by the drinks, comes into the next room, stops before Sal. She seems estatic with rapture at seeing him and throws herself into his arms. He, at first, believes her, then pulls himself roughly away.

JOE: Say, is that a piece of acting ? Is that what you learned from your ham fats?

But she, being fairly convincing, and he being lustful at the moment, she wins the battle. We follow them as she goes with him to his apartment, and to the boy, dazed and disgusted with himself and everything else, on his way.

We see later in the night,from a distance, the small figure of a woman emerge in the darkness from Black Joe's apartment and hurry down the street. She wins for the time. Black Joe at first returns to his gang, having lost his sweetie, then becoming more jealous, and informed of her affair with the ham actor, roughly tries to make her friends tell where she's gone.

JOE: Did she beat it with that ham actor?

They tell him no because he left town on the blind baggage.

There is a short time elapse. We see a sneaking looking guy in a dingy neigborhood. Then we come to others

like him that are searching for Sal. The sneaky looking one has discovered her, is trailing her to a common room. We see him again gleefully telling Black Joe that he has found her. Black Joe will have that the ham actor is with her. Packing his gat, excited and furious, he comes to Sal's rooms. He knocks on the door and there is no answer. He knocks again more violently - still no answer. The sneaky guy tells him she's in there all right - that's the right place. Joe starts to break down the door, and making such an uproar, the door is opened.

Joe, who had given his name, is now in a violent fit of temper.

BLACK JOE: Where is your ham? (words to the effect -) He'll be minced ham when I get through with him.

The small figure of Sal comes out. He immediately and thoroughly searches the apartment, gun in hand, but finds no trace of him. Somewhat exhausted from his fury, he drops back against the bureau, unconsciously drops the gat upon the bureau. Then he looks at her, the old passion flaming in him.

JOE: Well, you may belong to some other guy, but you're mine tonight, Baby. It's a good song and I'm singing it to you - "You may belong to some one else, but tonight, kid, youse belong to me."

She trys to avoid him. The wrapper or kimona which she has thrown on,as she runs, becomes partly open. The exposé increases his passions. She trys to placate him, promises to come to see him tomorrow or the next day,

but there's nothing doing in this line for Joe. She becomes more defiant when he persists. Jo

SAL: Joe, I tell you, you can't - you can't&

JOE: What the cripes is matter? Playing the virgin? You loose fad of ham actors! That has me!

Her protests grow more vehement. She, desperately fighting to elude him.-

SAL: Joe, it's not me! It's not me!

JOE: Now youfre telling the truth! You're a little rat!

SAL: Maybe that's true, but I got something that you mustn't harm. (She presses her hands against her body.) I've got something in here! You can't harm -- you can't harm --- I say you can't Harm!

JOE: You ain't got nothing IN YOU but your lying belly and your lying heart.

SAL: You don't understand. It isn't mine ,... it's ... it's something sacred .... it's... it's.....something! You can kill me, but you can't kill it -- what I've got!

JOE: Oh, so that's how far it went! To hell with that!

Again he goes after her. She staggers against the bureau. Her hand drops on the gun. He overtakes her. They struggle for a few seconds. As he pushes her against the bureau, with one last struggle to free herself, she fires. He falls to the floor. She looks at him. She

realizing she has killed him, covers him partly over with a blanket, his arms outstretched. The lights are so arranged that it looks like the figure of a man on a cross. In a still, half-mad attitude, she goes out to the police, and in the same dead, cold voice tells them she has killed a man. They go to the room and discover the truth.

We go to a courtroom - the first day of her trial. She has been given for her defense the services of an inexperienced young attorney. The young girl herself seems unable to think or talk, as one in a despairing dream . At a recess in the proceedure there is a stir in the courtroom. Some of the people around hereare whispering - "That's John Hawley, the greatest criminal lawyer in the West." It is when he is shaking hands with one of the lawyers that the girl for the first time seems to think. He is dressed in the height of fashion - clean, aristocratic, immaculately dressed. Before her eyes, she recognizes him as a drunken bum common to her neighborhood, as the drunken spender. He is in truth one and the same man.

In one of his perverse moments, under another name, he had worked there in the rough part of the town. In a low voice she mutters as though hardly speaking to him - "Drunken Joe". He looks at her with a pretense of scorn. He knows her story, but dgnores her. Jokingly he turns to the young attorney.

HAWLEY: How would you like for me to become associated with you

in this case?"

The young lawyer is paralyzed at the very thoughtsof it.

HAWLEY: (murmars) It's an outstanding case - good advertising.

He takes it.

The next - the climax of the trial. Everything is against the girl, being proven that she had been associated with and accepted money from Black Joe. She was a common character - in a flash of jealousy she had murdered him. The girl has made no attempt to defend herself. Then she is shown going into Hawley's office. A few words are heard, but nothing shown. Then Hawley is talking. He begins questioning her very tenderly as one would their own client. His attitude changes as he gets no reply from her. He begins an extravagant tirade against her.

HAWLEY: You common whelp of the streets! I think you're guilty. Why did you shoot him?(e tc.) ... You say you had another sweetie that you cared for?

The girl's only answer is "No! No!"

HAWLEY: You're a liar! You did have. Where is he? Perhaps I am turning now to the state'instead of for the defense. Where is he?

SAL: I'll not answer.

HAWLEY: (Sneers) Answer me or I'll convict you!

SAL: I will not answer.

HAWLEY: Do you know?

SAL: Yes! Yes! I'll not answer.

She seems a timid figure, helpless before the towering wrath of Hawley.

HAWLEY: Why did you kill this man? You were his lover? Well? Answer me! Why?

THE GIRL: To protect ..

HAWLEY: Protect? What do you mean? You - you scum of the streets! What could you have to protect?

THE GIRL: Inside ... inside ... I had something.

HAWLEY: You ... what?

THE GIRL: Something.... something...

HAWLEY: What? You hide something from you lover?

THE GIRL: I told him he couldn't have me ... he mustn't touch me. There was something in me ... he must not harm.

HAWLEY: Why, there could be nothing about you -- you gutter rat!

THE GIRL: My baby! My baby! ... inside ... inside of me. I shot to save it. It's the truth! It is still here! (She presses her body.)

HAWLEY: (With an entirely changed attitude) I rest the case.

Dissolve to the prosecuting attorney and Hawley.

ATTORNEY: "You dirty egg! How did you get in this case anyway?

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HAWLEY: Oh, I wanted some fun.

ATTORNEY: It was a dirty trick. Nobody can trust you.

HAWLEY: Hurry up and finish you side. You saw the jury weaken. I've got some real good scotch just in.

Twenty minutes later.

FOREMAN OF THE JURY: We find this girl fired in something higher even than self defense.

We come ten years later to the biggest theater in Chicago. Prominent people, not only in the theatrical world, but newspaper men, etc, are gathered about.

"Well, John, you pulled a good one, getting William Erwin It's been several years since he's played anywhere except in London and New York."

JOHN: Yes, we were lucky. Of course, he's rich. The money doesn't matter to him. He writes his own plays and acts them, too, but the story is laid in Chicago that he's playing in here.

The great actor followed by his entourage - secretaries, valets, etc., enters the theater. He is a quiet, unassuming chap, entirely different from the show-off of ten years ago, but it is the same man. He gives the newspapermen a story. It's a wow - one that has never been published anywhere before - he had been a ham actor and this play, his most successful one, had been conceived there in his youthful days. He had had this inspiration to remember as soon as he started upward on

the fame ladder.

On account of his enormous production this evening, they had arrived two days ahead of the opening, the entire engagement having been sold out. Imagine something like "The Miracle" with it's massive production. The day before the opening night the manager comes up to him in a state of great excitement. The child that plays a very important bit in the play has been taken seriously ill. They have telegraphed to New York and to keep from worrying him, had not informed him, and have been searching Chicago. The assistant manager comes to the stage leading a middle-aged woman and a beautiful child of nine. The great actor is presented to the child and his face lights up with a peculiar expression.

They have been for an hour or two rehearsing. She reads the lines ending with "Daddy. Daddy". The actor says "She is better than the other one. "We lose nothing."

Dissolve to his dressing room. There is a beautiful, thin golden case upon the dressing room table. The valet is explaining to the assistant valet who asks:

2ND VALET: What is that?

VALET: No one knows. He calls it his luck piece.

2ND VALET: What's inside of it.

VALET: No one knows but he himself.

The great actor comes in, picks up the golden case and gently sets it down again, turning to his manager.

THE GREAT ACTOR: That is a beautiful child.

MANAGER: Indeed it is.

ACTOR: I never cared much for children. I wouldn't want any of my own. It's too much risk. I know they'd all turn out wrong, but, damn, if I thought I could have one like that, I'd see to it right away.

The end of the performance - a huge banquet is to be given in honor of the great actor. The manager comes to him as he is dressing and tells him that they have hard luck with their children, they have lost this child.

THE GREAT ACTOR: Where is she?

MANAGER: She's in the dressing room now. The woman with her is not her mother. Her mother works out and when she is busy, this woman takes care of the child, but for some mysterious reason, the mother refuses to allow the child to go on with the play. (The great actor thinks for a moment and tells the manager -)

ACTOR: Something ... I forgot. I forgot. If you will leave me alone please. Tell them I will be a little late to the supper.

Against much protest he exits from the dressing room. He pauses for a moment, his eye on the stage. The child and her companion exit. He follows. He has slipped his luck piece into his pocket.

We dissolve to a poor neighborhood. The child and her companion are hurring along. They come to a cheap and dingy flat. It has been explained that Sal has sacrificed everything for her beautiful child who was cheaply but daintily dressed. They exit from hall into a room. The great actor follows them at a discreet distance.

From the hall, words, tears, protests, are heard ~~from~~ within the room.

COMPANION: Why, it's the greatest chance the child ever had!

There is a familiar voice heard within.

VOICE: It can't be! I tell you, it can't be!

The man in the hall stands rigid, shocked at the voice. He goes to the doorway, knocks. After a pause the door is opened and he enters the room, face to face with his sweetheart of long ago. After a pause of tears and faded memories -

THE GREAT ACTOR: Your child is beautiful.

THE WOMAN: Yes. I think so.

THE MAN: She brought back to me the best part of my life.

THE WOMAN: Yes, the part you had forgotten.

THE MAN: (Crosses to her gravely) Yes .. forgotten. I wish you would look at something which no one except myself has ever seen. (He crosses to her.) Takes out his luck piece.) They call it my luck piece.

I've carried it ever since I last saw you.

He opens it. Inside we see a cheap tintype taken in their rapturous youth.

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NOTE: The play they see is the play she told him in the early parttof the story.

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August 19th 1931.

Mr. Loyd Wright,
1125 Board of Trade Building,
Los Angeles, California

Dear Mr. Wright:

I have your favors of August 12th and 14th, together with respective enclosures therein mentioned.

Under all the circumstances it would seem to me advisable that the Griffith Company accept the deed to the property so tendered in settlement of its judgment against Miss Vandervort provided, of course, that such settlement does not relieve any of the other defendants from their joint or several liability in the action. If you will send us tax bills which are delinquent, after you have received the deed to the property, I will arrange to have check forwarded in payment of same.

In this connection will you also kindly advise me as to the status of the other judgment debtors and as to what prospects you have to collect the balance of the claim.

I am re-enclosing appraisal of the property made by R.D. Burrows, also original letter from Messrs. Young & Young to you under date of August 13th 1931 as per your request.

Thanking you for your attention to these matters and with kind personal regards, I remain

Very truly yours,

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10M D. P.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

76
outgoing

To Mr. Banzhaf **Date** August 20, 1931

From Mr. Klune **Time**

Reply to

Dear Mr. Banzhaf,

Will you please let me know what is being done about the print of "Babylon" that was offered for sale in China by the Herman Ross people here in New York. I mentioned it to Mr. Griffith and he is quite concerned about it inasmuch as the Babylon money comes to him.

Also, do you mind sending me a draft of Mr. Griffith's contract. He has asked me about it daily and seems quite annoyed.

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Please make all replies on back of this memorandum.

514 Temple Court
Chattanooga, Tennessee
August 20, 1931.

Dear Mr. Griffith,

Since arriving home I have discussed your work with a number of people. Your kindness to me I value very highly.

At present I happen to be the house guest of the southern writer, Mary Brabson Littleton. While reading one of her books, By Command of the King,

I noticed her preface mentioning, The Birth of a Nation. Naturally this led to comments on her book from your point of view. I casually remarked that she portrayed some of the brilliance and pageantry that has made your productions memorable. With your permission I shall send you the book.

By Command of the King, has been reviewed by the press and accepted by two "book of the month" clubs. It is a Spanish epic, the

medieval romance of Ferdinand de Soto; with its setting in the Latin Americas of the sixteenth century; together with interludes of life in Spain, Moorish detours, and Indian island mythology, differing from the legends of any other Indians. You will find the novel full of lilting ballads, with breaks of humor as funny as Don Quixote. The costuming is most beautiful, being exemplified, as you know, by Titian, court painter to

4/ Charles V. Since the conflict in modern Spain I think this is the opportune moment to immortalize Spain's "great day!"

In the course of my conversation with Mrs. Littleton, I gleaned that Lieutenant General Robert Lee Bullard of New York City, and the noted southern attorney, Carlyle S. Littleton of Chattanooga, are intensely interested in having the book produced as a photoplay. When I inquired of the author how far these gentlemen would aid in financing

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the project, she replied she did not think General Bullard would do more than lend his name in enthusiastic approval, but that Carlyle S. Littleton would go a long way in using his influence with Wall Street financiers to back the play, provided, of course, he had a definite proposition to present to them. If you like the book and wish to undertake its production with secured financial backing you will be given free artistic scope.

Carlyle Littleton's office

is :- The James Building, Chattanooga. He will reside for ten days or more at the George Vanderbilt Hotel, Asheville, North Carolina, where he is counsel for Colonel Luke Lea.

The author has retained all motion picture rights and translation rights.

If you wish, Mrs. Littleton will be glad to send you many enthusiastic reviews concerning the beauty and historical reliability of the novel. I'm inclosing excerpts from Martin W.

7. Littleton's letter together with a comment by, Dominicana of. Washington, D.C.

Mr. Griffith, I shall appreciate an answer at your earliest convenience.

Sincerely,
Elizabeth L. Vaughn

Aug 13-31

Today

Judge Hopkins, of Kansas.
American Ships.
Our New Crimes.
Why Not Montauk?

By Arthur Brisbane

(Copyright, 1931, by King Features Syndicate, Inc.)

In New York a boy 12 years old lurches through the door of a speakeasy, very drunk. Police take care of him, and next day the same boy is found, again drunk, carrying a bottle of gin.

With all respect for sincere prohibitionists, you remember that you did not read these things in the daily newspapers when we were still "cursed with the demon rum" before prohibition came to put an end to "alcoholic abuses."

Threatens Movie Magnate With Suit

SACRAMENTO, Cal., Aug. 20.—Earl W. Taylor, Los Angeles, recently released from Folsom Penitentiary, today requested Gov. James Rolph to compel prison officials to produce records which, he said, would be used as the basis of a $100,000 damage suit, charging illegal imprisonment conspiracy, to be filed against penal authorities and D. W. Griffith, motion picture producer.

Taylor was convicted of grand theft in 1928, in connection with the operation of a scenario writing school in Los Angeles.

Taylor charged that he was "railroaded" to prison because his former fiancee, the beautiful Fern Barry, had filed a $600,000 suit for assault against Griffith.

American ships must always be under one hundred per cent American.—See editorial, The Ship [illegible]

Prohibition's Garden

Copyright, 1931, by N. Y. American, Inc.

There are no flowers in the garden of Volstead; nothing but weeds of the rankest, vilest sort.

Take special note of the Prohibition crop as depicted by Cartoonist Enright above.

But what could you expect except VICE, CRIME, GANGSTERS, RACKETEERS, ALL THE SPAWN OF THE UNDERWORLD, INTEMPERANCE, CONTEMPT FOR LAW, CORRUPT POLITICS, DEBAUCHED COURTS—to thrive when watered by a flood of bootleg poison.

It is not a pleasant picture. But it is a TRUE picture.

How long will the sane, sober, temperance-loving majority of the American people permit it to remain a true picture?

The answer is just so long as this majority permits the PROHIBITION FOLLY to continue.

COPY OF LETTER RECEIVED FROM MR. R.M. SMITH.

Aug. 25-31.

DearMiss Ruth:

I am writing you in regard to your property here. You placed it in my hands and I hate to see it stand idle and so much out of repair. I had the lawn mowed this Spring but weeds are in the garden and make it look bad. One window sash up stairs has rotted away. I drove a nail under it to keep the glass from falling out and breaking. If you could sell it think it would be wise to do so. There is so much vacant property here now and that brings rents down. You would have to name a very low price in order to sell it. I would try to find a buyer if you would authorize me to sell it. My commission is 5% and of course I would be interested in getting the most I could for it.

Yours respectfully,
R.M. Smith.

408 Ky. St.

When the La Grange renters moved last, we wrote Mr. Smith to get us a renter, he has been unable to do that, and now we are in receipt of this letter from him. We would like for the place to be sold, so are sending the letter on to you for approval. The place will not bring much, but it will bring more now than later, unless repair work is done on it, meanwhile the upkeep will amount to quite a lot.

Please correspond with Mr. Smith or me at once, regarding ~~your~~ uncle Davids wishes in the matter.

Yours,

Curtis Griffith
718 W. 6th.
Santa Ana, Calif.

COPY OF LETTER RECEIVED FROM MR. R.M. SMITH.

Aug 25-31.

DearMiss Ruth:

I am writing you in regard to your property here. You placed it in my hands and I hate to see it stand idle and so much out of repair. I had the lawn mowed this Spring but weeds are in the garden and make it look bad. One window sash up stairs has rotted away. I drove a nail under it to keep the glass from falling out and breaking. If you could sell it think it would be wise to do so. There is so much vacant property here now and that brings rents down. You would have to name a very low price in order to sell it. I would try to find a buyer if you would authorize me to sell it. My commission is 5% and of course I would be interested in getting the most I could for it.

Yours respectfully,
R.M. Smith.

408 Ky. St.

When the La Grange renters moved last, we wrote Mr. Smith to get us a renter, he has been unable to do that, and now we are in r receipt of this letter from him. We would like for the place to be sold, so are sending the letter on to you for approval. The place will not bring much, but it will bring more now than later, unless repair work is done on it, meanwhile the upkeep will amount to quite a lot.

Please correspond with Mr. Smith or me at once, regarding your wishes in the matter.

Yours,

Ruth Griffith
718 W. 6th. St.
Santa Ana Calif.

Mr. Banghaf, I understand the sale of the house is in your hands, so thought you'd be interested in working with Mr. Smith - I sent a copy of this letter to Willard.

Best regards to you + family.

Ruth

TELEPHONE:
LONGACRE 5-3301

MEMBER OF THE INCORPORATED SOCIETY OF AUTHORS' REPRESENTATIVES

CABLE ADDRESS:
AMPLACO

AMERICAN PLAY COMPANY, INC.

REPRESENTING AMERICAN AND FOREIGN AUTHORS

33 WEST 42ND STREET NEW YORK CITY

OFFICE OF
LELAND HAYWARD

AUGUST 27TH 1931.

DEAR MR. GRIFFITH:-

I HAVE NOT SEEN YOU SINCE THE DAY WE FINALLY MADE A DEAL FOR ZITA JOHANN, AS I WENT TO THE COAST SHORTLY AFTER THAT, AND HAVE ONLY JUST RETURNED.

I READ A BOOK THE OTHER DAY THAT I THOUGHT YOU COULD MAKE A MAGNIFICENT PICTURE OUT OF, AND ONE THAT NOBODY ELSE COULD HANDLE NEARLY AS WELL AS YOU COULD. IF YOU ARE INTERESTED, I WILL SEND YOU UP A COPY TO READ, AND I THINK YOU WILL FIND IT FASCINATING. IT IS ENTITLED "HATTER'S CASTLE", AND OF COURSE IS A TERRIFIC SELLER BOTH HERE AND IN ENGLAND. IT IS VERY LONG, BUT I THINK IS WORTH YOUR SITTING DOWN TO READ FROM COVER TO COVER. WOULD YOU LIKE ME TO SEND YOU A COPY?

KINDEST REGARDS.

SINCERELY YOURS,

Leland Hayward

MR. D. W. GRIFFITH,
HOTEL ASTOR,
WEST 45TH ST.,
NEW YORK CITY.

LH:M.

10M D. P.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

118' copyright

To Mr. Banzhaf

From Mr. Klune

Date Aug. 27, 1931

Time

Reply to

Dear Mr. Banzhaf,

I am sending you herewith two scripts of "THE STRUGGLE", made after the picture was completed exactly as the picture was shot, for copyright purposes. Will you please take care of this immediately.

Rakluno

Please make all replies on back of this memorandum.

D. W. G. 118' Contract

August 31, 1931.

MEMO

NET PROFITS are understood to be the amount remaining from the actual sums received by D. W. Griffith, Inc. from the sale and exhibition of the picture, after the total negative cost, all charges for distribution, advertising, prints and miscellaneous items [redacted] and a further charge for the expense of maintaining the proper supervision of the distribution and the maintenance of records, have been deducted.

A statement shall be rendered to the director at the end of every three months period, following the first release date of the picture. Such statement shall show the computation above referred to and if such accounting indicates a sum due the director, a check in payment thereof shall accompany the statement.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

1187

HOME OFFICE
729 SEVENTH AVE.
NEW YORK

TELEPHONE BRYANT 7300

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

August 31, 1931

Mr. A. H. T. Banzhaf
130 West 42nd Street
New York City

Dear Mr. Banzhaf:

Mr. Mulrooney has asked me regarding the copyright of THE STRUGGLE.

If THE STRUGGLE is an original composition and has not been printed or published, I would suggest that you furnish us immediately with a typewritten copy of the story. This should not be skeletonized to such an extent that it losses literary form, but should print up at least 20 pages. If this is done, we will cause the book to be printed in the United States of America, and simultaneously in London and New York.

By publishing in London, we secure copyright in all the countries that are in the Burne Convention; by publishing in New York, we secure copyright in the United States and all its dependents; in Canada through treaty; In all the South American countries except Venezuela and Colombia, through the Pan-American treaty; In Central America, Cuba, through the Pan-American treaty; In China and Japan through treaty.

This is a very inexpensive way of copyrighting. We were able, through a copyright of this character, to enforce our rights in India in litigation.

If the story is based upon an original published work, there is no necessity of going through this formality, providing the work is duly copyrighted.

If it is based on an unpublished dramatic work, I believe we should go through the formality above described.

We will be glad to co-operate with you and show you the different formalities, if necessary.

With kind regards,

Sincerely yours,

Edward C. Raftery

Edward C. Raftery

ECR:BA

September 8, 1931.

Mr. Morris Rosenstrauch,
570 Seventh Avenue,
New York, N. Y.

My dear Mr. Rosenstrauch,

This will acknowledge to you receipt of your letter of September 2nd, and also serve to confirm the understanding between us in connection with the income tax matter which you are going to handle for us.

We are to pay you, upon completion of your work, the sum of Fifty ($50.00) dollars for expenses, and one-third of the net amount that you may be successful in reducing the present additional assessment of $2420.01 by, and also one-third of any net refund that you may obtain for us of any taxes already paid, it being understood, of course, that such refund will not serve to create a tax liability in any other year, in which event, such liability shall be deducted from the amount of the refund before computation of your participation.

We are enclosing, properly executed, power-of-attorney for your use in connection with this matter.

Very truly yours,

D. W. GRIFFITH, INC.

Vice-Pres. & Treasurer.

RAK/CC

COPY FOR MR. BANZHAF

6x7

KNOW ALL MEN BY THESE PRESENTS, that D.W. GRIFFITH, Inc. a corporation organized and doing business under the laws of the State of Maryland, with its principal office and place of business at #1619 Broadway, in the Borough of Manhattan, City of New York, does hereby make, constitute and appoint MORRIS ROSENSTRAUCH of $570 Seventh Avenue, in the Borough of Manhattan, City of New York, its true and lawful attorney for it and in its name to appear before the Treasury Department in the matter of the 1929 income taxes.

Dated, N.Y. September 3rd, 1931

D. W. GRIFFITH, INC.

S E A L

Albert H.T.Banzhaf Sec. (signed) By Raymond A. Klune

STATE OF NEW YORK

COUNTY OF NEW YORK, ss:

On the 3rd day of September, 1931, before me personally came Raymond A. Klune to me known, who, being by me duly sworn, did depose and say that he resides in Westchester County, New York that he is the Vice-President of D. W. GRIFFITH, INC. the corporation mentioned in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed by order of the Board of directors of said corporation, and that he signed his name thereto by like order.

Sydne F. Bash

Notary Public, Bronx County
Bronx Co. Clks. No.159, Reg. No.3270
Certificate filed in New York Co.
N.Y.Co. Clks.No. 482, Reg. No 2B396
Commission Expires March 30, 1932

Sept. 6-1931.

Dear Willard:

I am sending you a copy of a letter we have just received from Mr. Bob Smith in La Grange. He wants permission to sell the La Grange house; I think it would be well for you to have Mr. Banghaf communicate or correspond with him. Every one writes us that the house is deteriorating considerably.

Then too, Auntie and I are having a time keeping our $2,000 mortgage here financed; uncle David has had to pay out so much on the La Grange property that we do not expect him to give us the cash received for it; but we feel he would be

glad to buy off our mortgage, letting us pay off as we could, or giving him that much interest in our home here, and whether he does that or uses the money in some other way, it still seems best to sell. Apparently the house and yard are some what of an eye sore to the residents, and is not a help in any way to uncle David.

Please take care of this right away, or Auntie will come after "you all" with a switch.

Love from all of us.

Ruth

Mr. Bob Smith - 408 Ky. St
La Grange Ky.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 12018

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1931 SEP 10 AM 4 21

SB43 22 NM=LOSANGELES CALIF 9

G W GRIFFITH=HOTEL ASTOR

NEWYORK NY=

(6)

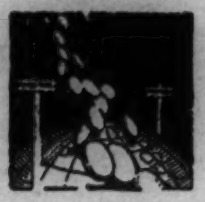
MOTHERS CONDITION SERIOUS WILL NEVER BOTHER YOU AGAIN AT PRESENT NEED HELP VERY BADLY ANYTHING YOU CAN DO WILL BE GREATLY APPRECIATED=!

IRMA.

Brahm?

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE.

Pennies versus Costly Delays



You will be surprised at the low cost of getting things done quickly by telegraph. For instance, a Night Message of 10 words can be sent from coast to coast for 60c. The average cost of all forms of telegrams is only 69c.

Even to London, the cost of a message by CABLE is as low as 3 to 7 cents a word. Call our office for the rate to any point on land or sea.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

40542-D

RM Smith agt

70

THE
AUTOMOBILE INSURANCE COMPANY
OF HARTFORD, CONNECTICUT
CASH CAPITAL $5,000,000.00.
FIRE AND MARINE INSURANCE-ALL LINES
MORGAN B. BRAINARD, PRESIDENT.

9-16" 31

Miss Ruth Griffith
Santa Ana Calif
Dear Miss Ruth

Replying to your letter 6" inst. You ask what in my judgement you might expect the property to bring - I understand there are 40 pieces of residence property richard to be sold here. Some of it has been sold at private sale some recently at voluntary sale & some by order of Court all at very low prices Does the Wee Hays place at auction recently, $4100.00 Mr Burton sold the Logan place 6 rm & Lib Ry. beautiful place $3662.00 The Grant place on 6th St built by Jennie Sampson $2495.00 Your place ought to bring $5000.00 such if you can find a buyer you might expect to have to take perhaps less than that. I should go slow on (excuse) Listing at much to my to get best possible price. Have no idea where there. Rent a day over cleaned up your front yard & alley & shook a hell of a stick. paid him $2.50. If you will send me $5 any week I should your property and I would try to get you $70.00 & I would think that around enough

Yours truly
RM Smith

9*16, 31.

Miss Ruth Griffith
Santa Ana, Calif.,
Dear Miss Ruth Griffith

Replying to your letter 6th. inst. you ask what in my judgment you might expect the Griffith property to bring. I understand there are 40 pieces of residence property vacant and for sale here. Some of it has been sold at private sale some property at voluntary sale and some by order of Court, all at very low prices. I sold the Will Hays place at auction (for) $4100. Mr. Burton sold the Taggart place 6th and L&N Ry., beautiful place $3662.. The Snood place on 6th st. built by Farris Sampson $2495. Your place ought to bring $5000 but if you can find a buyer you might expect to have to take perhaps half that much. If I had 90 days with exclusive I would advertise it and try to get best possible price. I took a negro and went there spent a day and mowed and cleaned up your front yard to alley and it looks a lot better, paid him $2.25. If you will send me this amt. will thank you. A party said ; "I heard they would take $2700 but said I would'nt pay that. I said : "I don't think that would buy it.

Yours,
R.M. Smith.

September 18th 1931.

Miss Ruth Griffith,
718 West 6th Street,
Santa Anna, California.

Dear Miss Griffith:

I have the copy of the letter which you received from Mr. Smith together with your note to me subscribed thereto. For your information I am enclosing herewith copy of letter which I have this day written to Miss Dunaway, together with copy of letter under date of May 14th last relative to the La Grange property.

I had had previous correspondence with Miss Dunaway but apparently she has never been able to arrive at any definite decision regarding any purchase and you will note by the letter which I have this day sent to her that I have asked for a definite reply at once. If I do not receive word from her within a reasonable time I will write to Mr. Smith regarding the matter.

Thank you for sending me the copy of Mr. Smith's letter and I hope that you will keep me posted if you receive any further communications from him.

Was certainly glad to receive word from you again and I trust that you and your niece are well and enjoying the California climate. Our family is well and I am taking the liberty of sending you herewith the latest picture, including the mother-in-law.

With kindest regards and best wishes, I remain

Sincerely yours,

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM

Encs.

September 18th 1931.

Miss Nellie F. Dunaway,
2119 Frankfort Avenue,
Louisville, Kentucky.

Dear Miss Dunaway:

Under date of May 14th 1931 I wrote you relative to Mr. Griffith's property at La Grange, copy of which letter I am enclosing again for your information in case you have mislaid the same. Will you kindly advise me at once if you desire to purchase the property under the terms as therein stated.

I recently received a letter from Miss Ruth Griffith stating that Mr. Smith is a prospective purchaser, but befor writing to him I felt it was fair to give you the first refusal. Therefore let me hear from you at once relative to your decision in this matter.

Very truly yours,

AHTB:GDM
Enc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

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WET GROUP SPENT $391,000 IN 8 MONTHS

Association Against Dry Law Received $410,000—Raskob Gave $40,000 of It.

WASHINGTON, Sept. 22 (AP).—The Association Against the Prohibition Amendment spent $391,658 between Jan. 1 and Aug. 31. Receipts were $410,769, as reported today to the clerk of the House.

During the eight months, the largest contributors and their contributions were:

John J. Raskob, chairman of the Democratic National Committee, $40,000.
R. T. Crane Jr. of Chicago, $30,000.
Irenee A. du Pont of Wilmington, Del., $30,000.
Lamott du Pont of Wilmington, Del., $40,000.
Pierre S. du Pont of Wilmington, Del., $52,500.
Edward S. Harkness of New York, $30,000.
Arthur Curtiss James of New York, $25,000.
Stanley Field of Chicago, $5,000.
William S. Judson of Detroit, $7,000.
Pennsylvania Association Against the Prohibition Amendment, Philadelphia, $19,560.
Thomas W. Phillips Jr. of Butler, Pa., $7,500.
Miss Annie B. Jennings of New York, $1,100.
Arthur Lyman of Boston, $2,500.
Mrs. Edith Van Gerbig of New Canaan, Conn., $1,200.

Those contributing $1,000 each were Mrs. Mary Brewster Jennings and Oliver G. Jennings of New York, Harry C. Black of Baltimore, De Witt Page of Bristol, Conn., Charles E. Perkins of Santa Barbara, Cal., and F. W. Roebling Jr. of Trenton, N. J.

FIGHT EXEMPT COURT JOBS.

CABLE ADDRESS-MUSCHENHEIM-NEW YORK

Hotel Astor
TIMES SQUARE
New York

FRED. A. MUSCHENHEIM

PUBLIC WRITING ROOMS

Dear Mr. G.

I thought you
may want this.

Yours truly
P Ly

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 12018

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-P[illegible]

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

1928 SEP 24 AM 4 54

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

SB58 45 NL=LOSANGELES CALIF 23

D W GRIFFITH=

HOTEL ASTOR NEWYORK NY=

SORRY TO HAVE TO GO BACK ON MY RROMISE NOT TO BOTHER YOU AT THAT TIME EXPECTED TO START WORK BUT EVERYTHING POSTPONED FOR SEVERAL WEEKS MOTHERS CONDITION VERY SERIOUS DISLIKE TROUBLING YOU IF POSSIBLE FOR YOU TO GIVE ASSISTANCE IT WILL BE GREATLY APPRECIATED=

IRMA.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE.

Sept., 26, 1931.

Dear Mr. Banzhaf:

Thanks for your letter, also the snap shot, it is splendid. Mrs. Banzhaf has'nt changed one bit, does'nt look a day older, and Auntie says you do not either. You surely have a fine family.

I am sending you our last letter from Mr. Smith, also a typed copy as his writing is hard to make out, we have sent him a check for $2.25, and will leave the rest to you. I imagine Miss Dunaway is the one that made the remark that he refers to, about the folks being willing to take $2700 for the place. I think the reason you do not hear from her is because she does not ~~what~~ want to pay that much. Your last letter to her certainly ought to bring a reply.

Thanking you again for your prompt attention to this bit of business and for the picture,

I am.

118' misc

September 27th 1931.

D.W.Griffith, Inc.,
1619 Broadway,
New York City. Attention Mr. R.A. Klune.

Gentlemen:

The printer has called to our attention, after seeing the corrections made in the proof of the script of "The Struggle", the fact that a majority of these corrections were made during the proof-reading of the proof and not in the script when it was originally submitted to the printer for composition. He states that this is especially so in most cases of insertions of commas. It appears that the script has been altered since it was originally submitted to the printer by adding in pencil many commas and by making of other changes. The printer calls this to our attention at this time in order to avoid future argument and states that he will make at his own cost corrections which are his own fault but that he will be compelled to charge for changes that have been made in the script or in the proof and which were not originally contained in the script when submitted to him. Before he proceeds he would like to know whether the additional changes now desired are to be made, charge for which he will make in addition to the amount originally quoted, viz., $115.

Let us know what your disposition is in this matter.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Very truly yours,

RCR:GDM

JAMES H. SCOTT
President

WALTER TIGHE
Vice President

A·A·AUTO SERVICE CO. INC.

PRIVATE LIMOUSINES RENTED AT ANY HOUR

MEMBER
MERCHANTS ASSOCIATION OF N.Y.
RETAIL DEALERS PROTECTIVE ASSN.

153-155 WEST 54TH STREET
NEW YORK CITY
CIRCLE 7-6280-6281-4848-4849

IN ACCOUNT WITH

Sept 30th 1931

Mr.D.W.Griffith
Hotel Astor.
New York city

DATE	FROM	TO	HOURS	RATE	AMOUNT	REMARKS
				4Hrs for 15.00		
Sept 13	545	1200	6½	3.00 p.h.after	21.75	
15	1030	345	5¼		18.75	
17	345	815	4½		16.50	
18	230	715	4¾		17.25	
19	245	845	6		21.00	
21	345	845	5		18.00	
24	115	815	7		24.00	
25	1230	815	7¾		25.00	
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				July & Aug. accounts	371.00	
					533 25	

JOHN

10/2/1931

Miss Evelyn Baldeen
address

Miss Evelyn Baldwin

Dear miss Boddwin

according to our talk of
the other day. this is to confirm
our agreement; I agree to guarantee
you the sum of fifty dollars
per week for two years from
the above date, on condition that
should you; be rented out for
your services to any other company
I am to share equally with you
the increase + over the fifty
per week I guarantee you.

And further on options on your
services; at if I should so desire.
for another year, at the expiration
of the first two years. for at the
rate figure of two hundred dollar per
week under the same rate of devision
betwee us if you should you should

- accept work at a higher compensation with some other Theatrical company or moving picture company - this letter of course is good as any Contract Truly Yours

Your signature below the word accepted makes this a binding contract

- accepted -

Evelyn Baldwin

1181

MAE MARSH FOR 'DEVIL'S LOTTERY'

BIG BORIS FINDS IN FRANKENSTEIN REAL HEAVY ROLE

By MONA CANNADY.

Hollywood, Cal., Oct. 1.—The fantastic makeup worn by Boris Karloff as the murderous monster in "Frankenstein," the Universal thriller, is causing no end of consternation on the lot. Although Karloff is more than 6 feet tall and weighs 200 pounds, Director James Whale considered him far too diminutive for the part. According to stories drifting out—for secrecy has surrounded [illegible] and all are [illegible]

'Birth of a Nation' Star Back for Good; Melvyn Douglas in 'Prestige'

By IRENE THIRER.

Proving that Mae Marsh's comeback was not merely for one picture—the talkie version of "Over the Hill"—the actress yesterday stepped into a featured role in "Devil's Lottery," which co-stars Charles Farrell and Sally Eilers.

Remember Mae 'way back in "The Birth of a Nation" days? She's anxious to work with D. W. Griffith again. Maybe she will, too. The famous director is now cutting his new picture "The Struggle," introducing Zita Johann to film audiences. He is considering Coast offers. Wouldn't it be nice if he went to work on the Fox Movietone lot, and if Miss Marsh were assigned to his production.

* * *

While Ann Harding visits and vacations here (she arrives today by plane from the Coast), RKO executives are going ahead with

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ALBERT H.T. BANZHAF
ROBERT C. RICHTER

BANZHAF & RICHTER
COUNSELLORS AT LAW
BUSH TERMINAL BUILDING
130 WEST 42ND STREET
NEW YORK

TELEPHONE
WISCONSIN 7-1665
CABLE ADDRESS
"PEMBAN"

October 6th, 1931.

Received from Banzhaf & Richter script of "BLACK BEACH" also known as "THE LOVE FLOWER" by Ralph Stock, to be returned on demand.

Jacot Milk.
per S. J. Ladd.

10M D. P.

95

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. Manzhaf

From C. M. Conway

Date October 6, 1931

Time

Reply to

Dear Mr. Manzhaf,

As per your request, I am sending you herewith one of the few copies of the magazine version of "THE BLACK BEACH" by Ralph Steck (from which "THE LOVE FLOWER" was made) that we have, for Mr. Jake Wilk.

Will you please get a receipt from Mr. Wilk for this and have it followed closely as Wilk has a habit of keeping scripts for a very long time unless he is kept after. Thanks.

Please make all replies on back of this memorandum.

70

October 7th 1931.

Miss Ruth Griffith,

Santa Ana, California.

Dear Miss Ruth:

Thank you for your letter of the 26th ult. I might add that Mrs. Banzhaf also thanks you and your Aunt for the very complimentary advice, that she has not changed one bit and doesnot look a day older. These are sweet words to mothers of grown children, especially since our daughter is twenty-two.

I also want to thank you for your thoughtfulness in translating Mr. Smith's letter for me.

Up to date I have not heard anything from Miss Dunaway and under the circumstances I believe it would be advisable for me to write to Mr. Smith giving him an exclusive agency for ninety days to sell the property for not less than $3,000. net. That would mean that he would have to sell it for a larger sum to take care of his commissions. Of course it may be that he would demur to such a proposition but we should at least feel him out and if you and your Aunt are agreeable to this suggestion, or if you have any other propositions to submit to Smith in the alternative, please advise me and I will be glad to follow instructions.

Thanking you again for your prompt reply and with kindest regards and best wishes to you and your Aunt, I remain

Sincerely yours,

P.S. Mr. Griffith has practically finished his latest picture and he is very enthusiastic about it. It will be released thru the United Artists program during November next and I hope that you and your Aunt will be one of the first to see it.

AHTB:GDM

GRIFFITH COLLECTION
MODERN ART FILM LIBRARY
MUSEUM OF

178

October 7th 1931.

Mrs. Charlotte Gilpatrick,

White Plains, New York.

Dear Charlotte:

We can arrange to let you have a print of the photoplay "AMERICA" without charge except for the transportation to and from White Plains and New York. I cannot say for certain as to how good the print is but I am sure it will answer your needs. If you will kindly advise me what Saturday you wish to have it and to what school it should be shipped I will arrange to have the regular picture delivery company take charge of sending and receiving the print. It would be advisable for you to give the name of the party at the school who can receipt therefor.

If there is any further information you may desire in this matter please advise me.

With kindest regards to you and Walter, I remain

Sincerely yours,

AHTB:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

TEST DALTON Gouverneur Courts 359 Front Street NEW YORK CITY

Mr David W Griffith
Hotel Astor
New York City.

1931

Dear Mr Griffith : -

The enclosed is the history of the play I mentioned in a note to you the other day.It might make a good picture.I believe it would appeal to you as it has an ideal with sufficient plot to carry on the story.The enclosed tells exactly what happened when it was produced in the West in a stock company. Trusting that I may hear from you,I remain,

Yours very sincerely,
Test Dalton

Test Dalton

October 8 1931

C O P Y

CITY OF INDIANAPOLIS

September 17 1925

TO WHOM IT MAY CONCERN

As a Director and producer the thing that strikes me as most important in any play is whether it pleases an a audience and whether it has any pulling power as a box office attraction.All kinds of plays have been produced at the Municipal Theatre in this city during the past four years.If the people do not like a play you find the attendance immeiditaly drops."THE BLUE ORCHID" was produced the last week of this season and it certainly pleased the public.After the first night the attendance kept incresing,and of all our last week productions during the course of four years "THE BLUE ORCHID" picked up to capacity and broke all records.

It is a pleasure to me to be able to record this fact.

Yours very truly,

Municipal Theatre
Dramatic Director

Carlton Guy.

M. SMITH COLLECTION
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Copy of letter from Meredith Nicholson
regarding "THE BLUE ORCHID"

Dear Mr Dalton : -

I have read your play "THE BLUE ORCHID" with great interest.It is in the spirit of the new American drama,with strongly marked characters and scenes.The situation you discuss - the transformation of character - is well handled and your character 'Natalie' is sympathetically disclosed.

It seems to me that this play is well calculated to win public favor.It combines in an unusual degree the elements in an etertaining drama.

Sincerely yours,

Meredith Nicholson.

Review of production of the
play in Indianapolis Star

"The Blue Orchid", a comedy drama in three acts by Test Dalton was presented for the first time on any stage last night by the Municipal Players in the Brookside Theatre.

The part of Dulith Duggar,ignorant mountaineer,as portrayed by Carlton Guy,strikes a new note in drama dealing with the picturesque inhabitants of the Southern mountains. Mr Dalton has created a character in Dulith that should not be allowed to perish.He holds the center of attraction throughout the entire play.The play has several fine moments in it.The work of Milly Casper,as a poor mountain girl, was exceptionally good.The rest of the cast filled their parts fairly well,and undoubtedly before the week is out ,much improvement will be made all along the line.

The play is findamentally sound."The Blue Orchid" is interesting and enteratining and holds the attention well throughout.There is no reason why is should not prove popular throughout the country.

D. W. GRIFFITH COLLECTION
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Review of play from The Billboard

The Brookside Municipal Theatre, Indianapolis.

THE BLUE ORCHID

CAST.

Dulith Duggar	Carlton Guy
Shem Duggar, Brother to Dulith.	Ray Jerome
Mrs Bess Duggar, woman to Shem	Inez Wolfe
Mrs Natalie Duggar, woman to Dulith	Elsie Fowler
Trent Wentworth. An Orchid Hunter	Bert Merling
Sam Staple, a Broadway playwright.	James Morgan.
Tom Elliott, a lawyer	J.C.Martin.
Milly Casper, a mountain girl	Jean Selkirk.

Strong and weak spots both were evident in the first showing of THE BLUE ORCHID, a comedy drama at The Brookside Theatre. The play was writteb by Test Dalton, an Indianapolis playwright. The strong spots are particularly strong.

The play tells the story of an orchid hunter, a lawyer and playwright, who spend the day in the cabin of a Southern mountaineer. In the cabin are the two mountaineers, illiterate, uncouth and brutish. Their wives are the typical women of the Tennessee mountains. The orchid hunter is attracted by something in the personality of thewife of Dulith Duggar and the three speculate on whether or not she has a soul like the women they know. He has an opportunity to purchase her from her brutal husband for a dollar. He does so and teaches her for a year. At the end of the year she has learned much about the outside world and has improved the cabin and her enviroment, much to the general disgust of her former husband, who no longer claims her, but who lives in the same cabin with her. At the end of the year the orchid hunter has awakened the soul of the woman and in addition her love for him. The remainder merely deals with an honorable way out of the situation.

Doubtless the cast, with the short time allotted for preparation, made the best of the situation. Certainly some parts were well played. Dulith Duggar, the main character, strikes a strong note both in characterization and entertainment, as played by Carlton Guy. Milly Casper, the mountain girl, was well played.

D. W. GRIFFITH COLLECTION
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Brookside Theater, Week of September 7

PROGRAM

THE MUNICIPAL THEATERS

of the

CITY OF INDIANAPOLIS

Present

The Carlton Guy Players

in

"THE BLUE ORCHID"

Three Phases of a Woman's Soul

By TEST DALTON

Presented for the first time on any stage

Produced under the personal direction of

CARLTON GUY

James Morgan, Stage Manager of Production

CAST OF CHARACTERS

(*In the order of their first appearance*)

Dulith Duggar	Carlton Guy
Shem Duggar, brother to Dulith	Ray Jerome
Mrs. Bess Duggar, woman to Shem	Inez Wolfe
Mrs. Natalie Duggar, woman to Dulith	Elsie Fowler
Trent Wentworth, an orchid hunter	Bert Merling
Sam Staple, a Broadway playwright	James Morgan
Tom Endicott, a lawyer	J. C. Martin
Milly Casper, a mountain girl	Jean Selkirk

SYNOPSIS

Act I—It is dark, lonesome NIGHT and gloom has settled over the mountains. (She sees the brute.)

(One year elapses between Acts I and II)

Act II—It is golden DAWN and shafts of crimson touch the mountain tops. (She sees man.)

(Acts II and III the same day.)

Act III—It is sapphire DAY and light floods the mountains. (She sees God.)

Place—A cabin in the mountains.

Time—To-day

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(118)

D. W. GRIFFITH, INCORPORATED

TELEPHONE COLUMBUS 5-1477

1619 BROADWAY

NEW YORK CITY, N. Y.

October 8, 1931.

Mr. Robert Richter,
130 West 42nd Street,
New York, N. Y.

Dear Mr. Richter,

We have made an arrangement with Mr. Coffman, President of Audio-Cinema Studio, Inc. and Mr. Philip A. Scheib who is musical director for Audio Cinema, that Mr. Scheib shall write and/or be in charge of writing and preparing the musical score of our forthcoming picture "THE STRUGGLE".

The manner of our compensating Scheib and whoever else works on the preparation of the score, is covered under our original contract with Audio Cinema and therefore no new agreement has to be entered into. However, in the preparation of the score, Scheib is making a good many original contributions, in addition to which he is inserting some of Mr. Griffith's original compositions and also some of which Mr. Griffith and himself are co-authors.

I think we should have an agreement with Mr. Scheib and Audio-Cinema to the effect that we will have the exclusive use of the whole arrangement for a period of not less than six months from the first national release date, and also that Scheib will not permit his original compositions to be used by anyone else within that period unless our consent is first obtained. Further, Scheib is to have copyrighted in Mr. D. W. Griffith's name the compositions which are originals by Mr. Griffith and he has also agreed to have copyrighted in his own and Mr. Griffith's name jointly the compositions of which they are co-authors, and he is to forward to our office some form of copyright papers which are usually used to show copyright ownership thereof.

Whatever agreement you prepare I believe should also contain a notation that no additional compensation will be due Scheib or Audio-Cinema for any scoring, musical direction or compositions other than that which is being paid Audio-Cinema for Scheib's services under our original contract with them. To refresh your memory, this is, briefly, Scheib's salary plus 25% which method of computation includes copyists and arrangers.

Inasmuch as we are scheduled to start scoring on or about next Monday, I should like to have this agreement executed before that time, say Saturday, if possible.

I imagine that you would be terribly disappointed if I ever gave you enough time for the preparation of these things, and disappointing you being one of the things farthest from my mind, I deliberately delayed this matter until you had only a day or so in which to do it.

Yours very truly,

RAK/CC

20 Midland Ave
White Plains, N.Y.
October 12, 1931

My dear Bert.

I thank you a thousand times for securing the film America for me. Our League of Women Voters plans to show it Saturday morning Nov. 7 or Nov. 14 in the Eastview Junior High School, Main Street, White Plains. I must wait for the Board

of Education to decide
which of these two Saturday
mornings it will be. I
will know this week &
will send you exact
address of the Principal
who will sign for it.

Can you send me any
description & the films
for use of press articles
& tell me how I can get
it. And can you
tell me whether I need a

large or small size camera? I will
[redacted] it is returned the following
week, if you find it must be sent
out again, they have to pay
Re-Fedex to have a Brownell
man is a regular threats by films.
Certainly you are doing a great
Farm All Rec.

Cordially yours -

Elizabeth P. Kilpatrick

D. W. GRIFFITH COLLECTION
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October 15th 1931.

Mrs. Charlotte Gilpatrick,
20 Midland Avenue,
White Plains, New York.

Dear Charlotte:

In your letter of the 12th inst. you ask if I can get a large or small "movie camera". Do you want a camera for taking pictures or do you mean a projecting machine? A projector of course as you know is the machine through which you throw the picture upon the screen. I believe you stated that you had a machine at the high school and therefore is it your idea to get another? If you have one, under the circumstances I believe that would be sufficient. Of course you will have a delay of a few minutes at the end of each reel in taking out the reel just run off and placing in the succeeding one, and since there are about eight to nine reels you would have that number of intermissions. This in a measure slows up the picture and for youngsters is apt to cause impatience, if not disturbing. However, for the one showing the same it is not a serious handicap.

Please let me know if it is the projector that you mean. If you want a projector I will try to get you a portable one which you could rent for a day or so. I am sure I can also get you some advertising matter which will cover your purposes.

With kindest regards, I remain

Sincerely yours,

AHTB:GDM

514 Temple Court
Chattanooga, Tennessee
October 17, 1931

Dear Mr. Griffith,

Did you receive a registered letter from me together with the book, By Command of the King? We are all anxiously awaiting your decision. I assure you any plan you wish to carry out in regard to filming the novel is perfectly agreeable. Mrs. Littleton has called me frequently concerning her story. She has received several letters, since I wrote to you, from Martin Littleton giving forth his whole- hearted support and indicating he will meet the obligations of the photoplay.

Thanking you in advance for an answer, I am,

Sincerely,

Elizabeth Vaughn

Oct., 18, 1931.

Dear Mr. Banzhaf:

In answer to your letter, I wish to say that your suggestion meets with our approval. In fact anything that is satisfactory with uncle David is O.K. with us. I think it will be well for Mr. Smith to have an exclusive on the place. $7000. plus his commission certainly seems reasonable enough, however, if he finds a buyer, we could come to other terms if neccessary, rather than loose the sale. My but I wish I had that place here!

We can not believe that your daughter is twenty-two years old; that is we could not if we did not have faith in your honesty.

We are interested in seeing uncle David's new picture, and now that I am able to drive, we may get to see it in Los Angeles, when it comes. It surely is a wonderful feeling to be able to drive a car, after not being able to ride even in comfort for so many years. "All things come to him who waits."

Thanks for your letter and interest, and best wishes for a speedy sale of the property.

Sincerely,

Ruth Griffith

La Grange Ky
10/20/81

Mr Robt Smith
La Grange Ky

Dear Mr Smith -

Replying to your request I herewith make you an offer of Eighteen hundred dollars ($1800.00) Cash for the Gippett property.

With your experience in handling real estate you can easily see the major repairs alone will run close to $1,000.00 & possibly more.

After inspecting the house & ground it is a most deplorable condition. It will require painting inside & out including floors - additional expense will come from having to burn off the blistered & peeling paint -

all rooms & halls require papering -

a new furnace is absolutely necessary as the one we is rusted out & never was adequate as any of the former tenants will tell you -

All the porches will have to be rebuilt as sills floors & posts are rotted -

The above items are necessary to make the house livable while such minor items, as repairs to door locks, patching plaster - new sash in several windows - replacing rotted weather boarding etc, will have to be included -

The out building are in equally bad condition -

I list the above items as these conditions are plainly seen, what else will be required upon closer inspection remains to be seen - & can readily verify the above & you will look over the property. & I believe agree with me that my estimate of repairs is within reason Hoping

Yours truly
Jno Gs Starling

Oct 21 1931

I will give 2250.00 for the Griffith home I will pay 250.00 down $30 a month 6% interest pay interest twice a year the home is in bad repair needs a good deal of work done on it.

Yours truly

Lee Grange

D. W. GRIFFITH COLLECTION
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Mr D. only wanted to pay $2200.00 & only $25.00 pr mo but I got him up to $2250 & $30. pr mo

Rms

40642-9

THE
AUTOMOBILE INSURANCE COMPANY
OF HARTFORD, CONNECTICUT
CASH CAPITAL $5,000,000.00.
FIRE AND MARINE INSURANCE - ALL LINES
MORGAN B. BRAINARD, PRESIDENT.

10/23/31

Miss Ruth Griffith
Santa Ana Calif
Dear Miss Ruth

I suppose by now you have
access to your property in
La Grange. The letters we get
are both the
property is in bad condition
Perhaps Mrs Stanley has not
exaggerated the matter. I hardly
agree with her estimate of cost
to repair same. Unless you
were in great need of money
I should say Mr Dunaway
the unpaid balance would be
perfectly secure. I would be
taking a risk if the property
where you would be delayed
the burden of repairs. Could
Of course you would only get a
contract to deed. Could attend to all
details. Do you want me to get a
legality and his expense. I have
thought of offering that pittance from
assuming that these people
would allow as much then as you
perhaps [illegible] would pay more

THE
AUTOMOBILE INSURANCE COMPANY
OF HARTFORD, CONNECTICUT
CASH CAPITAL $5,000,000.00
FIRE AND MARINE INSURANCE - ALL LINES
MORGAN B. BRAINARD, PRESIDENT.

What do you think of it. I sold my house (the Lord Hay) home at public auction. Had eight or nine persons bidding. got $4100. but I had put it in thorough repair. papering throughout. painting stairs &c. Don't think it would cost more than $3500 to duplicate. Think I would be willing to share that sum of cost with you. If you think that a wise thing to do I would accept only genuine bids not have any fake or by bidding done. This paper may be able to ascertain offer from another party. If so I will have what you may say to me upon. I can accept this offer. I can do so

Yours very truly

P M Smith

A copy of a letter from Mr. Smith.

IO 23, 3I.

Miss Ruth Griffith
Santa Ana Cala.
Dear Miss Ruth:

I submit herewith two offers to buy the Griffith property in La Grange. The offers are very low but conditions here are bad. The property is in bad condition. Perhaps Mrs. Starky has not exagerated the needs. I hardly agree with her estimate of cost to repair same. Unless you were in urgent need of money I should say Mr. Dunaways offer is the more attractive.

The unpaid balance would be perfectly secure. 6% would be taking care of the investment while you would be relieved of the burden of upkeep costs, and of course you would only give a contract for Deed. I could attent to all details so you would not need a local attorney and his expense. I have thought of offering it at public auction, assuming that these same people would offer as much then as now and perhaps others would pay more. What do you think of it? I sold my house, (the Will Hays) home at public auction had eight reliable persons bidding, got $4100, but I had put it in thorough repair, papering through out, water upstairs etc. Don't think it would cost more than $25. to advertise and sell it. Think I would be willing to share that amount of cost with you if you think that a wise thng to do. I would accept only genuine bids and not have any false or by bidding done. It is possible I may be able to submit another offer from another party, if so I will with hold what you may say to me until I can receive this offer if I can do so;

Yours very truly,

R. M. Smith.

Dear Mr. Banzhaf:

I am sending you the mail we have just received from Mr. Smith, whatever you decide to do with it meets our approval, if it does uncle David's. I am writing Mr. Smith that I have sent his communication on to you and that you will advise him what to do.

I wonder that he does not write to you direct, but since his writing is so miserable, perhaps it is just as well that it comes to me, as I'm getting used to it, and can copy it for you and save you a bit of time. I have never given him your address, and he may not have had your letter when he wrote me. At any rate he is getting busy, and that ought to help some.

If it is'nt too much trouble we would like to know the answer you give Mr. Smith.

Thanks and best wishes always,

Ruth Griffith

118.
copyright

October 26th 1931.

Mr. Fulton Brylawski,
1331 G. Street, N.W.,
Washington, D.C.

Dear Mr. Brylawski:

We are enclosing under separate cover six copies of the printed story of "THE STRUGGLE" by John Emerson and Anita Loos in dialogue form, which we would like to have copyrighted in the name of D.W.Griffith, Inc., the owner thereof.

Before registering same for copyright we will forward the dozen copies to London England for copyright purposes there, so please withhold registration until further telegraphic notice which you will receive possibly within three weeks at the latest.

We are sending these copies to you prior to mailing them to London, England in order that you may advise us forthwith if there is any further data or information which you should have and London, England should have in order that a simultaneous registration in both countries may be had.

The printer of this story in dialogue form was Jacob Lurie of 152 West 42nd Street, New York City, an American printer.

We enclose herewith check to your order for $100. on account of your bill.

Thanking you for your kindly attention to this matter, we remain

Very truly yours,

AHTB:GDM
Enc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

October 26th 1931.

Mr. R.M. Smith,
408 Kentucky Street,
Louisville, Ky.

Dear Mr. Smith:

Miss Ruth Griffith has forwarded me your name and address in connection with the Griffith property at La Grange, Ky.

Mr. Griffith will give you a sixty-day exclusive agency for the sale of the property at a price of $3,000. net to him. In other words, you must sell the place for as much more as you believe you will be able to get in order to take care of your commission be it more or less than the usual rate.

If you have any offers please forward the same to me and I will pass them on to Mr. Griffith.

Very truly yours,

AHTB:GDM

D. W. GRIFFITH COLLECTION
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1181

October 30th 1931.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

United Artists Corporation, Ltd.,
Filmhouse, Wardour Street,
London, England. Attention Mr. Silverstone.

Gentlemen:

I am sending you under separate cover twenty-four printed copies of the story or scenario entitled "The Struggle" written by John Emerson and Anita Loos and which has just been produced in picture form by D.W.Griffith, Inc. under the direction of Mr. Griffith.

Will you kindly take the usual necessary steps to have this story copyrighted in Great Britain and advise me in advance by cable of the date you intend to file the same for copyright purposes in order that I may in turn advise our Washington correspondent to file copies at the Library of Congress at Washington, D.C. on the same date. If there is any further advice you desire in connection with this matter please cable.

This work of course is to be handled through the usual charges of the producers of the United Artists Corporation. Will you kindly return one or two copies thereof to me for our files after you have completed the registration.

Thanking you for your attention to this matter and with kindest regards, I remain

Very truly yours,

AHTB:GDM

(n.d. file 10/31) Tuesday.

Dear Mr. Griffith- I have been expecting to hear from Willard- Tell him not to be so lazy- write to me. Suppose you received the letter I sent in care of Willard.

Honey I hope some day conditions will be so I can write good news to you. Hate to always be singing the blues, but just must tell you my troubles. Haven't been feeling so well the last week. The reason I suppose is because I've been so worried about my mother. You remember I told you she had been sick for a long time, and was supposed to be operated on over a year ago. She has been unable to walk for a week. Has lost the use

Cant remember. If I can hold up under this strain I will be all right. Dont know what I have ever done to have every thing go wrong at one time. Every thing comes at once so they say.

You have been so wonderful to me I hate to ask for help, but I am helpless + worried to death. This is just some thing that cant be put off. Must be operated on immediately. Give it to do every thing in my power for her. Would feel Terrible if I didnt and some thing happened to her.

I have tried hard to make what you have given me go as far as possible but had so many bills to pay. Doesnt go very far no matter how saving you try to be. Out of what you sent I paid three months rent besides light, gas + phone bills.

of her legs. I was forced to-day to call a doctor. after examination he told me she must be operated on within 48 hrs. or it would be too late. She has a fistula on the base of her spine which has been neglected so long it has formed three channels. She is in Terrible condition. She must go to Hollywood Hospital to-night. Will be operated on to-morrow morning (Wed) I am just frantic. Don't know whether operation will be a success or not. Chances are slim. Told the doctor I had nothing. He is going to arrange to take her to a ward with 6 people. Even for that they charge $5.00 a day. I have to pay extra for operating room, spinal anaesthetic, laboratory, and so many things I

also have a few more payments to make on my radio & rug I have paid so much of them now I don't want to lose them. also had to pay my doctor something on account I haven't any money to pay the hospital bill & they want money in advance but the doctor said he would O.K. everything & by doing that they will take her in. I explained to him that I had to borrow the money as I had nothing.

I really should send you a telegram, but find it so hard to explain matters in so few words. Honey if it cost too much to send money by wire, why not send money order by air mail, but please write me and let me know if you can help me. Dam so worried. If any thing happens to Muddie don't know what I will do. Please keep a good thought & say a prayer for her. Her condition is very serious.

D. W. GRIFFITH COLLECTION
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Please forgive me for writing
my troubles to you! But I am
desperate. Don't know which way
to turn. I hope some day I will
be able to prove to you just
how grateful I am for all you
have done for me. Hope this finds
you well & happy - Will be anxiously
awaiting some word from you -

Love. Irma -

(M.d, file 10/ /31)

Wednesday.

Dear Mr. Griffith -

I hate to bother you again with my troubles, but I am desperate, don't know which way to turn - as you know my mother has been very sick. Was forced to rush her to the hospital this morning Am frantic. Would wire you but can't send any more telegrams over the phone as my bill is unpaid What a cold hearted world. They didn't want to take her in, because I couldn't pay in advance, but the doctor said I was good for the bill. That was the only reason they would take her in. If you only knew how I hate to ask you for help. I mean that, but I don't know which way to turn Any help at all that you can give me will be greatly appreciated, and I hope & pray to God that I will never have to ask you for help again. Have to rush back to the hospital now.

Please let me hear from you as soon as possible - Wishing you all the success in the world with your new picture - Love to you + Willard

Irma.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

(n.d., file 10/ /31)

Thursday.

Dear Mr. Griffith -

Still waiting to hear from you. Can't understand why you would promise to help me + then go back on your word. It is like you to do that - Sincerely hope you are not ill. Everything has been running thru my mind, but I figured you were ill. Willard would let me know.

The landlord was here to-day + gave me my notice to get out. Am frantic. Don't know what to do, no place to go + no money. Not even enough for one night to stay. The hospital won't keep my mother any longer - Forced to bring her home. I don't pay the landlord what I owe I have to get out. My time is up on Monday - So please write me

Nov. 2nd

immediately and let me know if you can help me and when - Hate to bother you this way, but I am desperate - Let me hear from you one way or the other -

Take care of yourself - don't work too hard - always -

Irma

D. W. GRIFFITH COLLECTION
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If I were alone I wouldn't feel so badly, but it breaks my heart to see my mother so worried + upset. Her nerves are all shot anyway from her long illness - There are certain things she should have to build her up + I am so helpless - Can't do a thing for her. So please let me know if there is any charitable organization that I could get help from. Must get help within the next ten days -

I suppose you have previewed your picture by now. How did it go over? I am very anxious to hear. Wish you weren't so far away. If I could just talk to you then I would feel better - Certainly hope the picture will be a tremendous success - If my prayers + thoughts come true, your way will be paved with gold - My wishes are the best in life for you always - Irma

D. W. GRIFFITH, INCORPORATED

TELEPHONE COLUMBUS 5-1477

1619 BROADWAY

NEW YORK CITY, N. Y.

November 2, 1931.

PRODUCTION	NEGATIVE COST	GROSS INCOME
LOVE FLOWER	$ 91,372.61	$ 475,293.00
WAY DOWN EAST	635,890.23	2,874,562.00
	PROFIT ON ROAD SHOWS	1,300,000.00
DREAM STREET	337,120.19	687,819.00
ORPHANS OF THE STORM	760,010.23	1,512,081.00
ONE EXCITING NIGHT	362,201.84	1,076,967.00
WHITE ROSE	425,608.50	802,887.00
AMERICA	795,018.02	1,234,837.00
ISN'T LIFE WONDERFUL	260,964.85	341,232.00
DRUMS OF LOVE	592,000.00	958,000.00
BATTLE OF THE SEXES	410,000.00	803,000.00
LADY OF THE PAVEMENTS	728,000.00	1,176,000.00
ABRAHAM LINCOLN	580,000.00	557,000.00

UNITED ARTISTS CORPORATION

MINUTES OF SPECIAL MEETING OF DIRECTORS.

oOo

A Special Meeting of the Board of Directors of UNITED ARTISTS CORPORATION, was held at the office of the President of the Corporation, No. 729 Seventh Avenue, Borough of Manhattan, City of New York, on the 2nd day of November, 1931, at 4:00 p. m., pursuant to the following notice sent to all the Directors:

> "Please call a special meeting of the Board of Directors of the United Artists Corp. to be held at the Company's office at 4:00 p. m. Monday, November 2nd, for the purpose of approving a guarantee to be given the Guaranty Trust Co. in connection with our French talking pictures and such other business that might come before the meeting."

The following Directors were present:

Messrs: Joseph M. Schenck,
Nathan Burkan,
H. D. Buckley,
Bert Nayfack,
Albert H. T. Banzhaf
James Mulvey.

Also in attendance were:

Messrs: Al Lichtman, General Manager and Vice-President,
Joseph Moskowitz, Vice-President,
Arthur Kelly, Vice-President and Treasurer,
Edward C. Raftery, Of Counsel for the Company.

Mr. Joseph M. Schenck, President of the Corporation, presided.

Mr. Albert H. T. Banzhaf, acted as Secretary.

It was moved by Mr. Burkan and seconded by Mr. Buckley that the reading of the minutes of the preceding meeting be dispensed with. The resolution was unanimously adopted and carried.

The Chairman stated that he had instructed the proper officers of the Corporation to negotiate for six (6) French talking pictures for distribution through our French exchanges and such other exchanges where French talking pictures can be distributed. In order to secure these pictures it is necessary to make advances against delivery of negative to French independent producers. In view of the fact that Les Artistes Associes, our French subsidiary, has only a capital of 50,000 Francs, it had no borrowing capacity in France, therefore it become necessary for the financing of these pictures for United Artists Corporation to give to the Guaranty Trust Company a form of guarantee on monies loaned to Les Artistes Associes, not to exceed $250,000.

Counsel read the form of guarantee required by the Guaranty Trust Company.

It was moved by Mr. Burkan, seconded by Mr. Buckley, and unanimously carried, that the President or

Treasurer is hereby authorized to execute the form of guarantee required by the Guaranty Trust Company for the purpose of permitting an overdraft by the French Company to the extent of 5,855,000 Francs for the purpose of financing the guarantee required by French producers for French talking pictures - said loan to the French company to be in Francs and payable in Francs at the rate of 6% interest- interest to be charged to the producers, where possible.

The Chairman stated that Mr. Samuel Goldwyn desired the Corporation to loan on his personal note for a period of four months the sum of $200,000 at the rate of 6% without any assignment against his film rentals. The Chairman stated that he thought the personal note of Mr. Goldwyn was just as good, if not better, than an assignment of film rentals on any one of his pictures.

It was moved by Mr. Buckley, seconded by Mr. Nayfack, and unanimously carried, that the proper officers are hereby authorized to loan Mr. Samuel Goldwyn the sum of $200,000 for a period of four months, bearing interest at the rate of 6% per annum without taking an assignment against his film rentals on present pictures in distribution or future productions.

The Chairman stated that the Caddo Company, producers of AGE FOR LOVE, COCK OF THE AIR and SCARFACE,

desire a loan of $200,000 at the rate of 6%, giving as collateral, a note of the Caddo Company endorsed personally by Mr. Howard Hughes, and an assignment of all film rentals from the world's distribution of the picture called COCK OF THE AIR.

The Chairman stated that it was necessary to immediately advance the Caddo Company $50,000 on account of said loan, which has already been done.

It was moved by Mr. Burkan, seconded by Mr. Nayfack, and unanimously carried, that the action of the chairman in advancing $50,000 to the Caddo Company and an additional $150,000, making a total of $200,000 is hereby approved and that the Corporation accept the note of the Caddo Company ~~dated~~ due March 1, 1932, for a like amount, bearing interest at 6% to be duly endorsed by Mr. Howard Hughes, and the assignment against the world's film rentals on COCK OF THE AIR, and to hold the negative of said picture as additional collateral until the loan is liquidated. The general counsel of the company is hereby authorized to prepare the necessary instrument for this purpose.

The Chairman stated that the officers of the company have just concluded a distribution agreement with the Columbia Pictures Corp. for the distribution of their product in our Spanish exchange.

It was moved by Mr. Mulvey, seconded by Mr.

Buckley, and unanimously carried that the action of the Chairman is hereby approved in concluding a contract for the distribution of the Columbia pictures for Spain.

The Chairman stated in June 1931 that he authorized the proper officers to purchase $500,000 U. S. Treasury notes, bearing interest at 1 1/2%, maturing September 15th. These notes redeemed September 15th.

On September 15th the Chairman authorized the proper officers to purchase $500,000 U. S. Treasury notes bearing interest at 1 7/8%. On October 30, 1931 the Chairman authorized the proper officers to sell $300,000 of said notes for delivery November 2nd at par. The sale was for the purpose of financing the above mentioned loans.

It was moved by Mr. Banzhaf, seconded by Mr. Burkan and unanimously carried, that the action of the chairman and the officers of the Corporation is hereby approved for the purchase of $500,000 U. S. Treasury notes and the selling of $300,000 U. S. Treasury notes at par. There remain $200,000 maturing December 15, 1931.

The Chairman stated that it was necessary to pass a resolution designating the National City Bank of New York, 42nd St. Branch, as depository for the purpose of receiving funds from Japan. Said resolution has already been filed.

It was moved by Mr. Burkan, seconded by Mr. Banzhaf, and unanimously carried, that the action of the officers of the company in designating the National City Bank of New York, 42nd St. Branch, as depository for the company's funds from Japan is hereby approved.

The Chairman stated that on July 7th he authorized a loan to the Disney Brothers, producers of the MICKEY MOUSE and SILLY SYMPHONIES Comedies, of $11,300 against the following collateral:

A note of the Disney Brothers to be duly endorsed by Roy Disney and Walter Disber, bearing interest of 7% for a period of six months. As additional security a second mortgage on land and buildings of their Studio amounting to $13,700.

It was moved by Mr. Mulvey, seconded by Mr. Banzhaf, and unanimously carried that the action of the Chairman of the Board is hereby approved making a loan to the Disney Brothers of $11,300 against the collateral specified.

The Chairman stated that on June 19, 1931 he arranged to advance Mr. Samuel Goldwyn $177,485.70 against film rentals of DEVIL TO PAY for a period of six months at the rate of 6%, taking a personal note of Mr. Goldwyn, which is due on December 19, 1931. A debit balance

against Mr. Goldwyn is, of to date, $48,000.

It was moved by Mr. Banzhaf, seconded by Mr. Buckley, and unanimously carried, that the action of the Chairman in advancing $177,485.70 to Mr. Goldwyn against assignment of film rentals from DEVIL TO PAY and taking a note endorsed by him personally is hereby approved.

The Chairman stated that he authorized a loan to the Art Cinema Corporation of $380,000 as advance against film rentals - advance bearing interest at the rate of 6%.

The debit balance against Art Cinema, giving effect to the film rentals of today is approximately $130,000. The chairman further stated it has become necessary for the Art Cinema to have an additional advance and therefore he has authorized the suspension of payments for three weeks. At the end of that time United Artists Corporation will credit against the loan all film rentals due until the account has been liquidated.

It was moved by Mr. Banzhaf, seconded by Mr. Mulvey and unanimously carried, the action of the Chairman in regard to the above loan to Art Cinema Corporation be approved.

The Chairman stated that in view of the unsettled conditions in the motion picture industry in Foreign countries, and the difficulty in securing the right type of product for distribution, that it was necessary to close of

dispose of one or two exchanges. The first exchange to be disposed of was the Italian exchange and a contract was made with Mr. Luporini, our Italian manager, to take over the operation, thereby relieving the Corporation of the possibility of the operating losses and at the same time the liability for liquidating damages payable to employees, which would probably amount to $50,000.

The Chairman stated that it might be necessary in the future, in order to maintain certain of the Foreign exchanges, to give them dubbed versions in the various languages of some of our producer's pictures.

The Chairman stated that he realized that it would mean additional investment on the part of the producer and therefore felt that a special arrangement should be made for dubbed versions.

The Chairman stated that it might be necessary for the company to finance the dubbing of the various languages of our various producer's pictures and for United Artists to assume the cost of same and take an interest in the profits.

It was moved by Mr. Buckley, seconded by Mr. Nayfack and unanimously carried, that the chairman is hereby empowered, at his discretion, to arrange with any of our producers to finance dubbed foreign language versions of producer's pictures upon such terms and conditions as he in his judgment deems shall be in the interest of the company.

The Chairman of the meeting then stated that in his opihion in all probability certain action will have to be taken by the company toward effecting certain economies by way of reduction of salaries and overhead in the immediate future. He reported to the meeting that the company had been losing money since the summer. Certain plans of the reduction of salaries were suggested. It was pointed out to the meeting by the Chairman that economies amounting to approximately $6,000 per week had been effected by way of elimination of certain activities of the company.

It was moved by Mr. Banzhaf, seconded by Mr. Burkan and unanimously carried that the question of reduction of salaries be reserved at the present time for further disposition until the First of January, 1932.

There being no further business before the meeting, the meeting was duly adjourned.

(sgd) Joseph M. Schenck
Chairman

Secretary

(sgd) Joseph M. Schenck
Hoseph M. Schenck

Nathan Burkan

(sgd) H. D. Buckley
H. D. Buckley

Bert
Bert Nayfack

(sgd) Albert H. T. Banzhaf
Albert H. T. Banzhaf

(sgd) James Mulvey
James Mulvey

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

12018

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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SV377 45 NL=LOSANGELES CALIF 3

D W GRIFFITH=

ASTOR HOTEL NEWYORK NY=

STILL WAITING SOME WORD FROM YOU LOCKED OUT HOUSE YESTERDAY DONT KNOW WHAT TO DO NO PLACE TO GO PLEASE WIRE IMMEDIATELY WHAT YOU INTEND DOING ONE WAY OR THE OTHER WILL BE AT HIGHLAND ADDRESS WAITING FOR ANSWER TOMORROW DONT FAIL ME PLEASE FRANTIC=

IRMA.

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES

1961

Edgewater Point

"One mile of shore front on Long Island Sound"

EXCLUSIVE, HIGHLY RESTRICTED WATERFRONT DEVELOPMENT
1501 Broadway, New York City

PHONE
MAMARONECK 1190
PENNSYLVANIA 7496

DEVELOPMENT BY
EDGEWATER POINT, INC.
MAMARONECK, N. Y.

November 5, 1931

Mr. A. H. T. Banzhaf,
130 West 42nd Street,
New York City.

Dear Mr. Banzhaf:

In accordance with your arrangement with Mr. Hammons covering payment of $2,000 on account of note to D. W. Griffith, Inc. for balance of interest on mortgage due August 4, 1931, I am enclosing herewith checks of Carl Laemmle and R. H. Cochrane to the order of Edgewater Point, Inc. for $1,000 each duly endorsed to the order of D. W. Griffith, Inc. I am also enclosing new note dated November 4, 1931 for $4500 to the order of D. W. Griffith, Inc., payable three months after date with interest at 6%. Will you kindly return to me the old note for $6500. I am also enclosing herewith check to the order of D. W. Griffith, Inc. for $98.57 covering interest on the $6500 from August 4, 1931 to November 5, 1931.

Thanking you for your consideration in this matter, we are

Yours very truly,

Chas. F. Catlin

Chas. F. Catlin

CBC:HK

Encl.

Note + checks sent via Joel Sherman to Miss Conway Nov. 6/31

Nov.6.I93I.

Mr.David W.Griffith.
Ambassador Hotel,
Los Angeles, Calif.

Dear Sir.,

I have been through all the records of Los Angeles in search of the party that owns the property known as, Lot I2,Alma tract,Cor,I4th.& Palos Verdes Sts. San Pedro Calif.

All I can find is that this property is under the name of David W.Griffith if you are this party would you please write me a letter as I would like to lease this said property.

I Remain
Yours truly

G Lin

I40I-So. Palos Verdes St.
San Pedro,Calif.

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Form 16

WA54 35 NL=WA NEWYORK NY 9

1931 NOV 9 PM 11 41

MR D W GRIFFITH=

HOTEL ASTOR NEWYORK NY=

PLEASE ARRANGE SOMEHOW TO SEE MY SCRIPT TOMORROW I NEED AND I WOULD VALUE YOUR ADVICE ON THIS SUBJECT AND SURELY SUCH A REQUEST IS NOT OUT OF ORDER I WILL CALL YOU AT ONE=

D WEST=

178

LAW OFFICES OF
LOYD WRIGHT
SUITE 1125-1130 BOARD OF TRADE BUILDING
111 WEST SEVENTH STREET
LOS ANGELES, CAL.
TRINITY 3361

LOYD WRIGHT
CHARLES E. MILLIKAN
RICHARD M. GOLDWATER
HERSCHEL B. GREEN
S. EARL WRIGHT

November 10th, 1931.

Mr. A. H. T. Banzhaf,
130 W. 42nd St.,
New York, N. Y.

Dear Mr. Banzhaf:-

As you know, I represent Miss Swanson. She has quite a bit of United Artists Theater stock, and it is necessary for us to get some idea as to book and market value.

I am wondering if your close familiarity with the affairs of both United Artists Distributing and Theater Company, would not give you some definite idea on the matter, and if you would be kind enough to let me know just what you think this stock is worth.

I would greatly appreciate this, as it would indeed be a personal courtesy to me.

Sincerely yours,.

Loyd Wright.

LW/AG

178

20 MIDLAND AVENUE
WHITE PLAINS, NEW YORK

November 15-

Dear Bert-

The picture came safely and every arrangement clicked off beautifully. We had a good crowd & made some money and a large group are grateful to you for all your generous cooperation. The screen, projector, fire-proof Booth in the Eastview school are perfect and the auditorium beautiful & no detail has

Dear forgotten to make it a
pleasure to see a moving-
picture performance there.
We had a good pianist Mr.
M. Kapp the official operator said
the films were in splendid con-
dition & I enjoyed seeing the
mechanics of opening them & using
the dual projectors & re-winding
them & all that. The children
& grown-ups just loved the
picture and "Hoorayed" "Hurrahed"
over it - sang America & Yankee
Doodle & showed great enthusiasm
Mr. Kapp - a school principal says
We should have a duplicate film in
our library of films here in

20 MIDLAND AVENUE
WHITE PLAINS, NEW YORK

White Plains & use it in the
History classes - all the new
schools are equipped with
small projectors for class-rooms
& they have 50 or 60 pictures
in the Film Library already.

Personally, I thoroughly
enjoyed it - as I had never
seen it before. If such pictures
were more often on the screens, I
might become a real fan.

The League of Women Voters
thanks you Sincerely & heartily -

I will return the publicity to you - I used it successfully in our two daily papers yesterday last week & also used it as the basis for announcements in Sabbath Assemblies Friday Morning. I am sure the girls is intact. The letters are safe & ready to be called for at Eastmans School.

Thank you so much - cordially & gratefully -

Charlotte C. Fitzpatrick

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Sunday, November 15, 1931

RADIO TALK BROADCAST BY MR. GRIFFITH IN MOTION PICTURE INDUSTRY'S PROGRAM FOR UNEMPLOYMENT RELIEF (10:45 - 12:00 p.m.)

NBC Studios

The program to which you have listened was a nation-wide broadcast given under the auspices of the Motion Picture Industry's Organization in aid of Unemployment Relief.

I've been asked to thank the artists who have taken part in this broadcast, but I'm sure they do not want any thanks, for we should all feel it a great privilege to be able to do what we can to help the unfortunates that can find no work.

National Motion Picture Benefit Week starts next Wednesday, November 18th, and will continue through to November 25th. During this week, every motion picture theater in the United States will hold one benefit performance. The gross proceeds from this performance will go to the local organization for the relief of unemployment. Tickets for this benefit performance are on sale now at your favorite theater.

We urge you to go .. and if you can't go, to buy a special ticket to this benefit performance anyway. Remember, every cent goes to help those in your community who are less fortunate than yourselves ... to help them get jobs, to help make the country an even better place to live in.

I wish I had words to tell you the things I have seen with my own eyes. Last winter, under the auspices of one of the great New York newspapers, I went as one of the investigators in order to describe conditions as they really exist in this, our great city. The shame and humiliation of these able-bodied people who are not able to secure jobs! We can imagine how much more

terrible it is for the old and helpless who suffer under these conditions -- as well as the children.

One family of five children, all under ten, scantily clothed -- what they did have on patched to the limit -- shoes left over from the summer, the soles so thin they seemed to be no more than the thickness of wrapping paper. There are thousands of"cold-water tenements" -- the only heat being that from coal stoves. They have no money to buy coal; the best they could do was what they could pick up in the shivery streets -- pieces of boxes, barrel staves, etc. And another family, a little girl was tending a pot on the stove. I asked what she was cooking. She said "Sweet Mikes" -- she meant sweet potatoes. I lifted the lid of the pot -- there were two of them and that was all they had for dinner. That family -- two "sweet mikes" -- sweet love of God that such things should be!

I sometimes think that through seeing so often our flag, its use in plays, parades, and so on, we all forget what it means -- that it is a symbol of the greatest nation that has ever been on the face of the earth -- the symbol of the United States of America. I see one before me now with stripes of red and white, and the field of blue and its stars. Those red stripes -- they are stripes of honor. They might represent the blood that was shed in the past for a nation's making, and those stars might represent the stars that looked down upon the armies of the Revolution, looked down upon one, George Washington, keeping his noble way. They might represent the heavens that looked down on suffering and death and the tears and heartaches of our forefathers. They might have looked down upon the death and sorrow and disasters

o'er the grappling armies of blue and grey of our Civil War, on Grant and Lee. Out of this came a greater Union. The Cuban War -- the Rough Riders and one great soul named Roosevelt, and of the late war, of the suffering and the terrors; this flag -- this symbol -- was only made possible through suffering and tears. Not lightly was it won by our forefathers, and this symbol must be forever preserved!

It is the custom at times to take off our hats to this flag. Now, in these present conditions, it seems we should get down on our knees before it and pray that with the help of the Divine Power we shall wipe out forever these shameful conditions. We do not hold that, as some critics believe, if the more fortunate do not aid those less fortunate, the powers of anarchy and revolution may destroy us all. We believe there is little danger of this. Our Ship of State has breasted too many storms and she'll whip this one -- that that flag, this symbol, shall fly over us -- over a nation rising to such greatness as to exceed all optimistic dreams.

Note: (As Mr. Griffith is the last of all the speakers on the program, bringing to end a New York - Los Angeles - Chicago - New York broadcast, in the course of which many notables have been heard from, mostly entertainers, it is thought fit that Mr. Griffith should sum up the purpose of the whole thing, restate the result desired and also thank the artists who have appeared. The number of minutes Mr. Griffith will have to speak is subject to change at the last moment, and will depend on whether the program has been run off on schedule or has become delayed. Mr. Griffith will know just before he goes on exactly how many minutes he has. The notes below have been prepared with the above considerations in mind. -- V.M.M.)

Mr Moses' Copy
Shortened
for speech
Returned

Ladies and Gentlemen: You have been greeted so many times this evening that it is hardly necessary now at the end of the program for me again to extend greetings to you. You have been entertained for the past hour by some of the leading artists of the screen and by stage performers appearing in the theaters in which their pictures are show. Theirs has been a wonderful and spontaneous outpouring of expression in behalf of a cause which enlists the sympathies of us all -- of you who are listening in throughout the nation as well as of those of us who have been privileged to participate in this broadcast.

Addressing you, as I do at the end of this hour, it may be well for me to restate and to summarize the purpose of this demonstration -- especially since some of my listeners may have tuned in since the initial announcement of Mr. Rothafel -- Roxy -- our master of ceremonies. Millions of times in America during the past year and a half it has been said that we are passing through a depression -- and "Depression" is a word that I hate to use, for it connotes a downcast mental attitude which, I maintain, is the very antithesis of that spirit of determination which marks our enterprise tonight. Depression, after all, exists

only in the attitude of the depressed, and I feel that the American people, whose philosophy is that a man may be down but he is never out, should banish this word depression from its vocabulary. However, I do not wish to come before you in any Pollyanna role. We have been going through a period of slack business -- hard times; hundreds of thousands of persons are out of work, have no income -- millions of persons have felt the pinch. There is stark want stalking abroad in this land of ours -- there is hunger, even actual starvation in some instances. Are we a people to let our fellow-human beings starve?

I know the answer -- you know the answer, there is no need to voice it here. The one thing that is necessary, however, is to bring the actual realization of the truth home to a citizen -- and his action is a foregone conclusion. The moment that a general and vague idea of <u>want</u> in your community passes into a concrete example of man, woman or child fainting at your front door for lack of food, for lack of the health-giving nutriment coursing through his veins and keeping the life flame burning in his or her body -- that moment you, every one of you, will become galvanized from an inactive spectator in this battle against want and become a frantically battling active Samaritan fighting to bring succor to a human being who may perish from the lack of it -- eager with all the strength of your very soul to prevent an actual tragedy of death-from-want from being enacted in the entrance hall of your home. That is all that is needed, ladies and gentlemen, to turn each and every one of us from an inactive spectator to a burningly

eager participator in this battle to stave off the forces of want -- to defeat the wolf pack that is howling in the front yard during this hour when the rose glow of the rising sun of returning prosperity is beginning to show on the distant horizon.

John Ruskin -- that wise and kindly old philosopher -- used to say that people's hearts broke readily enough, it was often people's heads that needed to break. The heart of the world is good -- but the world's understanding comes more slowly. What we need now is to open our minds to the situation everywhere around us -- our hearts will dictate the action, right enough. Know that there is real want in our midst; know that there is dire need for relieving that want; know that the burden, the obligation of sharing in this relief is laid on every one of us listening to this radio broadcast -- and then follow the natural dictates of your heart -- which is warm and humane.

You re being asked to attend the special benefit performances in the motion picture theatres all over this land during the week of November 22nd, Thanksgiving week, which is also Motion Picture Week. Sometime during that week each one of your local theatres will give a benefit performance, the proceeds from which will go to the unemployment relief fund in that town -- will be locally applied to your own needy. It is not enough that some people attend these benefit performances. Everyone who can possibly get out must attend them -- every one of these performances must be an overflow, knockout success. These funds, everywhere, must be swelled and filled to the point where no man, woman or child can look for food, warmth or clothing this winter. The need is real, the call is imperious, our

response to it a prime necessity that must take first place among our obligations. Your local papers will fully inform you of each relief fund special benefit performance in your town during Motion Picture Week. Give yourself a treat by seeing the latest motion pictures at these benefit showings, take some one with you, each of you, tell your friends to go, get up benefit performance parties -- and so we will build up relief funds in every town and city in the country that will guarantee that that gaunt, lean wolf-pack composed of hunger, want and misery will not make a meal on any of our fellow citizens and fellow human beings this winter.

In conclusion

&c &c

##########

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Sunday - Nov. 16th

Dear Mr. Griffith Would have
written before this to thank you for
helping me, but have been very sick,
and as you know, no one else could
write for me. Haven't been able to see
or use my eyes for several weeks -
had a tumor on one eye and an
abscess on the other. Had to have
them removed - In other words
have been thru hell.
You will never know how grateful
I am for the help you gave me.
Paid up my back rent, so suppose
I will remain at present address.
Impossible to find a cheaper place
to live. If I had some way of
supporting my mother, I would marry
some guy just to have a home.

Have been curious to know how
this fight between United and Fox
will affect you, and if the building of
their own theatres will benefit you.
Wish Willard would write to
me and tell me all the news or

is he like Uncle in that respect?
I have to get my glasses to-morrow.
I bet I will be a funny looking
person. But must wear them if I
don't want to go blind. Have very
little sight in my left eye now.

How is "Lincoln" going now on the
road? Do hope you make a lot
of money, so you can tell the
Jews to go to hell. If my prayers
came true you would have so
much money you wouldn't know
what to do with it. Are you
still drinking crazy water? or have
you answered the call of the
black bottle. Well honey I don't
want to use my eyes any more
than I can help until I get the
specks - Hope you are enjoying
good health and that your babe
happy. Please ask Willard to write
and tell me all the news - Will
write again soon -

Love -
Irma -

Thanks a million
times for what you have done for
me.

2518 N. Highland Ave.

D. W. GRIFFITH COLLECTION
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D. W. Griffith, Inc., New York, N. Y.

Title of drama: The Struggle.

By John Emerson and Anita Loos.

Author of The Limited Stater.

Date of publication Nov. 25, 1931. Copies received Nov. 25, 1931.

Entry: Class D1, No. 13150

D. W. GRIFFITH COLLECTION
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[SEAL]

Wm. L. Brown
Acting Register of Copyrights

U. S. GOVERNMENT PRINTING OFFICE: 1930

D[1]

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[OVER]

COPY OF A TELEGRAM FROM MR. ARTHUR HORN:

NEW HAVEN CONN NOV 20 1931.

AL LICHTMAN
UNITED ARTISTS CORP 729 7 AVE NYC

UNEXPECTEDLY CAUGHT A SPECIAL PREVIEW OF THE STRUGGLE ARRANGED BY MR GRIFFITH AT THE CAPITOL THEATRE ANSONIA CONNECTICUT LAST NIGHT (stop) PICTURE HAS TERRIFIC PUNCH WITH THRILLING CLIMAX (stop) THE WIZARDRY OF THE FAMOUS GRIFFITH TOUCH WAS EVIDENT IN THE SPLENDID AUDIENCE REACTION (stop) THE STARK TRAGEDY AS THE STORY UNFOLDS IS RELIEVED BY EXCELLENT COMEDY AND AN UNEXPECTED HAPPY ENDING (stop) THE STRUGGLE MAKES A SAVAGE ATTACK ON THE EVILS OF PROHIBITION BUT CAN BY NO MEANS BE CLASSED AS PROPAGANDA (stop) PICTURE COMBINES OUTSTANDING ARTISTIC MERIT WITH REAL BOX OFFICE POWER AND WILL BE WELCOMED WITH OPEN ARMS BY THE EXHIBITORS OF THE COUNTRY (stop) REGARDS

ARTHUR HORN UNITED ARTISTS CORP.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1280

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118

680F LONDON 14 20

1931 NOV 20 PM 10 57

NLT PEMBAN NEWYORK.

BANZHAF AND RICHTER

130 W 42ND ST.

PUBLISHING THE STRUGGLE BY EMERSON AND LOOS WEDNESDAY TWENTYFIFTH NOVEMBER.

UNARTISCO.

Letter

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

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WESTERN UNION

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DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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1931 NOV 25 AM 2 16

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

.SV310 29 NM COLLECT 9 EXTRA=HOLLYWOOD CALIF 24

D W GRIFFITH= (126) C5530

HOTEL ASTOR NEWYORK NY=

I AM IN GREAT NEED IN TRUTHS NAME HELP ME SOME DAY I WILL REPAY GOD BLESS YOU LOVE=

LILLIAN 1637 N FULLER AVE HOLLYWOOD CAL.

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

Journal Nov 26-31

NEW YORK E

2-HOUR SHOWS ORDE

German Radio Productions to Begin in a Week; Halo for Stooges

By AIRCASTE

When some days ago I went to the Wailing Wall and mourned for the paucity of attractive programmes on Saturday nights, I had no idea that remedial action would be taken so quickly. It seems now that WJZ will begin almost at once to set a fine example in the matter of making the last night of the week safe for the listener.

A week from tonight, for instance, the first of those two-hour roundups, proposed herein, will be staged. In the first place, the Cuckoo broadcast will be polished and modernized no end, then, at 10 o'clock an innovation will materialize. The first of several imported dramas will be aired. It will be one of those opuses written for a German radio station, and entitled, "The Day Before the Monsoon." Half an hour previously, Mayhew Lake's Symphony in Gold, which is a nicer name for a brass band, will splash into the ether, and it is not improbable that after the play, the Metropolitan Opera will bob up. Later, a Chicago pot pourri.

Coast to Coast Parade.

Week after next, the new Saturday schedule will begin. WJZ will then introduce the first solid 2-hour show, which opens at 11 P. M. In the course of this presentation every station on the network will be tapped, and the cream of its talent presented in a round-up extraordinary. In this way, we shall of course, hear from a great many performers not now available to New York.

The Stooge Glorified.

It is beginning to dawn upon the ace comics of the air that straight men are equally important with fresh humor. Al Jolson's initial broadcast provided a convincing example of how a slow and inexperienced straight man can ruin a broadcast. Jolson was quick to insure against a recurrence by disposing altogether with his stooge—and resort to monologue, which, if I may express an opinion, is a mistake. A good straight man can enhance a program no little.

Without Cliff (Sharlie) Hall, for instance, Jack Pearl would become a nervous wreck. Hall has worked with Pearl for so long that he is actually part of the comedian; he knows his weaknesses, and instinctively he realizes when and how to act when something goes wrong. He senses the Pearl inflections and modulates himself accordingly. If he lacked intimate knowledge of Pearl and his characteristics, the Munchausen events would probably wax flat.

The same is true of Graham McNamee with Ed Wynn. While they had never worked together before, they have blended nicely, as have Cantor and Wallington. Jack Benny is getting around to the same idea.

Some idea of how important a straight man may grow may be had from Phil Baker's experience. If I remember correctly, Sid Silvers stooged so successfully for Baker that Silvers became the funny man, with Baker doing the "straight."

The English Way.

Mr. George Allison is visiting New York—the amiable Mr. Allison, who, besides being a famous London correspondent, is the top man of England's [illegible] announcers. He will, I am informed, assist

178

November 27th 1931.

Mr. Loyd Wright,
Board of Trade Building,
11 West 7th Street,
Los Angeles, California.

Dear Mr. Wright:

I have just received the within financial statement of the United Artists Theatre Circuit, Inc. and subsidiary companies. You will note that Spencer Trask state "No record of sales and no quotations".

I have no means of getting inside information on this Theatre Company since the Griffith Company is not interested therein and if they gave me information I am afraid it would not be as frank as you would expect, therefore I have not asked them directly. It is hard to advise what to do under the circumstances relative to this stock as, of course, the market is shot to pieces on everything, especially theatre stocks. If your client has not fully completed payments therefor or is considering purchasing I would advise against it. If she has the stock and it is fully paid for I am afraid the market is such that if she sold at present she would suffer practically a total loss, in which event do you not think it more advisable for her to gamble a little further in the hopes that the market conditions will change for the better. If you want me to get further and direct evidence of the stock's value I will do so from one of the officers but I have hesitated making an inquiry from them for the reason that they might suspect the source of the inquiry and I take it that you do not wish the source to be disclosed or even surmised.

If there is anything further I can do please wire me and I will attend to it at once.

With kindest regards and best wishes, I remain

Sincerely yours,

BAMHAF & RICHTER

W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

AHTB:GDM

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1201 S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
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NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

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Received at

SB911 18 NM COLLECT 9 EXTRA=HOLLYWOOD CALIF 1934 NOV 28 AM 2 26

D W GRIFFITH, HOTEL ASTOR= C5581

(80) 43 & BROADWAY NEWYORK NY=

TO RELIEVE DESPERATE SITUATION WILL YOU SEND SCRIPT

IMMEDIATELY=

LILLIAN G 1637 NORTH FULLER AVE HOLLYWOOD.

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES.

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D W GRIFFITH=HOTEL ASTOR=

C

60 W 12 46

IMMEDIATE NEED SCRIPT HAVE YOU SENT SAME=

=LILLIAN 7178 HAWTHORNE AVE 556P.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

178

LAW OFFICES OF
LOYD WRIGHT
SUITE 1125-1130 BOARD OF TRADE BUILDING
111 WEST SEVENTH STREET
LOS ANGELES, CAL.
TRINITY 3361

LOYD WRIGHT
CHARLES E. MILLIKAN
RICHARD M. GOLDWATER
HERSCHEL S. GREEN
S. EARL WRIGHT

November 30th, 1931.

Mr. A. H. T. Banzhaf,
130 West 42nd Street,
New York, N. Y.

Dear Mr. Banzhaf:-

Many thanks for your kind letter of November 27th, relative to United Artists Theater Circuit, Inc., stock.

My client has the stock pledged for a price of approximately $5.00 a share; consequently, I can see no advantage in her lifting the pledge, particularly since the pledgee has it under an arrangement whereby if it is not lifted, the indebtedness is cancelled by the retention of the stock.

With kindest personal regards, I am,

Sincerely yours,

Loyd Wright

LW/AG

(n. d. file 11/131) Friday.

Dear Mr. Griffith - Wrote to you about two weeks ago. Hope you received it. Expected to receive some word from either you or Willard -

Mother appears to be doing nicely, but we wont know for sure whether she will have to return to hospital or not until next week. I hope she gets well soon, and maybe she can help herself. I must struggle along until she is in condition to do some kind of work (if she can get it) She may want to live + struggle on, but I don't intend to. Am at the end of my rope. Can't stand much more of this existing. I have nothing to live for. Haven't even got my health - nothing to look forward to, but I must carry on, until I get

could just see your way clear
to help me out until I get on
her feet - I would be more than
grateful - Must pay my light, gas +
phone bills or they cut your service
off which I am expecting them
to do any day now - How I hate
to ask you for help after you have
been so good to me, but I don't
know what to do - All I have is
$5.00 to my name + in debt up to
my neck. I know conditions are
not so good with you, but if you
could see your way clear to help
me it would be more than
appreciated - If you can I will
understand

Jimmie Smith phoned me about
a breakage + in the course of
conversation asked me if I had

Mother on her feet. You may think I am just melancholy & blue to day but I have looked at it from every angle. This world is made up of hypocrites. The people are all so shallow. Not one bit of sincerity in any of them. You are the only friend I have ever had. I don't want to be a burden to you any longer. You have been wonderful to me. and I had hoped some day I could do something for you to show you just how grateful I am for all you have done, but like all my dreams. I don't suppose I will ever get the chance to prove them. Life to me isn't worth the struggle It will be two months at least before Mother will be strong enough to go to work. If you

heard anything about or from you. Said he had heard you had been sick. Told him I had not heard from you or Willard. I never know anything anymore. It pays to be dumb.

I hope you have been enjoying good health + that the future looks bright - Wish you all the luck + happiness in the world -

Love. Irma

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

(n.d. - file 11/ /31)

Sunday.

Dear Mr. Fitzgerald -

Hate to bother you this way, but I don't know what to do. My mother has been in a coma since Friday. Can't seem to wake her. She opens her eyes & tries to talk to me. I am just frantic. Can't get a doctor as I have no money. Don't know what to do. Have been waiting some word from you in answer to my last letter. Please don't fail me now.

I wonder if you would send me a letter of introduction to Mr. Sennett. I should be able to get some work with him, but have no way of getting in to see him. So will you please do that much for me?

Did you release your picture yet? Would love to read some of the reviews - I hope it will be very big.

Honey please write that letter of introduction for me + also let me know if there is any place I can get some help. My time is short here. If I could just see you & talk to you - I am so whipped. Just at the end of my rope - If anything should happen to me, I want you to know that I am so grateful for all you have done for me.

Always -

Irma.

Please let me hear from you, and keep a good thought for my mother.

D. W. GRIFFITH COLLECTION
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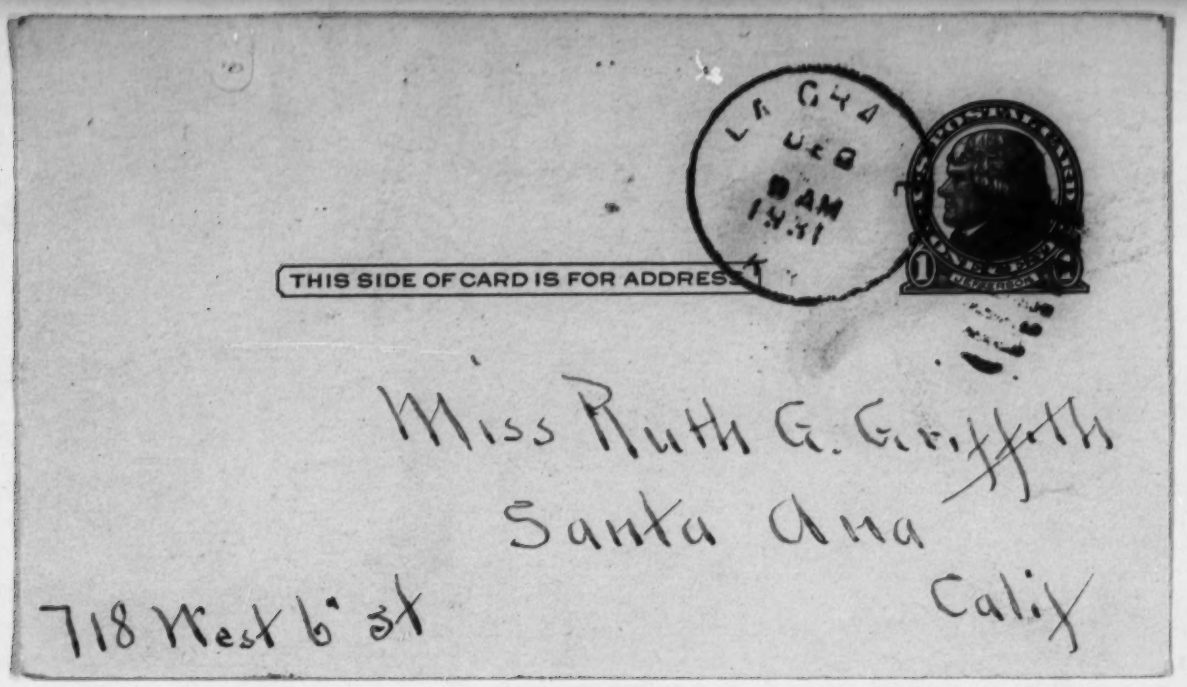

Miss Ruth G. Griffith
Santa Ana
Calif

718 West 6th st

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

12-1-31

Have heard nothing from My letter. or two (propositions?) Contained therein. nor suggestions offered.

Respty

RMD

Lagrange Ga

WHEREAS, by agreement of even date the UNITED ARTISTS CORPORATION has agreed to loan to D.W.GRIFFITH, INC., as borrowerer, the sum of Fifty thousand ($50,000.00) Dollars, said loan to be represented by a collateral promissory note; and

WHEREAS, said D.W.GRIFFITH, INC. has agreed to assign to the UNITED ARTISTS CORPORATION, as collateral security, all its right, title and interest in and to a certain talking motion picture photoplay entitled "THE STRUGGLE" about to be released by the United Artists Corporation, pursuant to the terms of an agreement entered into by and between D.W.GRIFFITH, INC. and said UNITED ARTISTS CORPORATION dated the 5th day of June, 1931, as more particularly appears in said distribution agreement, their assignment being subject, however, to an assignment heretofore made by D.W.GRIFFITH, INC. to the FEDERATION BANK & TRUST COMPANY on or about the 29 th day of June, 1931 to secure the repayment of a certain loan by D.W.Griffith, Inc. from said Federation Bank & Trust Company in the sum of Two hundred thousand ($200,000) Dollars pursuant to a certain promissory note, which note becomes due December 29th 1931; and

WHEREAS, D.W.GRIFFITH, INC. has entered into an agreement with the said Federation Bank & Trust Company to anticipate payment of said note to the extent of Fifty thousand ($50,000.00) Dollars, provided the said Federation Bank & Trust Company releases to D.W.Griffith, Inc. the first Fifty thousand ($50,000.00) Dollars which would otherwise be payable to Federation Bank & Trust Company by said United Artists Corporation by reason of the execution of the aforesaid assignment dated the 29th day of June 1931, made by said D.W.Griffith, Inc. to said Federation Bank & Trust Co.; and

WHEREAS, said UNITED ARTISTS CORPORATION is willing to loan to D.W.GRIFFITH, INC. the said sum of Fifty thousand ($50,000.00) Dollars in order to anticipate said payment by D.W.GRIFFITH, INC. to said FEDERATION BANK & TRUST COMPANY upon the assignment by D.W.Griffith, Inc. to the United Artists Corporation of the first Fifty thousand ($50,000) Dollars and interest thereon to become due and payable by the United Artists Corporation to D.W.Griffith, Inc. pursuant to the terms of the aforesaid distribution agreement between said parties.

NOW, THEREFORE, in consideration of the terms and mutual promises and covenants herein contained and for the further consideration of the sum of One ($1.00) Dollar, each to the other in hand paid, receipt whereof is hereby acknowledged, it is agreed by and between the parties hereto as follows:

FIRST: Said D.W.GRIFFITH, INC. hereby assigns to the UNITED ARTISTS CORPORATION all sums of money accruing and payable to said D.W.Griffith, Inc. from the United Artists Corporation for or on account of said photoplay ("The Struggle") up to and including the first Fifty thousand ($50,000.00) Dollars and interest thereon, as the same may become due and payable by the United Artists Corporation to D.W.Griffith, Inc. pursuant to the terms of the distribution agreement entered into by and between said parties, dated the 5th day of June, 1931, as aforesaid, and D.W.Griffith, Inc. represents and warrants that it has not heretofore executed an assignment covering the proceeds of said photoplay except as hereinabove referred to to the said Federation Bank & Trust Company.

SECOND: It is understood and agreed that from the gross receipts derived from the distribution, marketing and turning to account of said photoplay pursuant to the afore-

said distribution agreement between the United Artists Corporation and D.W.Griffith, Inc. that the United Artists Corporation has the right to make any deductions permitted to be made by it from the share of the gross receipts required to be set aside for D. W.Griffith, Inc. pursuant to the terms of the aforesaid distribution agreement dated June 5th 1931 including the charges of the United Artists Corporation for distribution, cost of positive prints and any other charges incidental to the distribution of said photoplay and the prints thereof, all as expressly provided in said distribution agreement.

THIRD: It is further understood that the United Artists Corporation, until the full amount of said indebtedness, viz. Fifty thousand ($50,000.) Dollars and interest thereon has been paid, shall collect any and all moneys required to be paid to D.W.Griffith, Inc. pursuant to said distribution agreement and to apply said sum or sums of money on account of the aforesaid indebtedness of Fifty thousand ($50,000.) Dollars and interest thereon and continue to apply same until the full amount of said indebtedness is paid, said right being in addition to all other rights which United Artists Corporation may have either under the terms of the said promissory note or under the terms of its distribution agreement, or at law or in equity.

FOURTH: It is understood and agreed that this assignment is made as security for the repayment of the amount of Fifty thousand ($50,000) Dollars and interest thereon to be loaned to D.W.Griffith, Inc. and upon the repayment of said amount, or any additional amounts which may be loaned pursuant to the aforesaid agreements, with interest thereon, the assignment hereinabove made to the United Artists Corporation and all of the United Artists Corporation's right, title and interest in and to said receipts, except its distribution rights, or

any part thereof, or the proceeds thereof shall become null and void and of no further force and effect whatsoever.

FIFTH: It is further expressly understood and agreed that all moneys in excess of the first Fifty thousand ($50,000.) Dollars, with interest thereon so payable to the United Artists Corporation, under the terms of this assignment, shall be paid by the United Artists Corporation to the Federation Bank & Trust Company pursuant to the provisions of said assignment dated June 29th 1931, it being the intention of this instrument to modify said assignment and release the United Artists Corporation from paying to said D.W.Griffith, Inc. and/or the Federation Bank & Trust Company only the first Fifty thousand ($50,000.) Dollars of the moneys covered by the assignment to the said United Artists Corporation.

IN WITNESS WHEREOF, D.W.Griffith Inc. has duly caused these presents to be signed by its duly authorized officer and its corporate seal to be hereunto affixed, this 3rd day of December, 1931.

Albert H. J. Benzhof

D.W.GRIFFITH, INCORPORATED

By Raymond A. Klune
Vice President

STATE OF NEW YORK)
COUNTY OF NEW YORK) ss.:
CITY OF NEW YORK)

On this 3rd day of December, 1931, before me personally came RAYMOND A. KLUNE, to me known who, being duly sworn did depose and say that he resides in Harrison, New York, that he is the Vice-President of D.W. Griffith, Inc., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument was such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order

Agnes F. Bash

Notary Public, Bronx County
Bronx Co. Clks. No. 159, Reg. No. 3270
Certificate filed in New York Co.
N.Y. Co. Clks. No. 482, Reg. No 2B396
Commission Expires March 30, 1932

WHEREAS, the undersigned, D. W. GRIFFITH INCORPORATED, a Maryland Corporation, having an office at #1619 Broadway, in the City, County and State of New York, has entered into a contract with the United Artists Corporation, a Delaware Corporation, for the purpose of delivering to the United Artists Corporation for distribution a synchronized motion picture entitled" The Struggle " pursuant to the terms of a contract, copy of which is hereto annexed and made a part hereof; and

WHEREAS, D. W. GRIFFITH INCORPORATED is about to arrange for the financing of said picture for a sum not to exceed Two hundred thousand ($200,000.) dollars, through a bank or banks, whereby D. W. Griffith Incorporated will assign or cause to be assigned to said bank or banks, certain collateral, schedule of which is hereto annexed and made a part hereof, as per note marked Schedule "A", and also all its right, title and interest in and to the synchronized motion picture about to be made by said Griffith Company for distribution by said United Artists Corporation in accordance with the terms of the contract aforesaid, together with all sums of money to grow due to it, said Griffith Company, arising out of the distribution of said picture by the United Artists Corporation throughout the world; and

WHEREAS, D. W. GRIFFITH INCORPORATED wishes to borrow from the FEDERATION BANK AND TRUST COMPANY, a banking corporation, duly organized under and by virtue of the laws of the State of New York, the sum of Two hundred thousand ($200,000.) dollars, for the purpose of completing the financing for the production of said

synchronized motion picture aforesaid; and

WHEREAS, the Griffith Corporation has agreed to deliver as collateral security for said loan of Two hundred thousand ($200,000.) dollars to said Federation Bank and Trust Company, an assignment of a certain Bond and Mortgage, together with the extension agreements thereon now owned by D. W. Griffith Incorporated as mortgagee, in the total principal sum of $242,850. photostatic copy of which mortgage is hereto annexed and made a part hereof; and

WHEREAS, said Federation Bank and Trust Company is unwilling to make said loan unless it receives from the Griffith Corporation as additional collateral security an assignment of the said collateral as shown in the aforesaid Schedule "A" of said synchronized motion picture about to be produced by the Griffith Corporation, together with all receipts to grow due to it from the distribution thereof by the aforesaid United Artists Corporation throughout the world not to exceed however the principal sum of Two hundred thousand ($200,000.) dollars, and all interest thereon; and

WHEREAS, the Griffith Corporation is willing to give to the Federation Bank and Trust Company said additional collateral security,

NOW, THEREFORE, KNOW ALL MEN BY THESE PRESENTS, that the undersigned, D. W. Griffith Incorporated, in consideration of a loan in the sum of Two hundred thousand ($200,000.) dollars made or to be made to it by the said Federation Bank and Trust Company, as evidenced by its promissory note of even date herewith and the sum

of One ($1.00) dollar lawful money of the United States to it in hand paid before the ensealing and delivery of these presents, receipt whereof is hereby acknowledged, and the premises herewith, has sold, assigned, transferred and set over unto said Federation Bank and Trust Company and its assigns, to its own proper use and benefit, all the collateral in the aforesaid Schedule "A" hereto annexed and made a part hereof, and all the undersigned's right, title and interest in and to the synchronized motion picture negative and positive prints about to be made by the undersigned and known by the working title as " The Struggle " for the entire world, together with all sums of money to grow due to the undersigned by reason of the contract had by and between the United Artists Corporation and the undersigned, as aforesaid, it being especially understood and agreed by and between the parties hereto that the lendor herein, namely, the Federation Bank and Trust Company shall have and receive all moneys realized from the said synchronized picture aforesaid not exceeding, however, the sum of Two hundred thousand ($200,000.) dollars, and legal interest thereon, it being the intention of the parties hereto that all moneys realized from said synchronized picture shall be delivered to the said Federation Bank and Trust Company until the Federation Bank and Trust Company shall have received the entire amount of the loan hereby made, namely, Two hundred thousand ($200,000.) dollars, and all accrued interest thereon, and the undersigned hereby gives to said Federation Bank and Trust Company, and its assigns, full power and authority for its own use and benefit to ask, demand, collect and receive all sums of

money realised upon said synchronized picture to the extent as aforesaid, and the undersigned hereby especially gives to said Federation Bank and Trust Company and its assigns, full power and authority to prosecute and withdraw any suit dr proceeding at law or in equity, to collect, recover and obtain the amount due it, the said Federation Bank and Trust Company, under the terms of this agreement.

The undersigned represents that it will, as trustee for the said Federation Bank and Trust Company, hold the aforesaid picture negative and positive prints thereof hereinbefore described and about to be produced, and it further does hereby authorize the said United Artists Corporation, as trustee, (pursuant to its distribution contract hereto annexed, as aforesaid) for the said Federation Bank and Trust Company, to collect all sums of money to grow due the undersigned on account of the leasing or exhibiting of the said photoplay pursuant to the contract now had by and between the United Artists Corporation and D. W. Griffith Incorporated, as aforesaid, or from any other person, firm or corporation relating to the receipts received from the exhibitions or release of said photoplay throughout the entire world, and the undersigned hereby authorizes said United Artists Corporation, as trustee, to deliver and pay the same to the said Federation Bank and Trust Company until such time as the aforesaid loan by said Bank is fully liquidated.

The undersigned further represents that said collateral and proposed synchronized motion picture negative and contracts had with the United Artists Corporation and none of the payments to grow due thereon have heretofore been assigned,except as aforesaid, and that the

same are owned by the undersigned subject to the terms of the contract had or to be had with the United Artists Corporation, free from all offsets and counterclaims, except as aforesaid, and the undersigned further represents that the mortgage held by the undersigned, assignment of which is delivered to the said Federation Bank and Trust Company, as collateral security herewith, and all payments due or to grow due thereon have not heretofore been assigned and that the same are owned by the undersigned free from all offsets and counterclaims.

This assignment is to be held by Federation Bank and Trust Company as and for collateral security to secure the repayment of the said sum of Two hundred thousand ($200,000.) dollars, with interest, and upon the payment of which said sum, with interest, this assignment and all assignments referred to herein shall terminate and be and become void, invalid and of no effect and all collateral contracts and papers hereunder shall be returned and/or reassigned to the undersigned upon demand.

IN WITNESS WHEREOF, the undersigned has caused these presents to be signed by its duly authorized officer by order of its board of directors and its corporate seal to be hereunto affixed by like authority on this 29 day of June, 1931.

Attest:
Asst. Sec.

D. W. GRIFFITH INCORPORATED

By D W Griffith

We hereby consent to the making of the foregoing agreement and to each and all of the terms and covenants thereof.

Dated, New York, June 1931.

UNITED ARTISTS CORPORATION

By _____

STATE OF NEW YORK :
: ss.:
COUNTY OF NEW YORK :

On this 29 day of June, 1931, before me came D. W. Griffith to me known, who, being by me duly sworn, did depose and say, that he resides in the Borough of Manhattan, City of New York; that he is the President of D. W. GRIFFITH INCORPORATED, the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the board of directors of said corporation, and that he signed his name thereto by like order.

Joseph L. Hilson

NOTARY PUBLIC
Bronx Co. Clk's No. 75, Reg. No. 50-W-33
N. Y. Co. Clk's No. 191, Reg. No. 3-W-138
Kings Co. Clk's No. 25, Reg. No. 3080
Queens Co. Clk's No. 222, Reg. No. 6466
Certificate filed in Bronx County
Commission Expires March 30, 1933

STATE OF NEW YORK :
: ss.:
COUNTY OF NEW YORK, :

On this day of June, 1931, before me came to me known, who, being by me duly sworn, did depose and say, that he resides in the Borough of Manhattan, City of New York; that he is the of UNITED ARTISTS CORPORATION, the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the board of directors of said corporation, and that he signed his name thereto by like order.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

December 4th 1931.

Mr. Dennis F. O'Brien,
c/o O'Brien, Malevinsky & Driscoll,
152 West 42nd Street,
New York City.

In re: Loan of $50,000. by D.W. Griffith, Inc. from the United Artists Corporation.

Dear Cap:

I am enclosing herewith copy of Consent to Modification of Assignment made by Federation Bank & Trust Company with D.W.Griffith, Inc. under date of the 2nd day of December 1931, together with copy of assignment from D.W.Griffith, Inc. to the United Artists Corporation dated the 3rd day of December 1931 in re the above loan, for your files.

Thanking you for your splendid co-operation in this matter, I remain

Sincerely yours,

AHTB:GDM
Encs.

P.S. Since the above letter was written I have been advised by you over the telephone that you have a copy of the Bank agreement, therefore the above mentioned copy is not enclosed.

A.H.T.B.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

D. W. GRIFFITH, INCORPORATED

TELEPHONE COLUMBUS 5-1477

1619 BROADWAY

NEW YORK CITY, N. Y.

Dec. 6, 1931.

Eliminations "THE STRUGGLE"

REEL 1. Eliminate view of man under influence of liquor dancing with girl and rubbing his hand over her back.

Reel 3. Eliminate view of Italian rubbing his stomach, with dialogue "And me with another baby coming"

Reel 4. Eliminate spoken sub-title and dialogue "Why, if the Master came to this country to-day He would be arrested for a bootlegger"

"Aw, what do you mean?"

"Didn't He turn water into wine - His first miracle?"

"Yeah"

"At the last Supper He said "I will not drink henceforth of the fruit of this vine until that day I will drink it new with you in My Father's kingdom"

"Hey, not so loud"

"Well, it's the truth! But He never said they'd have bootleg whiskey in that kingdom"

Reel 5. Eliminate

"This sweetie I told you about don't wear nothing"

"Has she got a sister"

Reel 7. Eliminate

"Why don't you look at her face once in a while?"

Reel 9. Shorten by one half scene of drunken father abusing child in attic; including view of him beating her with rope and pursuing her around room, and view of child shrieking "Daddy, stop!" "Daddy, you'll kill me - let me out - let me out - Mummy - Mummy"

Censor Board
Cortland 7-9800
Mrs. Kellogg

Mr. Shingate

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1201-A

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

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Received at HOTEL ASTOR, NEW YORK

1931 DEC 9 AM 12 19

TIME IN TRANSIT 12 Mins.

NC1 25=AB LOSANGELES CALIF 8 907P

DAVID W GRIFFITH=

HOTEL ASTOR=

HAVE REQUESTED PAPERS TO DO EVERYTHING THEY CAN

TO HELP PICTURE PLEASE GET IN TOUCH WITH MR RANCK

ON AMERICAN AND MR CURLEY ON JOURNAL=

W R HEARST.

220 Avon St.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE.

118 Music

D. W. GRIFFITH, INCORPORATED

TELEPHONE COLUMBUS 5-1477

1619 BROADWAY

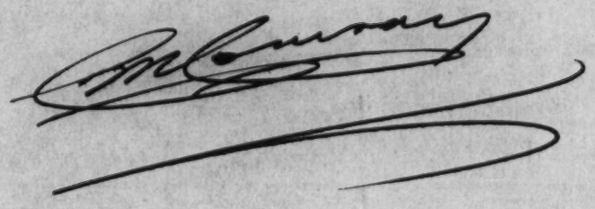
NEW YORK CITY, N. Y.

December 9, 1931

Dear Mr. Banzhaf,

I am sending herewith tickets for the opening as follows:

3 pair for Mr. A. H. T. Banzhaf
2 " for Mrs. Griffith
2 " for Mr. Harby
1 " for Mr. Richter
1 " for Cohen in Mr. Harby's office, courtesy of Mr. V. Moses.



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SEND YOUR CHRISTMAS GREETINGS THIS YEAR BY
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Form 16

N12 17=SA NEWYORK NY 346P DEC 10 1931

DAVID W GRIFFITH=

HOTEL ASTOR BROADWAY AND 45 ST=

DEAR DAVID I SEND YOU ALL GOOD WISHES FOR A GREAT SUCCESS TONIGHT ALSO MY KINDEST REGARDS=

LIUDA.

415P

Dec., 10-1931.

Dear Mr. Bamghaff:

I am enclosing a card from Mr. Smith in La Grange, Ky. regarding the house.

We are quite anxious about the mortgage on this place, it was due last June, and we had the time extended one year, the interest amounts to quite a little — we are anxious for the La Grange property to be sold as we understood uncle David meant for us to have the money + we intended to pay off this mortgage with it. He gave the La Grange property to ~~~~ Auntie when Grandma died.

Thanking you, we are yours for a merry Xmas + a fine New Year.

Ruth + Ruth Griffith

ALBERT H.T. BANZHAF
ROBERT C. RICHTER

BANZHAF & RICHTER
COUNSELLORS AT LAW
BUSH TERMINAL BUILDING
130 WEST 42ND STREET
NEW YORK

TELEPHONE
WISCONSIN 7-1665
CABLE ADDRESS
"PEMBAN"

December 11th 1931.

Mr. D.W.Griffith,
Hotel Astor,
Broadway at 44th Street,
New York City.

Dear Mr. Griffith:

As an old-fashioned Puritan, I would like to see the following copy:

> "Wise-cracking New York calls my picture "The Struggle" old-fashioned because it tells the story of the evils of drink, bootleg or otherwise. If that be old-fashioned, for Heaven's sake let us return to old-fashioned ways."

Sincerely yours,

Albert H.T. Banzhaf

AHTB:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART

C
O
P
Y

Mr. Dennis F. O'Brien

Mr. A. H. T. Banzhaf

LOUIS CHARLES WILLS
COUNSELOR AT LAW

26 Court Street
Brooklyn, N.Y.

(REGISTERED MAIL)

December 11, 1931

United Artists Corporation
729 Seventh Avenue,
New York City, N.Y.

Gentlemen:

RE: "THE STRUGGLE"

My attentiin has been called to the production by you of a motion picture under the title of "The Struggle" which is current at the Rivoli Theatre in New York City, and possibly elsewhere.

I am Administrator of the estate of the late Anthony E. Wills, author of a play duly copyrighted and originally produced in the year 1910, and subsequently produced in the principal cities of the United States by a travelling company, and since that time periodically produced in stock companies throughout the United States.

This play entitled "The Struggle" by Anthony E. Wills is still available for stock production, and it is my contention that the use of the title "The Struggle" by you in connection with a motion picture production is an infringement and an unfair use of a title first used by Anthony E. Wills and duly copyrighted by him as early as 1910.

I enclose you a descriptive folder of the play "The Struggle" by Anthony E. Wills in substantiation of the statements herein contained.

Obviously, the use of this title by you at this time precludes the use of the title by the original owner thereof in connection with a play for which it was first used.

Of course, I do not know whether the use of this title by you wasintentional or without knowledge of the existence of the use of the title in connection with another play actually produced and being produced from time to time, but in any event, I feel that the Estate of Anthony E. Wills has just grounds for an application for an injunction, and unless the matter can be amicably

adjusted, I propose to take appropriate steps to secure an injunction against the use of this title in connection with a motion picture.

Very truly yours,

(Signed) Louis C. Wills

LCW/B
Encl.

...illainness. ...
...ard, but to scant avail.
R. W. Sr.

HERALD TRIBUNE

"The Struggle" ..... Rivoli

(Reprinted from yesterday's late editions)

"THE STRUGGLE," a screen drama by Anita Loos and John Emerson, directed by D. W. Griffith and presented by United Artists at the Rivoli Theater, with the following cast:

Jimmie Wilson ..... Hal Skelly
Florrie ..... Zita Johann
Nina ..... Charlotte Wynters
Nan Wilson ..... Evelyn Baldwin
Johnnie Marshall ..... Jackson Halliday
Mary ..... Edna Hagan
Sam ..... Claude Cooper
Cohen ..... Arthur Lipson
A Catty Girl ..... Helen Mack
Mr. Craig ..... Charles Richman
Al ..... Scott Moore
Tony ..... Dave Manley

Mr. Griffith, ever the pioneer crusader of the screen, offered a stern moral lesson for intolerant wives at the Rivoli Theater Thursday night. In eloquent admonitory terms, he warned them not to be too strict with their weakling husbands, when they found them indulging in an occasional toddy. His hero is an amiable mill worker, who, naturally enough, is considerably worried when he finds that his little daughter is seriously ill. In quest of consolation, he timidly drops into a near-by speakeasy, and has a couple of shots with the boys before going home. There he finds that his daughter is better, but instead of being affectionately greeted by his wife, she puts what is crudely known as "the chill" upon him.

Another time he attempts to console a fellow employee who has just been discharged by buying him a few drinks; yet his wife, instead of complimenting him for his charitable instincts, looks pretty much hurt when he gets home. The woman's cruelty, however, goes even further than that. Upon the occasion of his sister's engagement party she attempts to force a red necktie upon him and, in revolt, he leaps from a window and dashes for a saloon. When he returns he is amiably intoxicated, but his guests, who seem surprised at such a shocking state of affairs, immediately walk out on him. Then when he awakes in the morning with a terrible hangover, do you suppose that his wife sympathizes with him? Instead she denounces him as "a bum" and hysterically demands that he leave the house, while his sister breaks off her engagement, declaring that she would never allow the man she loves to marry the sister of a drunkard.

After such treatment, it is not altogether surprising to find that the poor fellow really does take to drink. Thereupon, of course, he loses his job, fails to pay his rent, forces his wife out into the rain and his daughter into selling apples, and in the end pursues the child he had once loved about the room with homicidal intentions. It may be set down as one of the evils of drink that his aim is not very good and that the baby survives. It is hard to believe that any wife who sees this terrible lesson will ever be so intolerant of her husband's minor vices again.

Apparently this isn't exactly the moral that Mr. Griffith wanted to point. He starts with a subtitle which reads "1911 to 1931—beer to bootleg" and proceeds to contrast a day in which apparently no one ever tried hard liquor with the present alcoholic regime. Just which side he is taking, however, it is hard to say, after he has launched his version of "Ten Nights in a Barroom." What is easy to discover is that Mr. Griffith, who has produced some of the greatest of photoplays, now offers the crudest talking film that has yet been manufactured, and that while Hal Skelly strives nobly as the victim of drink, Miss Zita Johann is utterly lost in the incredible action and dialogue.

The New Talkie

D. W. Griffith's Latest, 'The Struggle' or 'Ten Nights in a Speakeasy.'

By JOHN S. COHEN, Jr.

Jimmie Wilson, a mill worker in D. W. Griffith's "The Struggle," which came to the Rivoli last evening, takes to drink, his wife suffers and his little girl runs after him when she sees him stumbling down the street in a bootleg haze. "The Struggle" is, according to its placards, a drama of "men and women who drink today." Some years ago it was called "Ten Nights in a Barroom."

It is frightfully up to date in its introductory aura of subtitles. "From 1911 to 1931," it says, "or from beer to bootleg liquor." Like the recent movie exhumation of "Ten Nights in a Barroom" it slyly hints in its beginning that it is an attack on prohibition. It forgets this, however, and becomes what the movies used to, and still do, call a "great drama of human emotions."

It is, despite the truth of its platitudinous message that liquor in this case, present day alcoholic poison, leads but to trouble and the dogs, a hugely obvious stretch of wearisomeness. The recent talkie of "Ten Nights in a Barroom," indeed, seemed not half as creaky and literal. It points and pushes its message through old-fashioned movie scenes and represents Mr. Griffith's own antique show.

It transpires in the near slums. Hal Skelly, as a husband and father, starts nipping the bottle in a speakeasy when his little girl falls ill. She gets well but Mr. Skelly continues to nip. There is a supposedly horrifying big scene when the boss of the mills is present in his home. It is a gay, jolly occasion wherein sister's engagement is announced. Brother millworkers are in the decorated parlor and Mr. Skelly's wife is waiting wifelike for everyone to have a good time. Mr. Skelly comes in a bit tipsy and upsets things. He behaves no worse than you, or you, or you have on occasion . . . but Mr. Griffith offers it as a stirring argument that prohibition should be repealed, speakeasy liquor driven out and beer brought in.

"The Struggle" is from an "original" story by Anita Loos and John Emerson, who are otherwise known for "Gentlemen Prefer Blondes," and "The Social Register." I wonder whether in writing their "original" story they remembered all of the Griffith scenes in past Griffith movies. Mr. Skelly, drunk, is closeted with his little girl and seizes a bell rope, or a ship's hawser, or some sinister looking cord, and chases her around and around, as though he were a Chinaman in pursuit of a Gish. I wonder, too, in recalling "Ten Nights in a Barroom" why Miss Loos and Mr. Emerson forgot to cause the little girl to say to her liquored parent:

"Father, dear father, come home with me now!"

At any rate they didn't forget to put in a thunderstorm during the final climax, nor did Mr. Griffith forget to cause Zita Johann, as the wife, to run Gishlike through the rain.

Mr. Skelly gives a believable enough performance as a sot in his progression toward delerium tremens. As the wife Miss Johann is a bit monotonous, but her role presumably required a touch of that annoying theatrical quality. Little Edna Hagan as the daughter is an excellent screen child.

"The Struggle" is not one of the works by which Mr. Griffith will float on the wings of posterity.

'THE STRUGGLE.'

A talking picture, directed by D. W. Griffith, from a story by Anita Loos and John Emerson. Presented by United Artists.

Jimmie Wilson.....Hal Skelly
Florrie, his wife.....Zita Johann
Nina, cabaret girl.....Charlotte Wynters
Nan Wilson, Jimmie's sister,
Evelyn Baldwin
Johnnie Marshall, her beau,
Jackson Halliday
Mary, Jimmie's daughter...Edna Hagan
Sam, his friend.....Claude Cooper
Cohen, insurance collector.Arthur Lipson
A Catty Girl.....Helen Mack
Mr. Craig, Johnnie's employer,
Charles Richman
Al, a gigolo.....Scott Moore
Tony, a mill worker.....Dave Manley

'THE STRUGGLE'

Tragedy of Prohibition Draws Ermine-Coated Crowd to Rivoli

By ROSE PELSWICK.

After seeing this show,
I shall always say no,
When I'm offered a highball synthetic.
I'll go out of the way
Of an absinthe frappe,
Or a side car that looks energetic.
No Bacardi or wine;
And I'll likewise decline
Any cocktail, no matter who shook it.
Not, of course, that I get
The above mentioned, yet—
If I did, I'd refuse. For just lookit:

Present-day drinking, and its results, is the theme of "The Struggle," which opened last evening at the Rivoli Theatre as D. W. Griffith's first screen offering since "Abraham Lincoln."

Mr. Griffith opens his picture with a sub-title that reads: "1911 to 1931—from beer to poison liquor." There are shots of a picnic back in the good old days when music was plaintive, beer was imbibed and a pleasant time was had by all, and eyebrows were raised when a lady became "intoxicated."

Then the camera flashes to the speakeasy era with its hot jazz, hard liquor and flappers who pass out. In this company is introduced Jimmie Wilson, a good-natured convivial soul whose friends say of him that he never drank anything but beer before prohibition. But he agrees to stop drinking when a girl named Florrie promises to marry him.

'Dry' Era Tragedy

The marriage turns out happily, they have a nice apartment and Jimmie works hard. They have a baby girl, and Jimmie doesn't touch a drop, until one day he's worried over the child's sickness. He takes a couple of ryes—just off the boat—to cheer himself up. Then he gets the speakeasy habit. And one night, while his sister is announcing her engagement, with her fiance's boss as one of the guests, Jimmie staggers home after a session at the bar and breaks up the party, as well as the sister's engagement.

Matters in the household thereupon go from bad to worse. Florrie sticks by him, and they move into a couple of shabby rooms. Jimmie loses his job, the foreman of the mills explaining that the poison bootleg got him. He even cashes in his insurance policy and, after a prolonged spree, returns home to find that they've been dispossessed and Florrie and the child are gone.

Child Sells Apples

Momentarily sobered, he gets work with a pick and shovel but collapses. He becomes a sodden, unkempt panhandler and winds up with
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"The Struggle"

At the Rivoli Theatre. A United Artists picture directed by D. W. Griffith from a story by Anita Loos and John Emerson.

THE CAST.

Jimmie Wilson.....Hal Skelly
Florrie.....Zita Johann
Nina.....Charlotte Wynters
Nan Wilson.....Evelyn Baldwin
Johnnie Marshall...Jackson Halliday
Mary.....Edna Hagan
Sam.....Claude Cooper
Cohen.....Arthur Lipson
Mr. Craig.....Charles Richman
Tony.....Dave Manley

AMUSEMENTS

HELD OVER
2nd SMASH!

FIRST
A NEW
DARIN
TRIUM
FOR TH
HERO
CIMAR
RKO

AMUSEMENTS

IN "THE STRUGGLE"

Zita Johann and Hal Skelly, who have the principal roles in "The Struggle," which is the new attraction on the Rivoli's screen.

OLD TECHNIQUE IN "STRUGGLE"

Reviewer Declares Story Amateurishly Conceived, Direction Stilted, Action "Bloodless."

By WILLIAM BOEHNEL.

It is possible that D. W. Griffith's latest talking picture, "The Struggle," which had its world premiere last night at the Rivoli Theatre, carries a great moral lesson on the evils of drink, and that somewhere in its naive story there lurks an impassioned plea for light wines and beer.

But whatever its message or its moral, it remains for this observer at least a major tragedy of David Wark Griffith, once the outstanding figure in motion pictures. Watching Mr. Griffith's latest handiwork it is impossible to believe that it is the work of the man who, more than any one else, was responsible for improvements in motion picture technique which, after fifteen years, are still used effectively and that his technique was the basis of the Russian directors' methods.

The truth of the matter is that Griffith has stood still while others have gone ahead. If definite proof of this is needed one has only to take a look at "The Struggle." It is old-fashioned in every department of production, and were it not that it bears the stamp of D. W. Griffith, one would believe one was watching one of those old movies of the pre-Biograph days which are shown ever so often on supporting programs.

Every device that Mr. Griffith used fifteen years ago he has embodied in this modern variation of "Ten Nights in a Barroom." The result is an outmoded, highly artificial and at times ludicrous melodrama that traces the deterioration of one Jimmie Wilson when he takes to drink.

Jimmie promised never to drink again when Florrie agreed to marry him, and kept his word until years later, when their little girl went down with pneumonia. Then he had to have something to quiet his nerves. That was the beginning of the deluge and it didn't end until he broke up his sister's engagement; his insurance policy was stolen by a cabaret Delilah, left his wife destitute, and almost murdered his little child in a drunken rage.

It is amateurishly conceived and executed. The writing is without freshness and vigor, the direction is stilted and old-fashioned, and the acting of the entire cast, which includes Hal Skelly, Zita Johann, Charlotte Wynters, Evelyn Baldwin and Jackson Halliday, is bloodless.

Dear D.: Dec. 13 '31

I sent you a telegram a short time ago telling you how badly in need I was. But as I feel sure, that for some reason it did not reach you, I am writing this note to tell you what desperate conditions I am in.

All that I have managed

clothes to seek work in

It does really seem strange even when I think about it myself.

So I thought that I would ask you again to help me. You have been so wonderful to me every time I have called upon you (in fact I just don't know what I would have done without your help) that I

to get has been a little
work singing on the radio
but the money is so little
that it barely pays for food
Of course expenses have
been very great, Mother's illness
and I have been so long out
of work. I tell you frankly
I haven't even a decent coat
this winter and very shabby

feel you will understand and help me again. I still feel sure that I can pay you back some day.

Much Love,
Lillian

1637 N. Fuller Ave.
Hollywood.

D. W. GRIFFITH COLLECTION
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EUGENE L. FREEL
SIDNEY G. ROSENBLOOM

IN - RE "The Struggle"

December 17, 1931.

D. W. Griffith, Inc.,
1619 Broadway,
New York City.

Attention Mr. Albert H. T. Banzhaf.

Dear Al:

Enclosed herewith is copy of letter written by us today to Louis C. Wills, executor of and counsel for the estate of Anthony E. Wills, over a play entitled "The Struggle" copyrighted about 1911.

We do not, of course, want him to begin any injunction suit against the distribution of the picture.

With kindest regards, I remain,

Sincerely yours,

Arthur F. Driscoll.

AFD AKD

Enc.

Told Mr. D. over phone, that we had changed title to "Drink" for various reasons and without prejudice to our right to use the above "The Struggle"

Dec 24-31

A.B.

December 17, 1931.

Louis C. Wills, Esq.,
26 Court Street,
Brooklyn, N.Y.

Dear Sir:

Your letter of December 11th addressed to the United Artists Corporation has been referred to us as counsel for that corporation.

We have looked up the title of "The Struggle" and we find that, in addition to the comedy drama copyrighted by your client, the same title has been used by:

Robert Stodart in 1904
F. F. McKay for a comedy in two acts in 1905
B. W. Stockweather for a drama in one act in 1912
P. G. Clark in 1914
E. J. Wiesenberg for a drama in 3 acts in 1914
A. B. Hicker for a dramatic playlet in 1914
W. L. Tucker for a drama in 4 acts in 1912
A. Cowles for a play in 1 act in 1910
E. H. Hartwick and J. N. Southgate for a drama in 4 acts in 1909
E. T. Spears for a play in 1 act in 1912
J. Suffrin for a play in 4 acts in 1915 and
C. W. deRose for a drama in 3 acts in 1911.

Our search indicates that your client copyrighted his play in 1911.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

From the foregoing it would seem that if there is any property right in that title it was preempted by those works which antedated yours.

However, this corporation is merely the distributor of the picture, and for that reason we are referring your letter to the producer for further information.

Yours very truly,

AFD AKD

ARTHUR F. DRISCOLL

1181

D. W. GRIFFITH, INCORPORATED

TELEPHONE COLUMBUS 5-1477

1619 BROADWAY

NEW YORK CITY, N. Y.

December 19, 1931.

Mr. A. H. T. Banzhaf,
Secretary, D. W. Griffith, Inc.,
130 West 42nd Street,
New York, N. Y.

Dear Mr. Banzhaf,

As of this date Mr. Griffith is indebted to the Corporation to the extent of $88,880.93 as disclosed by the general books of the Corporation. When Mr. Griffith directed, last year, that sums of money be advanced to him as he required them, he turned over to the Corporation his five hundred shares of United Artists Corporation Common Stock as collateral security for said sums, and when we engaged in production of our recent picture "THE STRUGGLE" Mr. Griffith advised me that any sums which were to become due him as his share of the profits under the agreement which we have entered into with him, were to be used for reduction of his indebtedness to the Corporation. However, since our latest production opened on December 10th at the Rivoli Theatre, and the reception given to it was such as to indicate doubtful financial return, and in view of the statement of Mr. Al Lichtman, Vice-President and General Manager of the United Artists Corporation, that it would be very difficult to get any more than the negative cost of the picture back due to the seeming lack of box-office appeal and further, due to the general conditions within the industry, it would appear inadvisable for us to make any further advances to or on behalf of Mr. Griffith.

At the present time it would seem that the collateral which the Corporation holds as security for the sums owed to it by Mr. Griffith might be sufficient protection, but I think it would be wholly inadvisable to allow this indebtedness to the Corporation to be increased.

Before I take the position of refusing, on behalf of the Corporation, to make any additional advances to Mr. Griffith or to anyone else for his account, I should like you to advise me of the legal status of so doing. In the meanwhile, however, I shall withhold making any further payments.

Will you please advise me immediately regarding this matter.

Very truly yours,

Raymond A. Kane

Vice-President & Treasurer,
D. W. GRIFFITH, INC.

RAK/CC

D. W. GRIFFITH, INCORPORATED

TELEPHONE COLUMBUS 5-1477

1619 BROADWAY

NEW YORK CITY, N. Y.

December 19, 1931.

Mr. A. H. T. Banzhaf,
Secretary, D. W. Griffith, Inc.,
130 West 42nd Street,
New York, N. Y.

Dear Mr. Banzhaf,

I have to-day completed re-cutting our picture "THE STRUGGLE" and have submitted it to the United Artists Corporation for their approval. Mr. Al Lichtman stated that the picture is vastly improved and should be released as he saw it to-day. I am turning it over to the laboratory for the final negative cutting, and want to place myself on record with you in stating that I feel that the picture should be released in its present form and without any further loss of time.

I have already dismissed or given notice of dismissal to every one whose services are no longer necessary and by January 1st our organization will be reduced to a mere skeleton.

Very truly yours,

Raymond A. Kane

Vice-President & Treasurer,
D. W. GRIFFITH, INC.

RAK/CC

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FULTON BRYLAWSKI
1331 G STREET NORTHWEST
WASHINGTON D C

WE WISH TO CHANGE TITLE OF STRUGGLE TO DRINK STOP NOTE BOUCICAULT COPYRIGHTED DRAMA IN EIGHTEEN HUNDRED SEVENTYFOUR MARCH TWENTYSIXTH ENTITLED DRINK STOP IS THIS TITLE IN PUBLIC DOMAIN HERE OR IS THERE SUBSEQUENT COPYRIGHT UNDER SAME TITLE WHAT IN YOUR OPINION IS ITS FOREIGN STATUS REGARDS

BANZHAF

charge Banzhaf 130 W 42

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Form 2

DECEMBER 21 1931

FULTON BRYLAWSKI
1331 G STREET NORTHWEST
WASHINGTON D C

WE WISH TO CHANGE TITLE OF STRUGGLE TO DRINK STOP NOTE BOUCICAULT COPYRIGHTED DRAMA [redacted] IN EIGHTEEN HUNDRED SEVENTY FOUR MARCH TWENTYSIXTH ENTITLED DRINK STOP ~~ARE WE CORRECT IN~~ ASSUMING ~~THAT~~ IS THIS TITLE IN PUBLIC DOMAIN HERE OR IS THERE SUBSEQUENT COPYRIGHT UNDER SAME TITLE WHAT IN YOUR OPINION IS ITS FOREIGN STATUS ~~CORRECT~~ REGARDS

BANZHAF

charge Banzhaf & Richter 130 W 42nd St

COPY

D. W. GRIFFITH, INC.

1619 B'way,

New York.

December 21, 1931.

Mr. Al Lichtman,
Vice-President & General Manager,
United Artists Corporation,
729 Seventh Avenue,
New York, N. Y.

Dear Mr. Lichtman,

You are hereby authorized to proceed immediately with the sale and marketing of my picture, originally entitled "THE STRUGGLE".

Inasmuch as I feel that it is your intention to exert every effort to realize as much money as is possible, I believe that by placing the matter of sales entirely in your hands the realization of such income will be expedited. Therefore, you may accept this letter as my blanket approval of whatever policy you deem advisable to adopt in this connection.

Very truly yours,

PRESIDENT,

D. W. GRIFFITH, INC.

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HOTEL ASTOR=

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IRMA.

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LAW OFFICES
FULTON BRYLAWSKI
1331 G STREET, N. W.
WASHINGTON, D. C.

TELEPHONES NATIONAL 8031-0885-0886

December 23, 1931

A. H. T. Banzhaf, Esq.,
Banzhaf & Richter,
130 West 42nd Street,
New York City, N.Y.

Dear Mr. Banzhaf:-

I have your wire of yesterday, advising me that your client desires to change the title of its picture STRUGGLE to DRINK and inquiring as to whether or not this title would be available for its use.

The play by Dion Bouccicault to which you refer was registered in the Library of Congress for a drama in five acts, copyrighted by the author, March 26, 1874 under entry No. 4105.

This registration was made under the old law which provided , as a first step toward securing copyright, the deposit in the Library of a printed title of the work, but no copyright was ever actually secured unless, in addition thereto, copies of the work were also deposited not later than the date of publication. In the absence of publication it is generally conceded that the registration of a title was a mere gesture toward securing statutory copyright, without impairing the common law rights of the author.

I do not find that Bouccicault's play was ever published or that copies were deposited on this entry and even though this supposed copyright has expired, it is doubted whether the author's common law rights are affected thereby.

In addition to its use for this play, the title DRINK has also been used for:

1. Unpublished play in one act by Charles S. Hayes of Chicago, copyrighted by the author, April 10, 1911.

2. Unpublished play in one act by R. G. Butter of New York, copyrighted by the author, February 25, 1926.

3. Story by S. Anderson, published in the collection entitled "Winesburg Ohio", published by B. W. Huebsch of New York, 1919.

4. Novel by Hall Caine, published in 1907.

5. Novel by Emile Zola, originally published 1902.

6. Book by Lord Meston, published in 1926.

Of course, as you well know, a title is protected only when it can be shown that it has acquired such a secondary meaning that the public is likely to identify it with some particular work and it would be a rather disingenious assumption to believe that the title DRINK had acquired any public significance in connection with Bouccicault's old play rather than with either the novel by Hall Caine or that by Emile Zola, both of which are probably equally celebrated works.

Bouccicault's play has not been produced in the United States for a great many years and probably the greater part of the present generation have never even heard of it. In view of its more recent use for the novels referred to, I am of the opinion that, under the decision of International Film Service Company vs. Associated Producers, the title would certainly be available in this country.

The laws in England on the subject of unfair competition are very much more liberal than those which obtain here and in numerous cases English courts have uniformly refused to apply this doctrine unless it is established to the satisfaction of the court that in using a title there was a deliberate attempt to mislead the public.

Bouccicault was an English citizen and his play was produced in England about forty years

ago but I do not regard this as of any importance at this late date and am of the opinion that the title DRINK is available for your client's picture.

Very truly yours,

Fulton Brylawski

FB:m

118'

December 23rd, 1931.

Mr. Raymond Klune,
Vice-Pres. & Treasurer of
D. W. Griffith, Inc.,
1619 Broadway,
New York City.

Dear Mr. Klune:

I have your letter of December 19th regarding the re-cutting of the picture "THE STRUGGLE".

Since Mr. Lichmann together with other representatives of the United Artists Corporation including you, Mr. Grey and myself on behalf of the Griffith Corporation sat in and approved of the cuts which were made, I believe that you have taken the most practical action in having the negative cut as approved in order that the picture and the prints ordered may be released at the earliest possible date, especially in view of the approaching due date of the Griffith Company's note with the Bank.

Very truly yours,

AHTB:f

December 23rd 1931.

Mr. Raymond Klune,
Vice-Pres., D.W.Griffith, Inc.,
1619 Broadway,
New York City.

Dear Mr. Klune:

I have your letter of December 19th last asking for legal advice as to your position in refusing on behalf of the Griffith Corporation to make any further advances to Mr. Griffith, or anyone else for his account, in view of the fact that at present Mr. Griffith owes to the Corporation approximately $89,000. by way of overdrafts or loans.

In view of the unfavorable reception of "THE STRUGGLE" by the critics and the public, you are certainly justified in withholding any further advances to Mr. Griffith on account of his 40% of the prospective profits of said picture since we at this time cannot with any degree of certainty estimate the profits, if any, that may be derived therefrom.

You of course realize that the loan which we made through the Federation Bank, which Bank is now in the hands of the State Banking Department, falls due December 29th next and that the Bank, or the Banking Department, may at any time demand further collateral and if the same is not forthcoming, declare the note due, sell all the collateral it now has and take such further steps against the Griffith Company to collect any deficiency. If there should be a deficiency, which is not unlikely under the present condition of the market, the Bank after judgment could seize any other assets which the Griffith Company might have, among which assets would be the claim of the Griffith Company against Mr. Griffith for the overdrafts or loans.

Before getting to that procedure on the part of the Bank, however, I fear that a Receiver for the Griffith Company would be appointed on account of the other creditors and this would not alone be the most serious catastrophe which could happen to the Griffith Company, but would also have most serious results regarding Mr. Griffith's financial situation since a Receiver would press for immediate payment the debt owing to the Griffith Company by Mr. Griffith. This not alone would ruin Mr. Griffith's credit and that of the Corporation but would be a very expensive proceeding on the part of the Griffith interests.

Regarding any payments made to Mr. Grey or Willard

Griffith either directly or on account of Mr. Griffith, I would advise that stoppage of these payments not be made until after the first of the year, in order that they may have advance notice thereof and that we may first discuss this matter with Mr. Griffith if he is not too ill at this time for such a discussion.

Very truly yours,

AHTB:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

D. W. GRIFFITH INCORPORATED
729 - 7TH AVENUE
NEW YORK CITY, N. Y.

OFFICE OF THE SECRETARY
130 WEST 42ND ST.
NEW YORK CITY
TELEPHONE WISCONSIN: 1665

December 24th 1931.

Mr. David W. Griffith,
Hotel Astor,
Broadway at 44th Street,
New York City.

Dear Mr. Griffith:

Mr. Schenck has requested Mr. Klune to have the Griffith Company waive its rights to O.K. all contracts which may be procured by the United Artists Corporation for the exhibition of the photoplay "The Struggle". This request is made in order that the picture may be sold as quickly and speedily as possible to the exhibitors at such prices which in the opinion of the officials of the United Artists are the best obtainable since the Griffith Company must do everything possible to obtain contracts for the exhibition of the picture in order to take care of its bank loans and other creditors. We deem it to the best interests of the Corporation as well as yourself that this consent be had and we have therefore called a special meeting of the Executive Committee in order to approve of such amendment to the contract.

Mr. Klune will follow up as closely as possible all proposed contracts obtainable by the United Artists Corporation with the exhibitors with a view of encouraging them to obtain the most favorable terms possible under all the circumstances. Of course since the United Artists are largely interested in obtaining the best possible results from the distribution of this picture not alone because of their contract but because of their loan to the Griffith Company we feel that their own special interests will motivate them to obtain the best possible prices.

We have called this meeting at the office of the Griffith Company instead of at your Hotel rooms for the reason that we know you are quite ill and that you may not wish to be disturbed at your rooms with this more or less routine business. However, if you desire to sit in at this meeting please either call Mr. Klune or me on the telephone Monday morning at about 12 o'clock and we will adjourn the meeting to your hotel rooms in order that we may all discuss this matter.

Trusting that you will have a speedy recovery and with best wishes for a Merry Christmas and a Happy New Year, I remain

Sincerely yours,

Albert H. Banzhaf

702 M

12/25/31

NBG363 13=TDS SANTAANA CALIF 25 1021A

D W GRIFFITH=

HOTEL ASTOR=

DEAR DAVID WILLARD AND ALBERT BEST WISHES LOVE FROM ALL

THANKS FOR CHECK=

SISTER RUTH.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

At a Special Meeting of the Executive Committee of D.W.Griffith, Inc., held at its office pursuant to notice at 1619 Broadway, New York City, on the 28th day of December, 1931 at 12 o'clock noon.

PRESENT: Messrs. Raymond Klune,
Vice-President and Treasurer

Albert H.T.Banzhaf,
Secretary,

constituting a majority of the Executive Committee.

Mr. D. W.Griffith absent.

Mr. Klune, the Vice-President, in the absence of Mr. Griffith, the President, presided.

Mr. Albert H.T.Banzhaf, the Secretary, recorded.

Mr. Banzhaf presented written notice of call of the meeting dated December 24th 1931 and stated it was duly made to all the members of the Executive Committee on said date, viz. December 24th. The same was read and ordered on file.

Upon motion duly made, seconded and carried, the following preambles and resolutions were unanimously adopted:

WHEREAS, Joseph Schenck, the Chairman of the Board of Directors of the United Artists Corporation has requested D.W.Griffith, Inc. to waive its rights to O.K. any and all contracts which the UnitedArtists Corporation may procure for the leasing and/or exhibition of the photoplay now known as "THE STRUGGLE" as provided for by the terms of the contract had by and between D.W.Griffith, Inc. and the UnitedArtists Corporation for the release and distribution of said photoplay by the UnitedArtists Corporation throughout the world; and

WHEREAS, upon due consideration it is the

opinion of the Executive Committe of D.W.Griffith, Inc. that it is advisable and for the best interests of the Griffith Company to waive said rights to O.K. such contracts, in order that there may be no delay in procuring contracts for exhibition.

NOW, THEREFORE, BE IT RESOLVED, that the Executive Committee on behalf of D. W. Griffith, Inc. hereby waives its right to O.K. any and all contracts that may be procured by the United Artists Corporation for the exhibition of said picture throughout the world and hereby consents to the immediate release of said picture by the United Artists Corporation in accordance with all the other terms of the aforesaid distribution contract, and

BE IT FURTHER RESOLVED, that a copy of this resolution be certified to by the Secretary and be delivered to the United Artists Corporation as evidence of the waiver of said terms of said contract had by and between the United Artists Corporation and D.W. Griffith, Inc. for the release of said photoplay now known as "THE STRUGGLE".

There being no further business to come before the meeting the same was, upon motion duly made, seconded and carried, adjourned.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

THIS AGREEMENT made and entered into this day of December, 1931, by and between JOHN EMERSON and ANITA LOOS temporarily sojourning in of the City, County and State of New York, called the "AUTHORS", parties of the first part, and D. W. GRIFFITH INCORPORATED, a Maryland Corporation, having its office at No. 1619 Broadway in the Borough of Manhattan, City of New York, hereinafter called the "PURCHASER", party of the second part;

W I T N E S S E T H: in collaboration with D. W. Griffith,

WHEREAS, the Authors are/ the co-authors of a certain story and/or scenario and the dialogue therefor, which story and/or scenario is now entitled "THE STRUGGLE"; and

WHEREAS, at all times during the creation, preparation and writing of the aforesaid story and/or scenario and all versions thereof, the Authors were writing same for and at the special instance and request of the aforesaid Purchaser; and

WHEREAS, all rights of every kind and character in and to said story and/or scenario and the dialogue therefor, and all the versions thereof were and are to become the sole and exclusive property of the Purchaser; and

WHEREAS, said Purchaser is desirous of purchasing and acquiring every and all of the rights in and to said story and/or scenario and/or dialogue and versions thereof hereinabove referred to by a more formal instrument in writing, and the aforesaid Authors desire to sell, assign, transfer and set over unto the Purchaser by such an instrument in writing all their rights therein and thereto;

NOW, THEREFORE, in consideration of the sum of One ($1.00) Dollar to the Authors in hand paid by the Purchaser, receipt of which sum the Authors do hereby acknowledge, and for other good and valuable consideration, receipt of which is likewise hereby acknowledged, the Authors do hereby sell, assign, transfer and set over to the Purchaser for and throughout the entire world all their right, title and interest in and to the said story and/or scenario and the dialogue therefor as well as all versions thereof or any thereof as fully and completely as if the Purchaser were the Authors of any or all thereof and including therein, (but not in limitation), the sole and exclusive publication rights, in book form, serially or otherwise; the sole and exclusive dramatic rights and the sole and exclusive motion picture rights as well as the sole and exclusive right to make, adapt, produce and/or exhibit by any and all manner of methods (whether by personal performances and whether electrically or mechanically or otherwise by means or methods now known, or which may hereafter become known), including presentation, exhibition or reproduction of said story and/or scenario, and the dialogue therefor, whether as a play or plays, and/or as motion pictures or the combination thereof by means of electricity, mechanical devices, radio, wired radio, television (whether by radio, wire or otherwise,) or either or any one or more thereof or otherwise in one or more versions thereof based upon, adapted from, and/or in whole or in part using the theme and/or dialogue of said story, entitled "THE STRUGGLE", together with the sole and exclusive right to use (in timed or untimed relation) the said dialogue

the words and/or dialogue of said story and/or scenario, verbatim or otherwise; music, human voice or voices and/or other sound effects; all as in the discretion of Purchaser may seem meet and proper.

The Authors hereby also grant to the Purchaser the right to copyright all of the same or any version or versions thereof in its or their names as Authors in all countries throughout the world as the sole property of the Purchaser, and to obtain and/or secure any and all renewals of said copyrights, and the Authors further represent and warrant that they have in no way conveyed or granted or impaired the said rights in and to said story and/or scenario or dialogue thereof of the story, "THE STRUGGLE".

The Authors further unreservedly give to the Purchaser the privilege of changing the name and/or title of said story and/or scenario, and adding to, modifying or altering said story and/or scenario and/or dialogue, as the Purchaser and/or its assignees or licensees may elect and the Authors likewise give to the Purchaser and its assignees and/or licensees the right to advertise any and all publications thereof, dramatic productions and/or motion picture version or other versions thereof as the writing of said JOHN EMERSON and ANITA LOOS as the Authors of the screen story or version thereof, and the Purchaser agrees that it will give to said JOHN EMERSON and ANITA LOOS publicity credit as Authors of the ~~original~~ screen story thereof.

The Purchaser has heretofore paid the Authors the sum of Five Thousand ($5,000.) Dollars, receipt of which is hereby acknowledged by the Authors, and the Purchaser hereby further agrees to pay to the Authors, their executors,

administrators and assigns, a sum equal to Five (5%) percent of the net gross receipts actually received by the Purchaser by reason of the use, sale, leasing or licensing of any and/or all of the rights herein granted to the Purchasers. "Net Gross" shall be deemed to mean the sums received by the Purchaser after deduction of cost of positive prints and sound records; selling, distributing and exploitation costs or like expenses and taxes or imposts levied upon such receipts by any government of any country or countries, or state, municipality or divisions thereof, excluding however, franchise taxes assessed against the Purchaser, and Federal or State income taxes payable by the Purchaser. See Rider "A".

The Authors do hereby jointly and severally authorize the Purchaser, either in its own name, or in the name of the Authors or jointly, to institute any suit for copyright infringement or for any invasion, diminution or interference, trespass or injury to, with or without reference to the rights herein granted wherever and whenever the same shall occur, and the Authors will freely cooperate with the Purchaser in enforcing the rights herein granted and prosecute any invasion, transgression or infringement thereof. Producer may grant the said rights to others. The Authors further agree that they will execute and deliver to the Purchaser any further instruments or documents of assurance of the title and/or the rights herein granted to the Purchaser upon the Purchaser's request therefor, including any and all instruments necessary to effectuate copyright registrations in all countries of the world, and also renewals thereof.

The term "Purchaser" as used herein shall include the Purchaser herein named and as well its successors and assigns and/or licensees and the Purchaser may in its sole discretion

assign, transfer, grant and/or license all or any part of the rights herein granted to it to any individual, firm, person or corporation, without limit or restriction, and may also grant all rights of renewal of copyrights thereof throughout the world or any part or parts thereof.

IN WITNESS WHEREOF, the Authors have hereunto set their respective hands and seals, and the Purchaser has caused these presents to be executed by its duly authorized officer, and its corporate seal to be hereto affixed, the day and year first above written.

_____(L.S.)

_____(L.S.)

D. W. GRIFFITH, INCORPORATED.

By_____

State of New York)
County of New York) ss.

On this day of December, 1931, before me personally appeared JOHN EMERSON, and ANITA LOOS, to me known and known to me to be the persons mentioned and described in, and who executed the foregoing instrument, and they severally acknowledged to me that they executed the same.

State of New York)
County of New York) ss.

On this day of December, 1931, before me personally came to me known who, being duly sworn did depose and say that he resides in ; that he is the of D. W. GRIFFITH, INCORPORATED, the corporation described in and which executed the above instrument; that he knew the seal of said corporation; that the seal affixed to said instrument was such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

1931 Jan.

RKO STUDIOS INC.

780 GOWER STREET, LOS ANGELES, CALIF.

RKO PICTURES
REG. U.S. PAT. OFF.

Dear Mr. Griffith:---

Being as how all them papers here say you are in L. A., thought you might be interested in knowing just where you are. Also you were at Agua Caliente for the big derby " among foremost celebrities"

Maybe you were the guy that was riding that outsider who nosed in and won all the gelt. And if you are doing a little fancy jockeying in your odd moments, tip me off when you are going to put across another winner like that.

You've done right well in the banner lines across the front pages these last few weeks. Art doesn't get any play in the papers like the good old natural science does. I thought it might be a good idea to sell tickets for a lecture by you at the Auditorium. The house would have been packed , and the "elshman prosperous. I could have explained your absence and have done the talking, only I didn't know just how to hit the climax in describing how a mark for doctors to admire was made eleven inches in, on, and up fromtthe FRONT LINE. No wonder you never took Jack Pickford seriously.

The Hollywood sun seems to have put out Brother Joe's other eye as a producer. No one has ever faded faster than he as a producer, and in a recent rating of producers in a local film sheet, Joe's name was at the bottom.

Another great who is finding plenty of soap to step in is Sheehan of Fox. Isn't it odd that a company with millions involved as they have, never has discovered the simple test of positive and negative in story structure. It would make from two to five millions a year difference in their bank-roll.

No big news around. Universal is reputed to have another great picture in "Seed". Paramount is putting cutters on the set with stage directors to handle angles etc, and Jimmy has been signed. Mary Pickford has muchee plentee misery from Kiki.

Here comes one bright saying from the baby: " I can learn more from myself than from school".

Everything O. K. by me at RKO, and am watching for producer berth allee samee cat watchee mouse.

Hear you are going to make a picture soon, and hope you hit it smackerino. Chuck Willard under the chin for me.

(Last words) California is just simply marvellous , m'dear.

With kindest regards from the man who made the Welsh a great race,

Lloyd.

D. W. GRIFFITH COLLECTION
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1931 Jan.

GERRIT LLOYD
232 EL CAMINO
BEVERLY HILLS, CALIFORNIA

Dear Mr. Griffith:---

Short note---carbuncle left arm!
Reviews published here today----
not too hot.

Sounds to me as though you pounded the pulpit! People don't believe seriously in anything anymore.. God or the Devil, or marriage..or love.. or patriotism or sin.

They'll only stand heavy drama with wierd and unusual people...like Wallace Beery. With usual characters it must be casual.

You could do one with Bill Fields.

Hope you enjoyed making this one, and that you get the dough back.

Things plenty ticklish out here.

Lot of people taking bad medicine.

Even Caliente people cutting each other's throats. Bowman out.

And Solid-Gold Hughes is trying to borrow money--and that's a spectacle!

Werry peculiar times, as Sam Weller would say.

I hope you are feeling good, and not worrying. Best of luck and good wishes for the holidays.

Lloyd

FILE 1931 gen.

Zora A Clarke
letters, not dated.
References to ABE LINCOLN
note: calls Mrs. Grish
"Aunt Mae"

Tuesday.

Dear Mr. Griffith,

If you haven't the most thoughtful person in the world, I would like to know who is. You were just too sweet for anything to write me last night about the Editorials. You never I would be so very interested, and unusual, always thinking of someone else, called me all the way from New York to tell me about them. Believe me when I say I was so happy I went to bed and cried for sheer joy. Indeed you are giving way to such emotion!

I know how happy they have made you and need I say it all over again that if anyone in the world deserves every

I've lost count — I have seen it, I haven't seen it near enough as yet. Hey, I don't remember every scene, but that is the only way I am happy with one of your pictures.

I do wish you were to be here for the opening tho

I miss you, Mr. Griffith, I miss you to talk to. So many of the people I know talk but all they say are words. There really is a difference and I have found it out!

And now I'm going to ask you what could sound like a silly high school girl request but you will understand. I know. You

ounce I praise there is you are that one.
I have told you as often I know it sounds
just like dog meat words, but I can't say
it enough & I believe it so thoroughly.
If there ever was a person who put
always living everything possible for the
other fellow, never thinking of herself
just happy in seeing someone else happy,
you are that one.

But enough about my feelings & you.
I think you already know them. I need
not write them.

About the picture itself. I simply can
hardly wait for it to open out here. I
know it is going to be the biggest success
ever. I don't care how many times said

see, Mr. Griffith, all the time you were out here I never thot of the time when you might go back to New York, and I want you to pick out what you think is the best picture you have of yourself and autograph it personally to me. Now that isn't such a big request, is it? Please do tho.

And besure Dillard, or whoever, sends me all the clippings. I'm just holding my breath until they arrive.

If I could only tell you how sincerely nice I think you are.

Always,

Lora

D. W. GRIFFITH COLLECTION
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Friday

Dear Mr. Griffith,

I received the editorials and clippings and have read every line of each one. Everything seems to be coming out just as if you had hoped. doesn't it? Oh. I am so glad. I think the writeups are wonderful and I know how good they make you feel. Believe me when I say they make me feel happy for you.

Mr. Griffith, it was so thoughtful of you to send them to me and I

paper. but you will have to read
between the lines.

I was up to San Francisco over the
~~week~~ weekend. A friend of mine invited
me up to the Stanford U. S. C. football
game. No need to go into the details of the
game. It was most bad. But never the-
less. there was great celebration in the
town that nite. And they do celebrate.

Don Alvarado was on the same train
coming home and we had dinner
together. He asked if I had seen you
recently but before I could answer he
corrected himself remembering you were
in New York. He did want to know.
however, if Willard was still out here
or had gone back with you. He
said he had heard some very nice

want you to know how much I enjoyed them.

And did they come at a most opportune time! I was home, sick in bed with a touch of flue, and nothing to read. I just can't tell you how thrilled I was reading them. When I read such things as "the best picture yet produced," "Mr. Griffith, master of the silent pictures now comes forth with another epic masterpiece, or rather keeping his Master, only now "the talkies", well I just wanted to get up and shout. I wish I could express myself on

things about your picture and was quite anxious to see it.

And I am quite anxious to see it again. Only I am more anxious to see you. I do miss you, Mr. Griffith. We used to have such fun together. I did not realize I would miss you so.

But most all I am happy for you knowing "Abraham Lincoln" is such a success. Let me tell you again how sweet you were in sending all that material to me.

Hoping it won't be so very very long before I see or hear from you again.

Love from
Lora

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Thursday.

Dear Mr. Griffith,

Another letter. I must write you about seeing "Birth of a Nation" again tho. It was simply perfect. I am sending you the program for the opening nite and a couple of the clippings. You may have already read them but in case you have not. I thot they were good. Of course to try and add what I thot of the picture would merely be more words. I truly have lost count of the times I have seen

sensing something sinister in
the air just before Booth enters.
But Booths entrance is quite different
in "Abraham Lincoln" isn't it?
I certainly will be glad when the picture
shows start here. But when? There
seems to be no advance notices
at all, at all.

Anyway, Mr. Griffith, I never did
receive those editorials and clippings
you promised me when you phoned.
Oh. I have been waiting and watching
so patiently for them. Do have
Phillips get them together and send them
to me.

Thinking of you and missing
you lots. Lora

it but it thoroughly thrilled me every minute.

Mr. Griffith, do you know what I particularly enjoyed in this showing of the picture? The Assassination! It was so very interesting to compare the action with the same part in "Abraham Lincoln": to see the same action, directed by the same director, in an entirely different picture, several years before. Your little personal touches were so evident — the one standing out as particularly being Mr. Lincoln drawing his shawl closer around his shoulders as if

Monday.

Dear Mr. Griffith,

Your picture did finally open out here - Friday being the first showing.

Of course there is no need to say I have seen "Abraham Lincoln" again. I do wish I had words to tell you just how wonderful I think it is. But I have already exhausted my quota and, after

house at Ann Rutledge's death,
and there was much clapping of
hands at Shejedans ride — etc. etc.
all thru the picture.

Anyway it is just grand
and I wish you all the success
you deserve for such a
picture.

Love from
Dora

all the write ups in every paper and magazine cover it so completely that what I might add would only be more words. But, Mr. Griffith, I believe you know just how I feel about it already. I think I have told you many times.

Do you know I got just as big a thrill out of it this time as every other time I have seen it. I don't know, it just sort of "gets" you. The audience certainly reacted to it. For instance, one could hear "sniffling" all over the

DIRECTORS
H. R. BOYER, M.D.
H. V. BROWN, M.D.
H. C. SMITH, M.D.
H. G. WESTPHAL, M.D.
O. E. GHRIST, M.D.
L. G. SCOVERN
J. MAURICE ROBERTS

PHYSICIANS & SURGEONS HOSPITAL
OF GLENDALE
211 WEST LAUREL STREET
GLENDALE, CALIFORNIA

OFFICERS
H. R. BOYER, M.D., PRESIDENT
L. G. SCOVERN, VICE PRESIDENT
MRS. M. P. MOBERLY, VICE PRESIDENT
O. E. GHRIST, M.D., TREASURER
J. MAURICE ROBERTS, SECRETARY

Wednesday

Dear Mr. Griffith,

This is going to be one short one or the nurse will not let me do it at all — I say nothing I know weak it makes me. Yes! I am here in the hospital three days after I arrived home, from my trip I took deathly sick and went on the operating table at midnight for a good attack of appendicitis. But I am getting along fine now. Fact I expect to go home about Friday — taking a nurse along with me of course.

Mr. Griffith, when you phoned me last you said I should have to write you and remind you each month about my salary.

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O. E. GHRIST, M.D., TREASURER
J. MAURICE ROBERTS, SECRETARY

Being away the first of last month I did not write about the previous month and now this month, July, will be due in about 4 or 5 days so I am writing this to you to say that two months are due me and it certainly will come in handy at this time.

Say, I get lonesome sometimes. I haven't been able to have any visitors and probably will not for several days to come. But I surely miss my old friends mighty bad.

I'm afraid I'm getting too weak to go much farther this time but will write you again soon.

Always,

Zora

Monday

Dear Mr. Griffith,

You're a peach! I was as thrilled and tickled to hear from you Saturday when you called. As I have said a thousand times - you are without doubt the most thotful one.

I do hope something good turns out of the proposition you are working on. But!

as Indiana. My sorority is holding its National Convention there the last of this month and I am leaving here the 20th as a delegate. But I do not think I shall go any farther East. It is too expensive and after all I was "way back East" just a few months ago. Just think — a few months ago. Seems to me it must have been a year ago any way.

But any way I'll be good and write to you every now

I am sorry you will stay in New York. That is, I'd not sorry for you 'cause I know how you love it — and I don't blame you a little bit. You know Hilliard had written you probably would be out here sometime in May. And there was a piece in the paper also to that effect. So you see I was rather expecting you in L. A. But so goes it.

As to my coming East. I am going East as far

and then as you suggested.
And hope it will not ~~bee~~ be
too long 'fore I see you.

Always,

Lora

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Saturday

Dear Mr. Griffith,

Oh it sounded so good to hear your voice when you phoned Sunday. Of course I am thrilled to death to get calls from New York but not at all. I am interested in them because I can talk to you. Naturally the time between calls is a great one and I am anxious

to know how you are and how things are going. I was so glad to hear you have a picture in mind for I know how very interested you must be. And I can imagine how hard you are working for I know how you work when you work.

I too have been working but only for the past two weeks. Just temporarily for a girl out sick. It is the first I've been able to do since I got out of the hospital.

It was mighty sweet of you to mention my salary when you phoned. Yes I really need it very much. You see with no work for about six months and hospital and doctor bills on top of that well truly it is rather difficult.

I'll be writing to you again one of these days soon. And let me hear from you every once in a while.

Always,

Jere

D. W. GRIFFITH COLLECTION
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Friday.

Dear Mr. Griffith,

You certainly are a fine one! I really should chastise you severely (and I ponder it would be just that) and not write you at all, at all. But I simply had to tell you how sorry I was to miss your long distance call while I was away. Seems a long time ago now but you stayed so long in Texas I was afraid you wouldn't get my letter if I wrote sooner. I wouldn't be enough to miss you the first time, as I did, but you up and left Los Angeles the day after I arrived home and didn't even call me to say good bye. Now, was that nice?

And I had so much "news" for you too.

places at the same time. Spent the best part of two days with Aunt Mae and Dorothy. Was disappointed at not being able to see either of the girls in their offices, but both had closed. I don't know but what it was better, for we got to really talk to each other which was much nicer. Lillian had gone to Europe and I was disappointed in not seeing her at all.

But you're not interested in all this silly talk. And it really does sound silly as I read it over, but I have written it so here it goes — however it sounds.

The latest newspaper report is that "D. W. Griffith, although in N. Y. will not attend the opening of his latest and greatest success, Abraham Lincoln, when it opens in that city. This will be the first time he has missed the opening of one of his pictures," etc., etc. (much quoted) I can think of a number of answers to that one. But

Also, was I anxious for you to tell me a few things? You see, I had heard so many things while I was away that you would have enjoyed "all" about your pictures and some things that happened at the studio. You certainly made some definite changes didn't you? What a time Hope must have had. I am broken-hearted to think I was not there so you could tell me all about it.

It just seems years since I was in New York and each day seems several more. As always, you were right. You said I would love it--- that there was "something there that couldn't be found anywhere else." There certainly is, and I do love it. I s'pect people think I'm crazy; that I just like the "beauty" idea. But you understand. It's not that I can't describe in words what it is, I just like it.

Had a glorious time the few days I was there; (only one drawback) trying to do two or three things at once and go several

which?

When does it open out here? Do you know? The Birth of a Nation opens in September I believe, at the Biltmore, I am anxious to see, rather hear, it. It will be the first time I have heard it --- I've lost all track of the number of times I have seen it.

But I am most anxious to see "Intolerance" in its full setting. Of course I know every part of it but with the music & every thing. I know it will be superb. Do you, by the wildest chance, think you might be out here for its opening?

I think of you often.

Lora

D. W. GRIFFITH COLLECTIONS
MUSEUM OF MODERN ART FILM LIBRARY

Wednesday

Dear Mr. Griffith,

Another note — as I promised you. Did you get the one from Kentucky? I was most anxious

We leave tomorrow and will be
in Los Angeles Sunday morning.

How about it — has it been
so hot in New York? We have had
a few nice days but generally
speaking this whole trip has

for you to get one from there. I was rather disappointed for I did not get to stay there long enough to really see much of it.

We had a grand visit there with my relatives — and so home.

certainly been "Summer."

All so until the next time,

Always,

Lora

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Wednesday

Dear Mr. Griffith,

This is getting to be a habit isn't it? Don't you think I mind well. Eh?

This little word or two is just to let you

I'm busy getting ready
to leave the 25th for the
convention in Indiana.
I'll drop you a line from
somewhere along the way,
shall I?

And so for a while,

Good bye,

Jord

know that a day or two ago I received a very nice "note" from someone. In fact <u>three</u> "notes" to be exact.

I haven't any other news to write you at present but I did want you to know the above.

Monday

Dear Mr. Griffith,

First of all I want to say how sorry I am to have told you I had written you when you phoned Sunday nite. I can't go into the details now but at the time I could not explain. Only, believe me I feel badly for having neglected writing as I should.

You say, "did it come as

I spect I owe me to wish you all the success in the world, but I don't agree how foolish it may sound. I do anyway. And besides this is just between you and me anyway and you know I really mean it don't you? But then, I just know you will be successful in this one.

I was so sorry to have missed hearing you speak over the radio. Some folks were speaking of it later and one of them said,

handy?" Oh my, if you only knew. I certainly did appreciate it. You're a dear.

But oh, it was so good to talk to you. You just sounded as though you were sitting on top of the world. And I know you must be, from what you say about your picture. Really, you sounded so enthused I got all excited listening to you tell me about it. It sound foolish I

"so and so talked, and so and so, and then Mr. Griffith spoke and he gave such an intelligent talk. You see, the others just spoke.

I'll write you again soon

And again let me tell you how very nice I think you are.

Always,

Jere

D. W. GRIFFITH COLLECTION
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Wednesday.

Dear Mr. Griffith,

Imagine your surprise! A letter from me. I have neglected writing terribly and I'm sorry but I have thought of you often and wondered how you were and how things were

you had come out to make a picture. And you looked so good and were so happy. The dream was just as clear as could be.

I haven't a thing to write you for you get anything that might be termed "news" long before I could get it

coming along your way.
Do you know I had a
dream about you the
other night. I dreamt
that I was down at
the depot and you
got off the train with
a whole company of
people cameras and
what-not and said

to you. Things go along just about the same with me. Nothing new or startling.

I'll try and drop you a line again soon.

As always,

Jord

D. W. GRIFFITH COLLECTION
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Wednesday.

Dear Mr. Griffith,

I just must drop you a line to say hello from here way down South in ol' Kentucky.

a visit to our school. You see
the National Project of our Sorority
is the a School we own way
back in the hills of Kentucky — a
real Hill Billie School.

But I wanted to write you
from here 'cause its' Kentucky.

The weather has been absolutely
indescribible — but I guess you know
all about that in New York —
yet the trip has been grand! or
rather "swell." The convention was
quite a success and I am now
on my way to St Louis after

Will drop you a line again soon.

Always,
Lora

D. W. GRIFFITH COLLECTION
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Tuesday

Dear Mr. Griffith,

Here I am safe and sound at home after my long voyage. And what a trip! Wouldn't have missed it for anything. The trip in itself is a beautiful one and as for "spending"

time this week getting acquainted with Los Angeles all over again. As I had anticipated my position had been filled in my absence as I am a lady of leisure at the present time.

It is just simply summer weather out here – really hot in the daytime and literally balmy at night.

those fourteen days - well
there wasn't a monotonous
moment. I truly cannot
say too much in its
favor. I'll have to tell you
all about it some time. I can't
begin to write it.

And how goes everything
with you? I do hope
everything is coming out alright.

I am having a great

I hope Willard got the typewriter and that material alright. If by any chance he did not, let me know and I'll look into it.

And Mr. Griffith, do tell Mr. Greathouse I'm sorry not to have seen him to tell him good-bye.

Hope it won't be so long 'fore we'll be seeing you again.

As ever,

Zora

Wednesday.

Dear Mr. Griffith,

Received the letter, together with the enclosure. It was mighty nice. Thank you.

Was so glad to

"lazy" life. It is such
a radical change for
me you know.

Hoping to see you
soon.

As ever,

Jack

hear of your anticipated
trip West. ~~~ and so
soon! Grand.

Everything here seems
to be just the same. There
isn't even anything of
interest to write you.

I am still quite
unaccustomed to this

Monday

Dear Mr. Griffith,

Imagine my surprise when I picked up the paper Thursday evening and read where your picture was in evening that night. No forewarning, no advance notice, no nothin'. It just opened! I am enclosing the clippings from the Evening Herald-Express.

Needless to say I immediately hied me hence. I hadn't heard nor read a word about it since you told me over the phone about

other that voice speaking from the radio across the court sounded most familiar. Really now, whose voice was it speaking those lines? Wasn't it you? It sounded so very much like it. Do you know another place that gave me a thrill? At the announcement party who comes on the scene all smiling and gay, in the quiet way, as every but sweet "Bruce Dee." — Kate Bruce. Oh it was good to see her in one of your pictures again. It looked so natural. You are always thinking of the "other fellow" aren't you? There is always that little human touch.

You know, I could write

having made it. Of course I was anxious to see it. And I think it's grand! It certainly is most modern and takes one from the depths to the heights. But then, why go into all that again. Your pictures just naturally are that way — else why would you, and you alone, be called "The Master". Truly there were places in it where I felt as tho I could just see and hear you breathing. They were so truly YOU. And by the way there is one thing I really am most interested to know. You know, somehow or

on for pages and pages but you would soon tire of that so I'll call this enough for this time. But I did want to tell you how very much I enjoyed the picture.

Always,

Lora

D. W. GRIFFITH COLLECTION
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Wednesday

Dear Mr. Griffith,

Well here it is finally! It really has been a long time since I last wrote you has it? But there has been nothing of interest out here to use to write about. The only "different" thing that has happened at all in months is that we have

the whole summer! Schools were all closed and so of course — no job. And when school opens if I get a job it will be for the same salary and in the same sort of job I had when I first started to work. Imagine, all my years of experience mean nothing. But then, who knows something may turn up in the meantime.

Oh it was so good to talk to you when you phoned me

moved from the ol' homestead.
Imagine! Yes, a little over
a week ago. Not very far
from where we were however.
1346 Harcourt. And best of
all we have the same phone
number. It has certainly
been a job I would'nt care
for often. But I'm glad it
came right now while I'm
not working.

Oh yes, I had'nt told you
had I, that I'm no job for

recently. You sounded so happy. I do hope things are going well with you. And I want to congratulate you on your being made President of the Country Club. I think it's grand but no more than you deserve. I know you must enjoy it.

I'll write you again soon if I can find the least little thing I think might be of interest to you.

Always,

Dora

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FI[illegible]

Friday

Dear Mr. Griffith,

Here I am again as per your request to drop you a line every now and then.

I wrote you a letter two or three weeks ago but never heard from you. I wonder if you received it?

When you phoned me last time from New York you told me to write and let you know when my salary was due. As I explained in my last letter two months were due then and now the 15th of September will be three months. It certainly would come in handy now for the last letter I wrote you was from the hospital where I was operated on and I have been confined

to the house now for five weeks. I am feeling much better now but am still quite weak.

I am enclosing several clippings I that you might like to read. I do wish I could see it again but I'm afraid it will be impossible.

Hope this finds you feeling grand as usual. I think of you often.

Always,

Jack

D. W. GRIFFITH COLLECTION
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Saturday

Dear Mr. Griffith,

Will arent you the sweet one.

Received your lovely gift last evening and you can well imagine my delight. Truly, I can't tell you just how good it makes me feel to hear from you — not because of the gift so much as the thoughtfulness on your part. Just think, here am I several thousand miles away out here and yet you think of me.

Well, I just think you mighty

well and fine. And if ever anyone had a true friend I have in you.

Again I want to thank you for the gift. It was perfect. But particularly it was good to hear from you.

Always.

Zora

1100 So. Clark Dr.
Los Angeles, Calif.

Not used - file

Since you do not want to borrow from the V. A. 116

Dear Mr. Griffith:

It is of the utmost importance, as I told you over the telephone Monday, that ~~some~~ immediate steps be taken to ~~either~~ arrange for ~~a~~ if at all possible, re-financing of the ~~loans on the~~ Griffith Company's note for $200,000. which becomes due December 28th next, ~~or make~~ to make arrangement for the immediate release of the picture in order that by said date ~~if~~ we are not able to make a substantial payment on account, we will ~~be~~ at least able to convince the bank examiners that the loan will be speedily liquidated by the receipts derived from the distribution of the picture.

You will recall when we made this loan from the Federation Bank last July, we told the Bank that the picture would be released the latter part of September or early part of October. When the note became due in October I explained to the Bank officials that the picture would be released in November and they thereupon extended the loan for another three months' period, ~~and delivered a new note which is the one which comes due December 28th next.~~ Since the new note was executed and accepted you will remember, the Bank failed, and was taken over by the State Bank Examiners for liquidation, in whose hands the Bank is at present.

Under the law the bank examiners have no discretion to extend loans unless there are substantial payments made on account and the officials explained to me that they were willing to help in every way possible but that they would have to insist upon a substantial payment on the due date of the present note ~~in the event we desire~~ before they would consider a further extension.

You of course know they have as collateral security not alone all the valuable stock which the Griffith Company owns but the mortgage on the Orienta property as well as an assignment of your new picture "THE STRUGGLE", and it is within the power of the State Banking ~~Inspectors~~ examiners to sell any or all of the collateral which they may deem necessary to liquidate our

the stock is valuable including 500 shares of the V. A.

obligation and since they would be inclined to sell the most liquid assets first they would ~~first~~ sell the stock and since the present market value of the stock is not any more sufficient to cover the loan in its entirety, they would no doubt sell the next most liquid asset, namely, the picture. It is, therefore, extremely important that some definite action be taken at the earliest possible date in order that we do not embarrass the Griffith Corporation, ~~as well as ourselves~~. I have tried to get some definite date from Mr. Klune relative to the release date of the picture but since he ~~seems to be~~ is indefinite ~~about the~~ date as to and what is to be done I must refer the matter ~~squarely~~ to you directly for your own best interests, to say nothing of the other officers or stockholders.

Very truly yours,

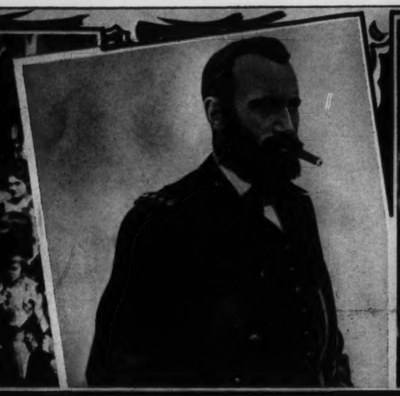
WORLD'S Wonder Picture

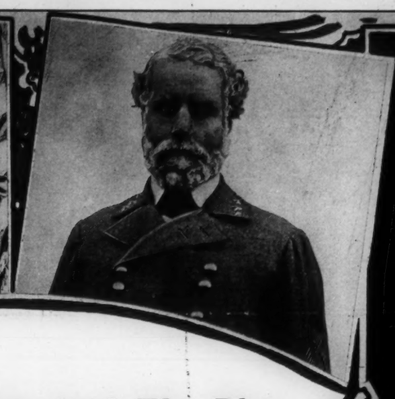
D.W. GRIFFITH'S "The BIRTH of a NATION"

TO STIR OLD AND NEW ADMIRERS

WITH SOUND

SCENES FROM EPIC PRODUCTION WHICH MADE MOTION PICTURE HISTORY





Science Joins Hands With Art, Giving to the World the Screen's $19,000,000 Success in a New Form—Picture, Music, Dialogue and Effects—That Will Stir the Emotions As No Film Has Ever Done!

When the Rev. Thomas Dixon wrote "Leopard Spots" and "The Clansman," civilization bowed in homage before his superb artistry. When the two were moulded into "The Birth Of A Nation," and the supreme drama was woven in film by David Wark Griffith, men said the motion picture industry had reached its peak.

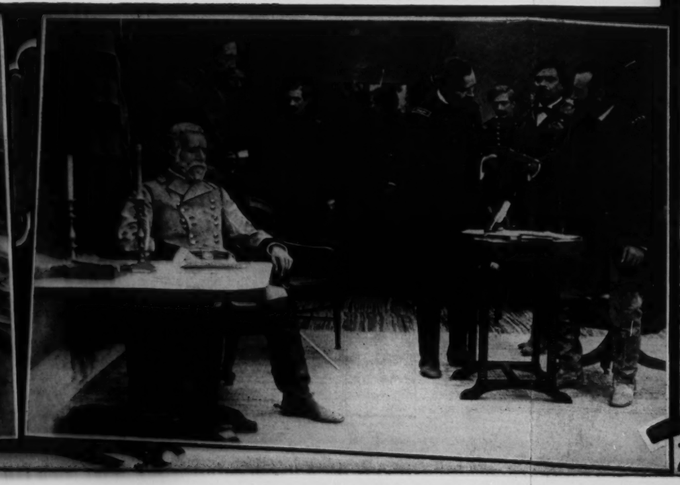
That was fifteen years ago.

Today men still point to "The Birth Of A Nation" as the perfect motion picture. It is. Nothing made since that day has surpassed it.

"The Birth Of A Nation" was silent. With the perfecting of sound in pictures, a group of far-seeing experts met and said:

"We will synchronize sound and dialogue and music with the action of "The Birth Of A Nation"—and then we will give to the world anew the most perfect screen story man has ever known."

Today this is under way!



The Production-And The Plan

Once in a century or so there is produced a poem, a play, a book, or a work of art which stands henceforth as the model of interest and perfection. It is the evergreen—what never dies.

In the Nineteenth Century the outstanding work was Harriet Beecher Stowe's "Uncle Tom's Cabin," a dramatic tale of the Southland. Probably no other book aroused such a storm of interest throughout the civilized world.

In our Twentieth Century came the Rev. Thomas Dixon's dramatic screen tale, "The Birth Of A Nation," which grossed $19,000,000 in receipts at pre-war prices. It proved anew the public interest in the romantic South and the firmness of public opinion on the political and sociological questions involved.

The true greatness of the picture, aside from its gripping interest, lies in its cleanliness and avoidance of the immoral touch so common in the plays of today. It never can become an old picture; it never can lose interest because of the very nature of the subject—American history, with the dramatic characters of Lincoln, Lee and Grant running through the entire production.

Arrangements are being concluded to re-offer the superb screen drama of all times as a SOUND PICTURE.

To do this every inch of the reels must be timed and registered, all sound effects added in such manner that the picture will possess all the charm of a new production.

Putting "The Birth Of A Nation" Into Sound

(CONTINUED)

Fortunately for the amusement world this can be accomplished successfully. Otherwise, millions of young Americans who have become theatre-goers in the last fifteen years would never see the classic.

To reproduce "The Birth Of A Nation" even in its silent form would cost today at least $1,500,000, due to higher expense of production and advanced scale of salaries.

Yet, owning outright the film story for five years, the syndicate requires but $250,000 for all costs of adding music and dialogue, for administration and promotion, and for primary bookings for the completed SOUND PICTURE.

A portion of this fund will be utilized in providing portable sound units. These will be rented along with the picture in sections where sound provision has not been made, which means that eventually the picture may be shown in every town and hamlet in the country where there is electric current. The gross receipts from such sections alone should be enormous.

Greater New York alone, it is believed, will pay more than $1,000,000 to see the classic in its new form.

It is proposed to take into partnership in this plan the small investor. To make this possible Triangle Film Corporation have authorized 10,000 shares no-par common stock at $20.00 a share.

It is the belief of the syndicate that the first year's gross will be in the neighborhood of $2,000,000 or a net return of four to one on the investment.

This figure, however, applies to the FIRST YEAR only. The new production should reach its peak-receipts in the second and third years, with relatively higher receipts. This would leave the fourth and fifth years of the ownership-contract for added profits.

In addition to the market on the American continent, there is a vast and profitable field in the territories of Italy, France, Germany, Spain, and Russia. As a result of the participation of the United States in the World War, there is now a greater interest on the part of European nations in America's history. Indeed, all things American have an attractiveness for the peoples of Europe. This is especially true of sound pictures.

Mr. David Wark Griffith, maker of the original picture, has agreed to handle the sound effects and dialogue. The beautiful theme music of the original production will be carried through in the new sound effects, thus lending new enchantment to the showing.

It is estimated that these additions can be made and the picture made ready for exhibition within 60 days from the start of the work. This would mean, therefore, that within ninety days profits would be rolling in.

Each step of the plan has been scrutinized by experts, who have given their unconditional approval of it.

An investment in the units of this picture should bring in equal returns several times over during the life of the contract, paying themselves out in the early months of the first year.

These statements are made on the authority of men well versed in motion picture making and exhibition and are accepted as accurate information.

TRIANGLE FILM CORPORATION

Executive Offices:

514 GRAYBAR BUILDING **NEW YORK CITY**

LEXINGTON 8873-4-5

The officers and directors of the Triangle Film Corporation include men of long experience in the exploitation of motion pictures throughout the world. The president of the company, Mr. Harry E. Aitken, enjoys a reputation for having established and brought to prominence many of the important stars and directors of the present day. The executive vice-president, Mr. William H. Kemble, is a veteran in the exhibition and exploitation of pictures. Mr. Hunter Glover, vice-president and treasurer, was selected to direct the financial affairs of the company because of his proved ability to raise and direct capital. Mr. Thomas Dixon is a member of the board of directors. Others of the personnel have been chosen for their proven capability in this and kindred lines.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

1/-/31
1931 gen.

Struggling with the Struggle.

Dear Hal,

The Struggle may be a fine bit of direction on the part of the maestro but for popular appeal and commercial value it needs "something" and I think that "certain something" could make it a production ~~that~~ ~~he~~ more acceptable to the old general public who after all is the final judge ~~of~~ of its future as well as its present. There is money tied up in this production and if "that something" could be added I feel ~~mighty~~ confident that the picture would be helped greatly. My idea is bromidic to say the least but there are times that necessitate bing a bromide and this is one of them.
Here's the "certain something" I have to offer.

Cut out everything in the beginning of the picture up to the scene where ~~Sally~~ Skelley is leading the orchestra in the cafe.
Produce the following and insert as an opening.
Open up on a long shot of the interior of a middle class club house take your audience thru several rooms to a card room at the end of which is a bar with several fellows all in evening clothes drinking and wise cracking. S kelly is drinking sasaparilla and is being kidded about it. One of the older men takes hold of his arm and says "Say Wilson we have all wondered why you always stick to the soft stuff when there is plenty of the other" Skelly reels around and speaks " listen felows you have all been kidding me for not haveing any guts. You call me "pansy". But bys there is a real reason why I don't touch the stuff anymore. Not that I don't know the taste of it, I do. I downed more of that poison that you say is good than you'll ever be able to unless you go thru what I went thru and God forbid.
I'm going to tell you something now and listen- fade in on cafe scenes

Cut out ninety percent of the x"impression stuff" of bootleggers making and handling booze.
Shoten several other scenes (if I saw picture again could tell you just whinh ones and where)

Cut out that rain scene. Get the girl to the entrance of the loft building with out that scene.
Fade out on the scene where he is on the cot with his wife and the daughter comes in and kisses him and fade right back to the bar at the club where the "boys" are sitting or standing listening to Wilson's story. Skelly speaks" And that my good men is why I don't take it to day. It was a struggle but from that day on the cot I took a new lease on life and licked the stuff. You fellows can posibly take it but I can't and win. I put over my labor saving plan with another company and came thru and all because of-
P age enters calling "Mr. Wilsons car is waiting"
He leaves and is met in fromt of the club by his wife and Mary who has grown up to the young lady stage and is beautiful. The boys from the bar are seen looking out of the window waving to him as he rolls of with wife and daughter. One of them turns to the gang and says "Lets drink to Wilson, the man".

Kinda rough Hal but thats the idea anyhow.

As an ante climax the Wilsons could be seen at home with Mary in bed in a nicly furnished girls bed room with Wilson obeying the request "Tuck me in Daddy". as a fade out

Don

I don't even know what your name is but I know but Christ
Pat: [illegible] work for what I need. I don't know I'm just an
old hasbeen. My claim may even have been crazy about me
but I doubt it - I'm sharing I told - got a load more I can
the structions for by I get in a argument night before last
I'm lost out. And the Editor said I'll pay you double and bonus
for a review 21 is number what they call it ah
a hippopotamus the rear movement oh boy did she have
rear movement. She had just a little bit [illegible]
motion as I sit down and old fuzz nothing main attraction
young girl I don't know who this is. She is
she had no brain never dreamed never suppose what
ever know her name - just unimportant, it kinda takes
greatest genius and virtuous person. Just an old fuzz
with fat belly & perhaps underclothes. Now I sit & look
at someone I don't know her and I don't give a
damn. She don't care about me - she's for brown
furniture some cheap thing. She gets sore & says
her dress happens to be blue the old bastard says
and then I don't even know who she is don't know
what the dog. Dogs are barking fuck unpaid
I know her hairs brown. I don't give damn about me. I know she does
about her. for Christ sake I don't give a damn
we are. Write it all as I write I don't as genius drips
write all its write all I don't write right so
immoral write all I say mentor is how
Ser Jean knows all that write don't even know write
I or writer how I am know the nights bleeder stick
I think Jean have a blood drug on, write fast as I say
Hole immortality I don't know who the hell you are
You argue by my you dare to love gorgeous hair it's
write as write till you tuning I think you have
write as write your hair seems to be golden dawn
or be fair I wish I was stay are old as he
would touch fair in the [illegible]
than one who

we are. Write it all as I write I want as Jesus dies
write all its write all I dont write right to
immorall write all I say Members sins Jesus
Xer Jesus knows all else write I dont even know write
I or society how I any know the nights blacker stick
I think You have a blood drop on, write first as I say
Yes immortality I dont know who the hell you are
You angel be sy. you dear to love gorgeous hair its
with as write till you think I think you love
with ass with your hair seems me be golden seem
to be fair I wish I was story as old days hell nobody
would touch you where the hell were you all this time days
from one where were you da

[illegible]

"He should be known far and wide, and I believe he will be."
—*William Lyon Phelps*

The OPENING of a DOOR

GEORGE DAVIS

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

1931
gen.

The OPENING of a DOOR

¶"Here, from amid the multiplicity of new novels, is one to buy, to experience, to preserve. This novel is a high achievement in creative literature. It is a work of beauty in pattern, finish in style and maturity in thought, one no less distinguished for its craftsmanship than for its power, a novel worthy to rank with the best of its time."
—N. Y. TIMES

GEORGE DAVIS

HARPERS HARPER & BROTHERS ESTABLISHED 1817

THE OPENING OF A DOOR

By
GEORGE DAVIS

"The publication of *The Opening of a Door* by George Davis is an important literary event. The novel—his first—establishes Davis as a writer of authentic genius. It is powerful, and almost intolerably moving, for it reveals the veritable heart of our America in its subject and its insight. It is the work of a poet who writes the most vigorous, beautiful prose that has been produced by any American of our time. Whole passages of the book linger in one's memory, and in one chapter—that which describes the return of the servant-girl—Davis achieves a mastery of prose narrative comparable to that of Flaubert, a mastery which only one or two American writers have hitherto equalled. It is more than a distinguished novel. It is, very probably, a great novel. And I am honored by the privilege of testifying to its significance."—*Lloyd Morris.*

"I agree entirely with your enthusiasm. He has a quite extraordinary sureness and such a clear, firm way of writing as anyone might be proud of."—*John Erskine.*

HARPER & BROTHERS
Publishers

No. 1896

GEORGE DAVIS

Author of
"The Opening of a Door"

Persuaded by Jean Cocteau and Norman Douglas to write this novel, George Davis has produced in his first book a work that justifies their encouragement.

He was born in Chicago in 1906. When still a small child he moved to the village of Clinton, Michigan and later moved to Detroit, where he attended City College for a year or two; he subsequently worked in a Chicago steel plant and in Marshall Field's bookshop. He later went to France and has since lived in Paris and Provence. His ancestry is Scotch and English: his mother is the first generation of the family to speak English rather than Gaelic as a native tongue. Davis was twenty-five last February.

William Lyon Phelps writes of this young American: "The literary style of George Davis is very remarkable. He is an artist, and he ought to become a very important figure in literature. You may quote me just as you please about this book. You may say that Mr. Davis has a command of English style that is very remarkable, that he should be known far and wide, and I believe he will be."

HARPER & BROTHERS
Publishers

No. 1899

New • Harper • Novels

SUSAN SPRAY
by SHEILA KAYE-SMITH
Author of "Joanna Godden," "Shepherds in Sackcloth"

This is the story of a passionate paradox. Religious but unscrupulous; a humbug yet sincere; a pagan and an evangelist; a wanton and a prude, yet three times married—such was Susan Spray. Already in England *Susan Spray* has been acclaimed as Sheila Kaye-Smith's strongest character and greatest novel since *Joanna Godden*. To read this book is to keep abreast of the very highest and finest in contemporary literature. To read it is also to experience intense enjoyment and delight. Chosen by the Book-of-the-Month Club. **$2.50**

THE DELICATE SITUATION
by NAOMI ROYDE-SMITH

"Singularly delightful," says Rose Macaulay. "Mary Paradise inherited from Mr. Paradise of Bristol nothing but her name and a little money. Miss Royde-Smith has written a book to match the name of Mary Paradise: a book steady, sane and humorous, which reaches back confidently to its Victorian ancestors." —*The Spectator*. "This exquisitely told tale achieves perfection."—*Gerald Gould*. **$2.50**

JOHN HENRY
by ROARK BRADFORD
Author of "Ol' Man Adam an' His Chillun"

What Hercules was to the Greeks, John Henry is in the legends of the lower Mississippi Negro. John Henry was born with a cotton hook in his hand and he got roaring mad right away because his supper wasn't ready. He weighed forty pounds at birth, and he did everything else on the same scale. All women were a prey to his charms, but he cared only for his triflin' Julie Anne. This racy, whole-souled novel is by the author upon whose previous work *The Green Pastures* was based. Chosen by the Literary Guild. **$2.50**

THE GOLDEN VASE
by LUDWIG LEWISOHN
Author of "The Island Within"

Lewisohn reaches the summit of his career in this novel of the Indian Summer of love. He tells of the bright blaze of passion that engulfed John Ridgevale and the exquisite Lisl Schonbrunn in the afternoon of life; of their swift, intense romance, and of the past which gradually reclaimed them, but left them well content, serene, fulfilled. Written with all the beauty of style and acute sensibility that is Lewisohn's power. **$2.50**

FORTY STAY IN
by JOHN W. VANDERCOOK
Author of "Black Majesty"

Black Majesty definitely established John Vandercook as a writer of distinction. In this his first novel, he has used a background which is as exotic as it is unique. It is a white man's tale laid in the Negro Republic of Liberia—a love story that works itself out in the vividly realistic paradox of a country where the Negro rules and the white man stays on sufferance. **$2.50**

HARPER & BROTHERS ***Publishers*** **NEW YORK**

No. 684

The OPENING of a DOOR

GEORGE DAVIS

HARPERS

1932

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 12018

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
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LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1932 JAN 8 AM 4 17

SB62 48 NL=LOSANGELES CALIF 7

D W GRIFFITH=

HOTEL ASTOR NEWYORK NY=

STILL WAITING TO HEAR FROM YOU DEPENDING SO ON RECEIVING THAT REALIZE HOW CONDITIONS ARE AND THIS WILL POSITIVELY BE THE LAST FAVOR I WILL ASK OF YOU IF YOU ARE NOT GOING TO KEEP YOUR PROMISE WIRE IMMEDIATELY AND LET ME KNOW MOTHERS CONDITION SERIOUS TERRIBLY WORRIED=

IRMA.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE.

Jan. 13, 1932.

Dear uncle David:—

Just a line to let you know how much we missed you at Christmas. Since you spent one Christmas with us, all others have seemed flat. We enjoy the telegram, however. I really think Auntie would be quite blue if you failed to send a wire. The checks came in handy too, thanks a lot.

We have heard that the N. Y. critics have been rather severe with your last picture. Well, just remember they disapproved of "Abbie's Irish Rose" — but it was successful even in N. Y. after a time. Those guys don't know everything.

Here's hoping you are feeling a lot better; and that we will see you in Cal'y., before long, we are all anxious for a visit. You should see Geraldine now, — she has the looks the rest of us missed. She graduates from Junior High this month if you can feature that.

Auntie is well and much happier since hearing from you. Intuitively she has felt that "all was not well with you".

We know you are the greatest Motion Picture Producer in the world, you always have been + you always will be, don't let those old critics get you down or even momentarily discouraged.

Love from all to you + Willard.
from Ruth

After 5 days, return to
W R Johnson
LA GRANGE, KY.

LA GRANGE KY
JAN 18 12 M 1932
KY

UNITED STATES POSTAGE 2 CENTS 2

Miss Ruth Griffith 70
718 West. 5 St
Santa Anna.
Cal-

Sagrange Ky

My Dear Miss Ruth & Niece -

As I know you will be surprised when you read this letter & tell you we are living in Sagrange & in your House we have been here a week & have been so busy & had so many callers both night & day that we just haven't had time to write or do any thing the Johnson came out here after you & talked to Margrett & Bro Smith about us coming in the House & they seemed to think it all right - so we went in such a hurry we just moved & are so well satisfied & are cleaning it up & I think if we put up the curtains & shades up stairs & clean up there we will be able to rent it - Mr Johnson had a man to come & fix a window up there & fix the folding doors last week the house was so dirty having no one in it - for so long but we have scrubed the floors until it looks nice if you will let us stay we will paper the breakfast room & paint the kitchen & improve the property until you can sell for a better price when things get better we had a letter from Bro Crabster wanting us to go in his house

but I like this street & know the people here better & it is closer to town & church Mrs Johnson said tell you he would do all he could to improve the yard he wants to paint the porch & have a good garden & a pretty yard his health is so much better now than it has been for 3 years he raised a good garden last summer at our Pisleys last Summer Frank College wrote us last week that we would have free entertainment at the camp next Summer a college & all so we are going to expect you to come & be with us & share our college with us now miss Ruth write us & tell us what you want us to do & all. with love. Mrs W R Johnson

La Grange Ky. Jan. 17-32.

Miss Ruth Griffith.
Santa Anna
Cal.

Dear Miss Ruth; Mrs J. is writing you and I am trying to supplement her letter. We moved into your house; found conditions terrible, the Boys, or some one had been coming in the house and I guess playing cards, and it seems to me you have had had tenants, because the tore every thing to peices and pitched ~~nothing~~ nothing. There is not pump in the place. the Cistern is open and the pump is all to peices and all gone but the hull of it. the well out in the back lot has been robbed of the pipes and the ~~pump~~ pump broken, the Kitchen pump is out of repair. I found a window sash out, and got help and began work on things in general, I will not send you any bill for the thing I do. or have done, without you ordering it.
I am going to examine tomorrow the Secret Valley, that I notice taking, I do not know how had they are, but I fear I will find lots of

trouble. It has not leaked any on the inside of the house. but I saw lots of leaks on the rear of the house, and on the back porch.
We are going to clean up the rooms that we do not occupy and try to rent them. Get you Cant rummage the empty houses in La Grange.
We would be delighted to have you visit us at your convenience, and stay as long as you will.
With best wishes, and kindest personal regards to you I remain your friends

W P Johnson

The original letters.

COPIES.

La Grange, Ky.,

My Dear Miss Ruth and Niece:

As I know you will be surprise when you read this letter and I tell you we are living in La Grange and in your House we have been there a week and have been so busy and had so many callers both night and day we just have'nt had time to write or do any thing. Mr. Johnson came out here after Xmas and talked to Marguerite and Bro. Smith about us coming in the house and they seemed to think it all right so we were in such a hurry we just moved and are so well satisfied and are cleaning it up and I think if we put up the curtains and shades upstairs and clean up there we will be able to rent it. Mr. Johnson had a man to come and fix a window up there and fix the folding doors last week, the house was so dirty having no one in it for so long but we have scrubbed the floors until it looks nice if you will let us stay we will paper the breakfast room and paint the kitchen and improve the property untill you can sell for a better price when things get better. We had a letter from Bro. Crabster wanting us to go in his house, but I like this street and know the people here better and it is closer to town and church. Mr. Johnson said tell you he would do all he could to improve the yard. He wants to paint the porch and have a good garden and a pretty yard, his health is so much better now than it has been for three years, he raised a good garden last summer at our sisters last summer. Frank Yeager wrote us last week that we would have free entertainment at the camp next summer a cottage and all so we are going to expect you to come with us now Miss Ruth write us and tell us what you want us to do and all. With love.

Mrs. W. R. Johnson.

La Grange, Ky., Jan. 17, 1932.

Dear Miss Ruth:

Mrs. Johnson is writing you and I am trying to supplement her letter. We moved into your house, found conditions terrible, theboys or some one had been coming in the house and I guess playing cards, and it seems to me you have had had tenants, because they tore everything to pieces and fixed nothing. There is not a pump on the place, the cistern is open and the pump is all to pieces and all gone but the hull of it, the well out in the back lot has been robbed of the pipes and the pump broken, the kitchen pump is out of repair. I found a window sash out and got help and began work on things in general. I will not pend you any bill for the things I do or have done without your ordering it. I am going to examine tomorrow the secret valves, (vallys) that I notice leaking, I do not know how bad they are, but fear I will find lots of trouble. It has not leaked any on the inside of the house, but I saw lots of leaks on the rear of the house and on the back porch.

We are going to clean up the rooms that we do not occupy and try to rent them. Yet you can't imagine the empty houses in LaGrange.

We would be delighted to have you visit us at your convenience, and stay as long as you will.

With best wishes, and kindest personal regards to you,

I remain your friend,

W. R. Johnson.

My answer

718 W. Sixth St.,
& Santa Ana, Calif.,
Jan.,22, 1932.

Dear Mr. and Mrs. Johnson:

Indeed we were surprised to receive your letter this morning, and to learn that you are living in the LaGrange house. Mr. Smith knows that we have nothing to do with renting or selling the home, as all his mail is being sent to uncle David's attorney, in N.Y. I would advise you to create no bills expecting him to pay ~~fmx~~ them with out an order from him to that effect. It is all we can do to pay our own bills; we cannot possibly put out any money on the LaGrange home, and do not understand how you got the idea that we would. Some time ago, you spoke of moving in to the house, but you said at that time that you would pay for the repairs, instead of rent. No agreement was entered into however, so of course we are surprised to hear that you are in the home now.

We have sent your letter on to N.Y.; and trust you will have a letter from Mr. Banzhaf with an agreement that will be satisfactory to you. Please do not create any bills expecting us to pay them.

Auntie wishes me to thank you for your invitation, but she does not feel that she can afford a visit to Ky. this summer. We trust you will have a nice time at the Camp Grounds; and that satisfactory arrangements will be made regarding your staying in the La Grange until it is sold.

Yours sincerely,

Ruth Griffith

Monday afternoon a number of friends gave the Rev. and Mrs. W. R. Johnson, recently moved to LaGrange, a miscellaneous pantry shower. Those who attended were the Rev. P. T. Smith, Mrs. W. T. Puryear, Mrs. T. L. Powell, Mrs. D. M. Nichols, Mrs. Louise Moore, Robert Moore, Mrs. Clarence Horine, Mrs. G. W. Peak, Miss Margaret Peak, Mrs. Julia Snowden, Mrs. Ed Oldham, Mrs. William Prewitt, Mrs. J. C. Payne, Mrs. Maude Clifford, Mrs. Ed Snowden, Mrs. Della Douglas, Mrs. Rosa Hoffman and Miss Newbolt.

718 W. Sixth St.,
Santa Ana, Calif.,
Jan.,22, 1932

Dear Mr. Banzhaf:

I have copied the enclosed letters for you as they are hard to read. We are at a loss to account for what has taken place, and turn the matter over to you to handle as you see fit.

A year or more ago Mr. and Mrs. Johnson wanted to move into the La Grange house, they were willing to pay for the repairs on the place, instead of rent, but they decided it would cost too much to curtain the house, and so they moved elsewhere. We have heard no more from them until these letters came this morning. Now it seems they expect to live in the house for nothing and send us a bill for repairs. If you can feature that.

Of course, the place will sell better with some one in it, so if you can draw up some kind of an agreement, that will protect us all against bills, and will make them responsible for the repairs they make, the thing may turn out alright. I leave it all to you, and assure you we have had absolutely nothing to do with their moving into the house, as you will see, by their letter to us and mine in reply.

Personally we are anxious for the home to be sold. As you know our mortgage is due in June, money is so hard to borrow out here. We understand "Struggles" has not been well received, and we fear uncle David is not well. We know the Motion Picture Industry is struggling along with the rest of the world, and we feel it is up to us to economize in every respect; we are unable to get anything ahead or to reduce our mortgage in any way. It would be too bad to loose this our only home after having put as much into it as we have. Under the conditions we can not expect help from David, unless the house in La Grange is sold, in that case we thought he might be able to advance us money for a time at least.

My back is very painful these days, and the unsettled conditions do not help much, however, I refuse to allow myself to dwell on uncertainties, and we are happy and comfortable; just the same you are one man I would like to have a real good talk with, face to face, let me know if you ever come to Calif. I'll surely get you cornered then.

Yours sincerely,
Ruth Griffith

January 28th, 1932

Miss Ruth Griffith
718 West 6th Street
Santa Ana, California

Dear Miss Griffith:-

I have your letter of January 22nd containing copies of the letters, one addressed by the Johnsons to you, and your reply thereto for which please accept my thanks.

The action of the Johnsons in moving into the house at La Grange is rather unique to say the least, and possibly is due to some misunderstanding on their part as to rights of others to permit them to take such steps. However, your letter to them was most diplomatic, yet as much to the point as any lawyer could have written.

I believe they may again write you, and if you will kindly send on copies of any future letters received by you, I will be in a better position to write them more fully regarding your wishes in the matter.

As you suggest it may be more advisable to permit them to remain in the house as tenants provided they do not incur any liability as far as the property is concerned, and as soon as I hear from you further, I will take immediate steps to prepare a form of agreement for them to sign, agreeing on their part not to incur any such obligations, and they must agree to make all necessary repairs at their own expense. Otherwise we will be compelled to have them removed as trespassers amd hold them for any consequential damages.

I assume that you know them personally and that Mr. Johnson is the pastor of the local church and may for these reasons be considered as a good moral risk, if not a financial one. At any rate, I assume he would be a man of his word and if he agreed not to incur any expenses, except upon his own credit, that he would live up to such promise.

The only danger of his occupancy may arise out of his entering into unauthorized contracts regarding major repairs to the house and not paying therefor, whereby the contractor might attempt to file a lien on the premises for such repairs. But if he is an honorable man, he will not of course do so without first consulting you or me, after I have written him. I will write him at once

that under the circumstances he must not incur any expenses whatsoever without first obtaining your written consent.

You speak of a small mortgage on the premises and I assume that there is a mortgage on the La Grange Property. If so, please let me know the amount thereof and other carrying charges that you may have in regard thereto, and by way of taxes, etc.

Mr. Griffith has been quite ill but seems to have made a complete recovery and is now in fine physical condition. The financial situation is rather trying at present but we hope that it will be cleared up during the coming year.

I did not take up the last proposition from the Starkeys which they sent you through Mr. Smith for the reason that it was such a change of front from the prior proposition, which I accepted on your behalf, and to which they never replied, except through Mr. Smith----and since I did not want to bother Mr. Griffith during his illness regarding their proposition, I have never answered that communication.

If you wish to permit the Johnsons to remain in possession I believe they should pay a nominal rent, possibly five or ten dollars per month in addition to taking care of all repairs. Please let me have your decision on the subject.

Should I come West in the near future, I will certainly look you up and have a frank talk with you regarding all matters. However, I believe that this year the tide will turn for the better.

With kindest regards and best wishes to you both, I remain

Very truly yours,

AHTB/P

January 28th, 1932

Reverend and Mrs. Johnson
LaGrange, Kentucky

Reverend Sir and Dear Madam:

Miss Ruth Griffith has forwarded to me copies of your letters to her and a copy of her reply thereto, dated January 22nd.

It seems that through a misunderstanding you have taken possession of the Griffith property at LaGrange without the knowledge and consent of either Miss Griffith or Mr. Griffith, the owner thereof.

I am writing to you to advise that you must not incur any expenses by way of repairs or otherwise to the property, except such that you may deem necessary for your own convenience and upon your own credit.

Since I have just received Miss Griffith's letter regarding this matter, I am again writing her for further advice, and if you have written to her in reply to her letter of January 22nd, I would advise that you take no steps in the matter until you hear from me so that I may have further information from Miss Griffith as to her attitutde.

It is not her or my intention to embarrass you in any way, but as a businessman you will realize that we must have some form of agreement between you and the Griffiths setting forth the terms and conditions upon which you may remain in possession of their property, and I trust that you will fully appreciate the necessity of such action on her and my part, and that you will govern yourselves accordingly.

Very truly yours,

_____

AHTB.P

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

La Grange Ky Jan. 30-32

Mr Albert Banghof.

130 west 42 st.

New york.

Dir Sir: I was a bit surprised at the letter I received from you this Mail. There is no misunderstand on our part in coming into the Griffith property. We have a letter written same time ago from Miss Ruth Griffith saying the property was unoccupied, and for us to move into it. also I consulted Mr P M Smith, a real estate man here in La Grange, and he said it was impossible to rent it and he was satisfied that it would be to the best interest of the owners for it to be occupied. We also agreed to spend as much many or more than the rent for what we occupied came too. 3 nights ago I mind Blazes tore it holes on the Roof drenched the house with water and I got men and fixed the roof and paid the Bill. What else could I do? When I came into the house a window had fallen out, and a panne the sash had decayed, and I got a man and had it fixed, paid the bill. two doors could not be shut and I had them fixed, and paid the bill, 2. do not think you have been properly informed concerning the condition of this property. We are carrying all the water we

use across the street. the cistern has a leak in the Bottom of it and will not hold water. besides the pump is rotten, and the chains has been carried away. there is a well away back on the lot but it filled up. and the pump has been tore to pieces. and most of it gone. We have water works in town but not a drop of water in this house. no bath or toilet. an old back house a hundred and fifty yards (that is no better than a stable) we have to use for a toilet. an old furnace that has been broken down for years. and 12 inches of water in the basement. no way to heat the house except one grate.

I am ready to vacate your house in 30 minutes after you notify me. We only occupy 2 rooms and a breakfast room. there is 7 rooms that we thought we might rent and repair the property. We have already had 3 applicants for rent. but told each one we did not know that we would stay on the house or repair the place. You perhaps know this is the 3rd year the house has been unoccupied.

Mrs Johnson has always with my assistance took great pride in having a beautiful lawn and we have always done lots of hard work on the property we have owned. this being the first house we ever rented in the 43 years of our married life. rent assured I shall not make a bill for a copper cent effecting the Griffiths to pay it. and I have just money to pay all my bills.

You can send me any agreement you choose. but I shall reserve the right to not sign it. and vacate your house.

Cordially yours W R Johnson

P.S. From my remarks you will know that we believe Mr. Johnson to be a man of his word, his intentions are honorable, in spite of the manner in which he has taken possession of the La Grange house, he was at one time pastor of the LaGrange Methodist Church, but his health is not up to par, and I believe he is not working now, or I should say preaching.

Santa Ana, Calif.,
Feb, 4, 1932.

Dear Mr. Banzhaf:

I am enclosing Mr. Johnson's letter it bears a different tone that the first one we received, this one seems quite fair, and I believe his occupying the house will be quite a help to the property, therefore you will be justified in allowing him a small rent to be taken out in work or paid in cash. You use your own judgement, but I will make a suggestion. How would it be to let the Johnson's have free rent, except for what ever they want to spend in repairs, then when they rent the other rooms, they could pay us half of the rent taken in. My reason for this suggestion is, they are only using two or three rooms; but they are improving the appearance of the entire house as well as the yard, and this care will help in selling the place. It will be a nuisance to them to have renters, therefore they will be entitled to part of the profit derived from the rental of the rooms. Since he is spending money on the place, there is a chance for him to loose, should you sell in a few months time, therefore it might be well to agree to refund or to pay him back should he feel that he had not had the use of his money. You could protect us by limiting the sum to A hundred dollars, and by allowing $10. a month to be taken off as his rent. That is: if he had spent $100. and lived in the place three months when it was sold we would owe him $70, the other thirty would be paid to us as rent. This type of an agreement could be drawn up for one year, then next year we would be free to charge him a nominal rent, since by that time the repairs ought to be fairly well taken care of.

The mortgage that I referred to is on the house that we live in here. It is $2,000. and was due last June, we secured an extension of one year's time, after I was unable to get a renewal, or to get any one to take it over. That is why we are anxious, money is tighter here than it was last year, and we have'nt the slightest idea where to turn to get that much money, our home is so comfortable, and as we have worked hard to put $4,000. into it we do not want to run any risk of loosing it. The sale of the La Grange house would settle this problem without bothering uncle David; and would put Auntie out of the land of Worry, she lays awake nights, for fear she will loose this place, and I am powerless to alleviate her fears. Two of our banks have had a run on them this week, so our checking account is tied up for six months, if the reports are true, or they may be gone entirely. However, I got in the bank in time to get fifty dollars, that is as much as they let any one have. So of course this does not help her peace of mind. You need not mention this to uncle David as I feel sure we can get by until he sends us another check. Thanks for your report of uncle David's health.

Yours sincerely Ruth Griffith

The La Grange house is clear. Mr. Clune has the last tax bill.

La Grange Ky Jan. 30-32.

Miss Ruth Griffith.
Santa Ana
Cal-

70

Dear Miss Ruth: We were a little surprised and hurt because your letter intimated that we had broken into your house. When we came to La Grange last spring some way or other Mrs Johnson thought she would like to live in your house and you wrote her saying of Margaret Butler, did not want the house we could occupy it as it was empty. When we came to LaGrange Margaret said She did not want the house, also we consulted Mr R M Smith, and he said there was no chance to rent it at all, or to sell it, and he thought it to the best interests of the people who owned it that it be occupied. He also said it would never be rented unless some improvements were done. We told him & asked him what was it worth, and he said he had failed to get any thing appened for the rent of it, & also said to him & would move into the house, and spend as much or more, than other people were paying for rent.
We never thought of making a bill against you or any one Else, for any thing, you may rest assured that we will never send you a bill for a Copper Cent. Since I wrote you a wind storm tore 4 holes in the roof and drenched the house with water. Boiled the paper, and after we found that you had no insurance on LaGrange. We got men and fixed the roof and paid for it. What else could a do?. We thought that we could clean up the place and rent the other 7 rooms, and soon have the place a nice home. We hadve had 3 families this week wanted to rent

Some rooms and when we told them we perhaps would never
out of the property they walked away and was not interested
further.
If you want us to vacate we will move in 30 minutes
after you notify us. and pay you for what time
we have been here.
You can send us any kind of a contract you see
fit, but I shall reserve the right to sign or reject
it. and vacate your property.

Cordially Yours
W R Johnson

P.S. I also told R M Smith if at any time
the property is sold, or rented we would move
out without notice.
Please assure yourself of the fact that all bills I have
made as fast, and will never be presented to
you. and as long as I shall live, you will
never have a bill sent you that I made.

W.R.J.

COPY.

La Grange Ky. Jan 30, 1932.

Miss Ruth Griffith
Santa Ana, Cal.
Dear Miss Ruth:

We were a little surprised and hurt because your letter intimated that we had broken into your house. When I came to La Grange last Spring some way or other Mrs. Johnson thought she would like to live in your house, and you wrote her saying if Marguerite Butler did not want the house we could occupy it as it was empty. When I came to La Grange, Marguerite said she did not want the house, also I consulted Mr. R. M. Smith and he said there was no chance to rent it at all or to sell it, and he thought it to the best interest of the people who owned it that it be occupied, he also said it would never be rented unless some improvements were done, I told him or asked him what was it worth, and he said he had failed to get anything offered for the rent of it. I also said to him I would move into the house, and spend as much or more than other people were paying for rent. I never thought of making a bill against you or any one else, for anything, you may rest assured that we will never send you a bill for a copper cent, Since I wrote you a wind storm tore four holes in the roof and drenched the house with water, soiled the paper, and after I found that you had no insurance in La Grange I got men and fixed the roof and paid for it. What else could I do? We thought that we could clean up the place and rent the other seven rooms, and soon have the place a nice home. We have had three families this week wanting to rent some rooms and when we told them we perhaps would move out of the property they walked away and were not interested further.

If you want us to vacate we will move in thirty minutes after you notify us, and pay you for what time we have been here.

You can send us any kind of a contract you see fit but I shall reserve the right to sign or reject it, and vacate your property.

Cordially yours,

W.R. Johnson.

P. S. I also told R. M. Smith if at any time the propety is sold or rented we would move out without notice. Please assure yourself of the fact that all bills I have made are paid, and ~~you~~ will never be presented to you, and as long as I shall live here wyou will never have a bill sent you that I made.

W, R. J.

my reply

70

Santa Ana, Calif.,
Feb., 3, 1932.

Dear Mr. Johnson:

Your letter came this morning, and is quite satisfactory. I am mailing it to Mr. Banzhaf, and feel sure that he will draw up a contract that will be perfectly agreeable to both you and Mrs. Johnson, as well as to uncle David and us. As long as the repairs will not exceed what you are able and willing to pay out as rent, I see no reason why you cannot remain in the house and be quite happy. From your first letter, we assumed that it would take quite a bit of money to make the place livable, and as the selling price is already far below cost we did not feel justified in making repairs.

We have confidence in you and your word, and are therefore quite happy to know that you feel the necessary repairs will not exceed what you are able and willing to pay.

Mr. Banzhaf will write you immediately, and if for any reason his contract is not satisfactory, I trust you will feel at liberty to make the change you see fit and send it on to him, or to me, you are dealing with old friends and I want you to remember that, even though our relations are now on a business basis, they are still backed by years of friendship.

Yours sincerely,

Ruth Griffith

This is a lot of
reading matter, but
I see no way out of it.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

ALBERT H.T. BANZHAF
ROBERT C. RICHTER

BANZHAF & RICHTER
COUNSELLORS AT LAW
BUSH TERMINAL BUILDING
130 WEST 42ª STREET
NEW YORK

TELEPHONE
WISCONSIN 7-1665
CABLE ADDRESS
"PEMBAN"

February 5th, 1932

Mr. D. W. Griffith
1540 Broadway
New York City

Dear Mr. Griffith:

The letter attached hereto is suggested as a diplomatic answer to send to Mrs. Rublee, since as I told you this invitation came to you through Mrs. Griffith, and Mrs. Griffith seems to be very interested in Mexico at present and states that Mrs. Rublee is a woman of considerable wealth, having financed the picture out of her own pocket.

Mrs. Griffith further states that the picture is very poor as to story and technique, but that some of the photography is good, and she feels that there may be an opportunity to make a picture in Mexico through Mr. Rublee's backing if the situation is carefully handled.

Sincerely,

Albert H. Banzhaf

AHTB.P

196'

Edgewater Point

"One mile of shore front on Long Island Sound"

EXCLUSIVE, HIGHLY RESTRICTED WATERFRONT DEVELOPMENT

PHONE
MAMARONECK 1190
PENNSYLVANIA 7496

DEVELOPMENT BY
EDGEWATER POINT, INC.
MAMARONECK, N. Y.

1501 Broadway, 22nd floor,
New York, N.Y., Feb. 8, 19321

Mr. A. H. T. Banzhaf,
130 West 42nd Street,
New York City.

Dear Mr. Banzhaf:

Referring further to the interest that we owe you on mortgage, beg to state that in a further talk this morning with Mr. Cochrane, he advised me to write a letter direct to Mr. Laemmle, giving him the details, rather than attempt to tell the same to him over the telephone, because, as you may perhaps know, Mr. Laemmle is very hard of hearing.

I have today written Mr. Laemmle by air mail, with the request that upon receipt of my letter, he telegraph me just how much he can afford to put up.

I have informed Mr. Laemmle that you people fully realize how difficult it is at the present time to raise money and I have assured him that I feel that you all would be only too glad to play along with us provided we could pay something on account in order to help you out.

I am in hopes of having a satisfactory telegram from Mr.Laemmle in a very few days and until that time I beg your indulgence.

Sincerely yours,

E.W. Hammons per EG

President

EWH:G

149

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
28 WEST 44TH STREET
NEW YORK CITY

WILL H. HAYS
PRESIDENT
CARL E. MILLIKEN
SECRETARY
F. L. HERRON
TREASURER
GEORGE BORTHWICK
ASST. TREASURER

OFFICE OF
ASSISTANT TREASURER
AND AUDITOR

February 10, 1932.

Mr. Albert H. T. Banzhaf, Secretary,
United Artists Corporation,
729 Seventh Avenue,
New York City.

Dear Mr. Banzhaf,

Mr. Victor B. Hedman.

A Victor B. Hedman has evidently been calling on individuals in the motion picture industry requesting financial assistance to take him to Hollywood, where he alleges a position is awaiting him. In that connection, I am attaching hereto copy letter just received from Mr. W. E. Doud, Parole Officer, which is self-explanatory.

With kind regards,

Sincerely yours,

George Borthwick

COPY

STATE OF NEW YORK
EXECUTIVE DEPARTMENT
Division of Parole
80 Centre Street
New York City

COMMISSIONERS
Joseph W. Moore, M.D.
Chairman
Bernard J. Fagan
Frank I. Hanscom
- - - -
Frederick A. Moran
Executive Director

February 5, 1932.

Motion Picture Producers & Distributors of America,
28 W. 44th St.,
New York City.

Gentlemen: Attention: Mr. George Borthwick

In accordance with our telephone conversation of yesterday, I am putting in writing the request I made at that time.

Victor B. Hedman, a Finnish Jew, paroled from Great Meadow Prison October 21, 1931, is wanted by our Division for violation of his parole.

We are requesting that you notify your associated companies of this fact and request that he be detained and arrested, if possible. It would be well to have the persons requesting his arrest inform the arresting officer that our warrant is in force against him. If the contact is made in New York City, notification to our office would be desirable as well.

The reason that we are asking you to notify the members of your association is the fact that Hedman has on occasions since his release, victimized chiefly members of the motion picture industry. His usual modus operandi is to approach an executive of some film corporation and state his previous connection with innumerable stars of the screen, ask for aid and then disappear. At the time our violation report was written up, our investigation disclosed the fact that the parolee had attempted to play upon the sympathies of several screen stars in an effort to panhandle them stating that he was without food and shelter, whereas at the same time he was living at a fashionable hotel.

Anything you may do in aiding us to apprehend this man will be greatly appreciated by

Very truly yours,

(Signed) Walter E. Doud

W. E. Doud
Parole Officer.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

D. W. Griffith, Inc., New York, N.Y.

Title of motion-picture photoplay: The Struggle

Story by Anita Loos and John Emerson. 9 Reels.

Authors of photoplay, John Emerson and Anita Loos, of the United States.

Date of publication Dec 25, 1931. 2 Copies each received Feb 12, 1932.

Description received Feb 12, 1932. Entry: Class L1, No. 2843

[SEAL]

Wm. L. Brown

Acting Register of Copyrights

U. S. GOVERNMENT PRINTING OFFICE: 1930

L¹

LIBRARY OF CONGRESS

COPYRIGHT OFFICE OF THE UNITED STATES OF AMERICA

WASHINGTON

CERTIFICATE OF COPYRIGHT REGISTRATION

This is to certify, in conformity with section 55 of the Act to Amend and Consolidate the Acts respecting Copyright approved March 4, 1909, as amended by the Copyright Acts of August 24, 1912, and March 2, 1913, that TWO complete copies of the MOTION-PICTURE PHOTOPLAY *reproduced in copies for sale,* named herein, have been deposited in this Office under the provisions of the said Acts, and that registration of a claim to copyright for the first term of 28 years from the date of publication of said motion-picture photoplay has been duly made in the name of

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

[OVER]

D. W. GRIFFITH, INCORPORATED

TELEPHONE COLUMBUS 5-1477

1619 BROADWAY

NEW YORK CITY, N. Y.

February 13, 1932.

Dear Mr. Griffith,

Following is a detailed explanation of the present situation on the release of "THE STRUGGLE", and is in connection with my conversation with you last Thursday.

At the present time our domestic prints, numbering approximately 75, have been completed and are in the exchanges. This is also true of the Canadian prints, numbering 10. The rest of the world, with the exception of England and Australia, is taken care of by a special dupe negative which has been made, and prints therefrom have been made, and are in the process of being made, over which titles in the language of the country of destination are superimposed on the picture to explain the import of the dialogue which, at all times of course, is in English. In addition to these print requirements having been filled, the Victor Company have made master waxes for use in conjunction with these prints for both domestic and foreign service. These discs cannot be used with any other version.

At the present time the only print requirements unfilled are for England and Australia. If we were to use prints for England and Australia cut in accordance with the version which you designate as the "noisy version" it would entail re-cutting the negative - no matter how minute or inconsequential the change is - wherever such change takes place. We would likewise have to make new master discs to conform with such changed prints because, as I explained to you, there are still situations that are only equipped to handle sound on disc, and in all other situations the first half of a print life is used sound on film and the second half is used in conjunction with the discs inasmuch as the quality of sound on film deteriorates quicker than the quality of the picture.

Inasmuch as we only have one original negative, without sufficient material to cut a second, it is at all times necessary to have an exact dupe negative of such original in either England or America (depending upon where the original negative is) to cover further prints requirements and replacements. After the negative would have been cut to conform with the "noisy version", it is impossible to re-cut it to conform with the original version from which all domestic prints have been made, because of the inevitable loss of at least 1 frame, and in some cases two frames, at every point where the negative has been disjoined, so that it would naturally follows that additional prints or replacements would be rather haphazard and messy affairs, to say nothing of the constant supervision which we would have to employ, at our own expense, at the various laboratories, in order to insure that in cutting, the various negatives would not be messed up. As a matter of fact, the laboratory procedure which it would involve, I am told by the laboratory, is an almost impossible one and Consolidated have indicated to me that they would rather have us turn the negative over to someone else if such a procedure were adopted by us. Another element to consider is that Barney Rogan has taken a position with another company, which is to be permanent and may take him out of town any day, and which position, I am reasonably sure, he would not willingly give up, and I feel that it would be utterly impossible and undoubtedly very dangerous to allow anyone else to handle our negative. From this point of view, the negative has already been re-cut six times and its quality is impaired as a result of such handling, which can easily be discerned in the prints, and I feel that whatever additional income, if any, might be realized in

certain sections, would be more than offset by the loss of income as the result of botched prints.

In addition to this there is the element of cost, which is rather substantial. We have an investment, at the present time, in prints already made, of approximately $20,000, which prints, it is needless for me to say, are as yet unpaid for. The dupe negative which we are presently using cost us $3,000 and the master records $1,200, in addition to which we have shot continuity exchange manuscripts prepared which have cost us, together with censorship continuity, very close to $500. A substantial part of all this would be lost if any changes were made in our negative.

If a change in the negative were made for just England, it would mean the making of a new dupe in addition to the loss of approximately ten prints for England which Consolidated started on our order before your instructions to hold up work were given. As Mr. Kelly explained to you, on March 1st the new Advalorem duty becomes effective in England. The government has refused to state upon what basis they will tax films, but it is generally believed by all film companies that the tax will be based upon the negative cost of the pictures involved, and in our case it may run as high as $10,000. In any event, the delay of almost three weeks has made it impossible for us to ship our negative to England before March 1st, and we now shall have to work very rapidly to get the required amount of prints to England before the Advalorem tax goes into effect. The shipping of prints, instead of the negative, will cost us an additional $3,000 in duty.

Mr. Kelly indicated, in your presence, that a substantial reduction in income might result from any delay in the release of our picture in England. He did not, however, explain to you what he had explained to me before you came into his office, and that is, it is his opinion that the picture released as he saw it and as it is being issued for domestic use, has a very good chance of getting, in England, at least $80,000 and perhaps $100,000, but if the so-called "noisy version" were used we should be indeed fortunate to get $30,000 or $35,000. He further explained that while he feels that in theory you are correct in that in some sections of England melodrama is more popular than other types of pictures, all sections of England follow the big first runs, and that the big first runs would positively turn thumbs down on said "noisy version". I tried to get him to tell you this, but for some reasons or another, people do not tell you these things, perhaps because they are afraid to commit themselves and also perhaps, I feel in most cases, because they are under instructions from Mr. Schenck not to assume responsibilities which are the producer's own. I do feel that Kelly was right, however, when he said that all audiences, particularly rural audiences, have received such an extensive education in sophistication from the type of pictures we have had in the last four or five years, that it is now a more or less losing proposition to make a direct appeal to the unsophisticated at the expense of the sophisticates. There are five theatres which Arthur Kelly mentioned to you in London, at one of which our picture would play. Two of them play to distinctly West End audiences which, as you know, are more or less the intelligensia, whereas the other three are made up of equally distinct mixed audiences, and it is at one of the latter group that our picture is more than certain to be shown in London, and on the basis of this run the subsequent engagements are sold.

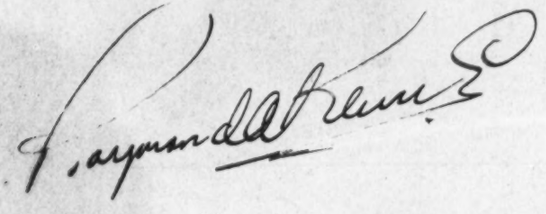
I do hope that you will consider very carefully this report. I know that you sincerely feel that the "noisy version" is the better one for certain types of audiences, but I feel that it is likewise true that almost any picture you can think of, might do relatively better business in different sections of the world, if it were made a little different, but, as you fully realize, that plan is naturally impracticable. Further, I want you to understand that I am not taking the attitude that the "noisy version" will not do better business, although I personally do not think it will,

but I am trying to call to your attention that the cost to us at this late date might involve so many thousands of dollars that it would be definitely an inadvisable step to take, and I feel that your extremely pessimistic prediction concerning the present version is unwarranted on the basis of the dated business which is coming in daily, and I feel that it would take a far stretch of the imagination to presume that we will not eventually get a very substantial part of our investment back with the present picture.

If we are to escape the Advalorem duty going into effect in England on March 1st, I must be able to give the laboratory rush instructions not later than Monday so that the English prints can be shipped not later than the 18th, which is Thursday, in order to get them at an English port before March 1st.

Very truly yours,

RAK/CC



LOYD WRIGHT

111 West Seventh Street

Los Angeles, Cal.

February 19th, 1932.

Capt. Dennis F. O'Brien,
Secretary United Artists Corpn.,
729 - 7th Avenue,
New York, N. Y.

Dear Capt. O'Brien:-

You will recall that at the adjournment of the recent meeting of the Board of Directors of United Artists, it was agreed that we would each contact our principal, and then write the office relative to our respective principal's desires, insofar as the payment of dividends is concerned.

I am therefore writing you as Secretary of United Artists, to go on record on behalf of Miss Swanson, that it is her desire and request that the regular dividend be declared and paid.

May I take this opportunity also, to call your attention to the fact that we have recently delivered a photoplay to United Artists, and that pursuant to the terms of Miss Swanson's contract, she is entitled to the balance of the escrowed stock and dividends accumulated thereon. I would appreciate it if this could be sent to me agreeable to this request.

I cannot resist telling you that I enjoyed very much our little visit while I was in New York, and sincerely hope that the next time you are on the Coast I will have an opportunity to see more of you.

With kindest personal regards, I am,

Respectfully yours,

Loyd Wright

1961

Edgewater Point

"One mile of shore front on Long Island Sound"

EXCLUSIVE, HIGHLY RESTRICTED WATERFRONT DEVELOPMENT

PHONE
MAMARONECK 1190
PENNSYLVANIA 7496

DEVELOPMENT BY
EDGEWATER POINT, INC.
MAMARONECK, N. Y.

1501 Broadway, 22nd floor,
New York, N.Y., Feb. 23, 1932.

Mr. A. H. T. Banzhaf,
130 West 42nd St.,
New York, N.Y.

Dear Mr. Banzhaf:

In accordance with our conversation over the telephone, I beg to hand you herewith check for $1500.50, together with three-month-note amounting to $10,285.00.

Will you please acknowledge, and oblige

Very truly yours,

E W Hammons

EWH:G President

Encs.

By Messenger

7.
72 85.50
1,

4,500
11,785.50

10,285.50
1500
$11,785.50

Received ck for 1500 + note for 10,285
W. W. Griffith Jr.
By Jack Sherman

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

1619 Broadway

February 23, 1932

Edgewater Point Inc.
1501 Broadway - Fdonr 27
New York City

Attention of Mr. E. W. Hammons

Dear Mr. Hammons:

I have your letter of February 23rd enclosing a check to the order of D. W. Griffith Inc. for the sum of $1500.50, together with a three months' note for $10,285., which check and note are tendered to the Griffith Corporation as means of payment of the interest due on the mortgage held by the Griffith Company against the property at Edgewater Point for the total sum of $11,785.50 due on February 4th last. The said interest is made up as follows: $4500. being on account of the note of said Edgewater Point Corporation, which became due November 4th last, and the $7,285.50 being six months' interest on the principal which became due February 4th last.

Said check and note are accepted by the Griffith Corporation as a means of payment of said interest with the strict understanding however that if the note aforesaid in the sum of $10,285 is not paid on its due date, the Griffith Corporation may declare the interest so due on February 4th, 1932, as unpaid under the terms of the mortgage, and with the further proviso that you pay the interest on the $4500. which became due and payable as of November 4th last, down to and including February 23d, in the amount of $83.25. No interest was charged on the interest in the amount of $7,285.50 which became due as of February 4th last.

If these terms are satisfactory to you, please send us the check for $83.25 as aforesaid and we will accept the check and note already tendered, on the foregoing conditions.

Thanking you for your cooperation in the matter, we remain

Very truly yours,

D. W. GRIFFITH INCORPORATED

By_____

AHTB.P Secretary

135A

ATTORNEYS & COUNSELLORS AT LAW

DENNIS F. O'BRIEN
M. L. MALEVINSKY
ARTHUR F. DRISCOLL

O'BRIEN, MALEVINSKY & DRISCOLL
LAW OFFICES
KNICKERBOCKER BLDG. 152 WEST 42nd STREET
TIMES SQUARE
NEW YORK CITY
CABLE ADDRESS "OBMADRIS"

EDWARD C. RAFTERY
ARTHUR R. WALSH
BENJAMIN PEPPER
EDWARD J. CLARKE
PAUL D. O'BRIEN
GEORGE D. BRADFORD
EDWARD S. COONS, JR.
SIDNEY G. ROSENBLOOM
WALTER A. VOLLMEKE

IN - RE .....

February 26, 1932

Mr. Albert H.T. Banzhaf
130 West 42nd Street
New York City

Dear "Bert":

Enclosed please find a letter which has come to me from Loyd Wright. As I am not secretary of the United Artists Corporation, I am sending it to you.

May I suggest that you have it filed with the custodian of the records of the corporation at the office of United Artists? For your personal records, I am enclosing a copy of the same.

Sincerely yours,

Dennis F. O'Brien

DFO'B/IC
(Enc)

Delivered orig letter from L. Wright to Arthur Kelly U.A.
Mar 7-32
afB

TELEPHONE 2052 MURRAY HILL

John S. Nicholas

INCORPORATED

FLORIST AND FRUITERER

GRAND CENTRAL TERMINAL

93 EAST 42ND STREET

"PERSHING SQUARE"

FOLIO _____ NEW YORK, Feb 29, 1932.

SOLD TO Miss Powell,

c/o Banzhaf & Richter,

130 West 42nd St., New York Cit

Room 1503.

ALL BILLS RENDERED THE FIRST OF EACH MONTH AND DUE WHEN RENDERED

Feb	16	Basket of Flowers	25	00		
		Basket of Fruit	10	00	35	00
		Mrs. D. W. Griffith				
		s/s Orizaba,				
		Cabin #72. - 13				

Here is the evidence of the $35.
you paid me in cash.
Thank you.

A. N. Y. Banzhaf
F.

TELEPHONE CIRCLE 7-4736-7-8-9

IN ACCOUNT WITH

THE NEWSPAPER OF FILMDOM — THE Film Daily — ALL THE NEWS ALL THE TIME

1650 BROADWAY

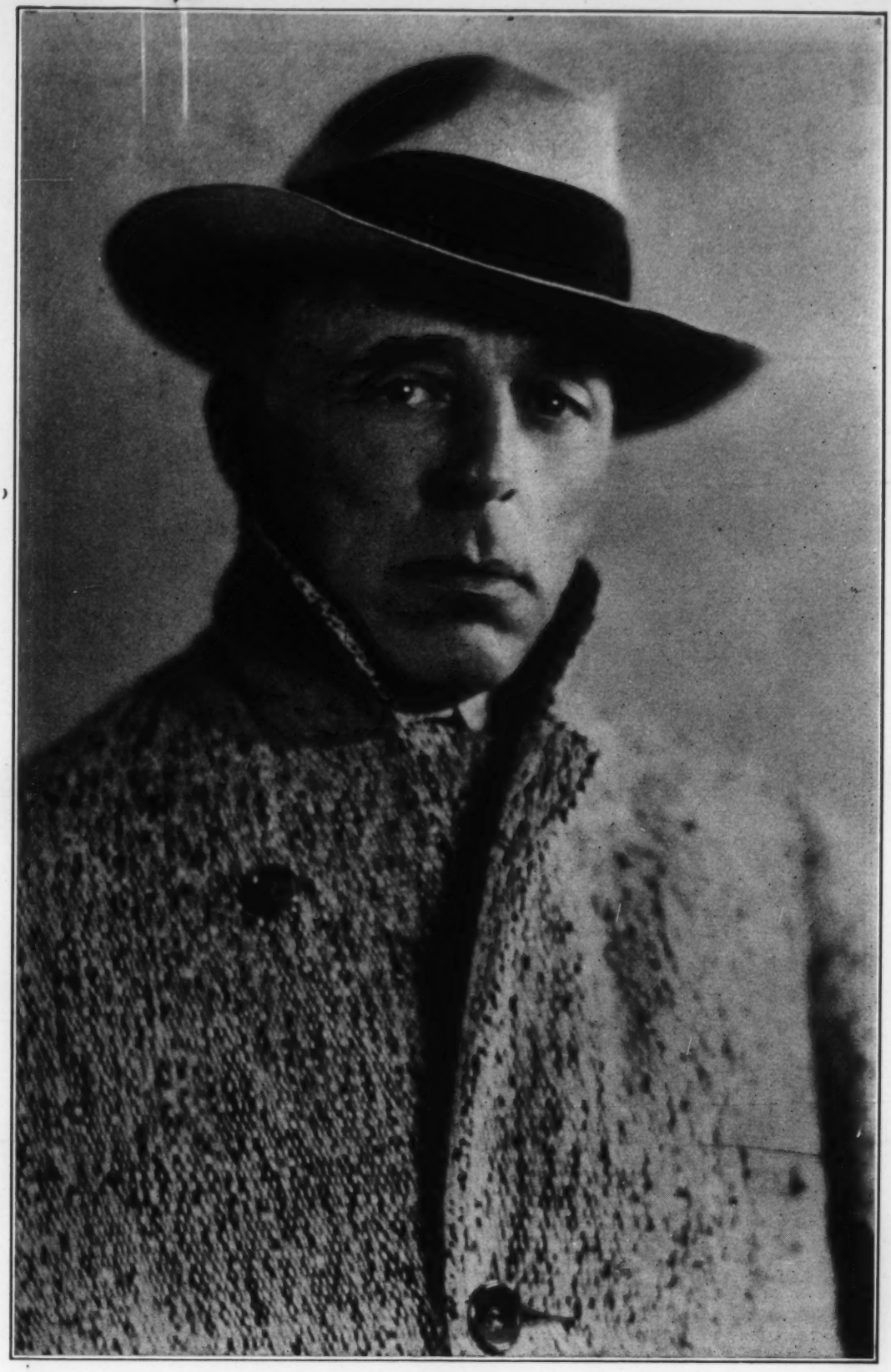
FEB 29 1932

NEW YORK 193

TO Mr. D. W. Griffith
Hotel Astor
New York City

STATEMENT

Advertising-	Account Rendered - - - - -	$ 380.00
	1 Page- 1932 Year Book - -	200.00
	TOTAL	$ 580.00



This Is the Fourteenth Annual Edition of Filmdom's Encyclopedia and Book of Reference

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

(m.d.- 2/29/32)

WARD LINE

Friday

ON BOARD S. S. ORIZABA

Dear David,

It just seemed like a whole spring garden had moved into my cabin when the great big box was at last opened - Oh, it was so beautiful - so gay and happy - so yellow like sunshine - the lovely yellow roses and coffee tree - and mauves and sad pinks

They are still fresh and lovely. Do you know Bishop Chichester's poem on flowers in the Oxford Book of Eng. verse?

It is a lazy day - calm sea, balmy breezes - and so rather peaceful. It would be a nice change for you - if you still like the sea - Why don't you get away from N.Y. for a while?

I expect to spend a week or two in Yucatan seeing the Maya ruins

WARD LINE

ON BOARD S. S. ORIZABA

and will drop you
a line from there.
This is it much
of a letter - but
tropical days are
rather relaxing
after the tension of
N. Y.

Am reading "The
Conquest" - You should
do it — something
great and glorious
and let it be your

Swan Song ——— Then
see the world —
forget Broadway.
Thanks David
Linda

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Edgewater Point

"One mile of shore front on Long Island Sound"

EXCLUSIVE, HIGHLY RESTRICTED WATERFRONT DEVELOPMENT

1501 Broadway, New York City

PHONE
MAMARONECK 1190
PENNSYLVANIA 7496

DEVELOPMENT BY
EDGEWATER POINT, INC.
MAMARONECK, N. Y.

March 3, 1932

D. W. Griffith, Inc.,
130 West 42nd Street,
New York City.

Attention of Mr. Banzhaf

Dear Mr. Banzhaf:

We duly received your favor of February 23rd with regard to the matter of payment of interest on our mortgage held by you covering property at Edgewater Point and agree to the conditions therein set forth. We are accordingly enclosing herewith our check to your order for $83.25 to cover interest on the $4500 from November 4, 1931 to and including February 23, 1932.

Thanking you for your consideration in the matter, we are

Yours very truly,

Chas. F. Catlin

Chas. F. Catlin

CFC:HK

NAME	ADDRESS	NO. OF SHARES
Albert C. Adcock	2517 Francis St,Baltimore,Md.	10
Wm. R. Albaugh	6 E.Fayette St,Baltimore,Md.	1
Mrs.Catherine A.Allison	Box 68,Brentwood,Md.	20
Clara Ascherfeld	1534 Lenden Ave,Baltimore,Md.	10
N.E.Besson	Box 68,Brentwood,Md	30
Miss Henrietta Booth	Elkton,Md.	6
Susan B. Booth	Elkton,Md.	5
Marcy C. Burrows	1403 John St,Baltimore,Md	10
B.Clare & M. Blanche Briscoe or either of them or the Survivors	849 Park Ave. Baltimore,Md.	4
John C. Dotterweich	402 S.Collington Ave,Baltimore,Md.	40
Mrs. Nellie F.Feltner	Hancock, Md.	5
Jacob Goldfine	101 Baltimore St,Cumberland,Md.	10
Morris Goldman	1605 Linden Ave,Baltimore,Md.	25
Wm. L. Hammond	335 Potomac St, Hagerstown,Md.	10
Paul C. Hentschel	607 N.LuzerneAve,Baltimore,Md.	10
Jane Palfrey Homer	Riderwood, Baltimore Co., Md.	20
Frances L. Horner	Rockville, Md.	10
Z. Ethel Pope Jones	40th & Canterbury Rd,Baltimore,Md.	16
Thomas M. Kent	3006 Clifton Ave,Baltimore, Md.	250
Mary Louise Larcombe	Rockville, Md	10
Mrs.Evelyn Pope Lord & J.Williams Lord, J/T with right of Survivorship & not as tenants in common	1011 N.Charles St,Baltimore,Md.	5
Emmert M. Lowry	835 W.Franklin St,Hagerstown,Md.	200
John Luntz, Jr.	Walker Ave.,Towson,Md.	10
Edgar L. McClure	2212 Wahlbrook St,Baltimore,Md.	20
John McCormick	P.O.Box 272,Cumberland,Md.	20
William J.McLaughlin	1122 N.Eutaw St,Baltimore, Md.	5
M.C.Mules	4106 Falls Road,Baltimore,Md.	4
Miss Marie Pahud	1908 Eutaw Place,Baltimore,Md.	3
Dorothy Pope	813 Hamilton Terrace,Baltimore,Md.	1
Evangline Pope	40th & Canterbury Rd,Baltimore,Md.	6
Margaret C.Rabold	2214 No.Calbert St,Baltimore,Md.	30
Neubert M. Randall	Sparrows Point, Md.	25
Miss B.Clare Rusk & Miss M.Blanche Briscoe or either of them or the survivor	1817 Park Ave,Baltimore,Md.	4
Miss Ruth Seifield	Carl Junction, Md.	20
Walter K.Strine	30 East FranklinSt,Baltimore,Md.	2
Jesta Warthen	Kensington, Md.	20
Karl Waterman	Rockville, Md.	6

Total Class "A" stock issued and outstanding as of Jan.1,1932 121,693
" " " " held by residents of Md.per annexed statement 873

Balance shares held by non-residents of Maryland 120,820

Attest: Albert H Baumgarten
Secretary

SCHEDULE OF STOCKHOLDERS
AS OF JANUARY 1, 1932

OF

1932

D. W. GRIFFITH, INCORPORATED

[NAME OF CORPORATION]

[Before preparing schedule, read instructions on reverse side.]

[EXTRA SHEET TO BE USED WHEN NECESSARY]

NAMES OF STOCKHOLDERS	ADDRESSES [GIVING CITY AND COUNTY OF ACTUAL RESIDENCE]	NO. OF SHARES HELD IN NEW ANNEX OF BALTIMORE CITY	NO. OF SHARES HELD ELSEWHERE

INSTRUCTIONS

1. A true list of stockholders, attested by an officer of the corporation, must be filed with the annual report of the corporation.

2. All shares held by non-residents may be reported together, without names or individual holdings, with the description: "Non-residents of Maryland.....shares." [Number]

3. In the case of Maryland stockholders, the list must set forth their several names, the number of shares held and the places of their residence, indicating Baltimore City or the name of the county as well as the incorporated town, where they respectively reside. Where the stockholder lives in a county but not in an incorporated town, it is sufficient to give the name of the county.

4. The post-office address should not be given when it is not in the place of the stockholder's actual residence.

5. In the case of a stockholder residing or believed to reside in the New (1918) Annex of Baltimore City, the complete address—with street and house number—should be set forth, and the number of shares held should be entered in the column headed "New Annex." This is necessary in order to ensure the benefit of the lower tax imposed in certain cases in the New Annex.

6. Domestic ordinary business corporations which own no tangible personal property in Maryland need not submit a list of their stockholders.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

UNITED ARTISTS CORPORATION

NOTICE TO STOCKHOLDERS:

This notice is to supplement the notice sent to you respecting the Annual Meeting of the Stockholders of UNITED ARTISTS CORPORATION to be held on April 4,1932, at 3 P.M., at the office of the Corporation, 729 Seventh Avenue, New York City.

There will come before the meeting the following further business:

It will be proposed that the Certificate of Incorporation of UNITED ARTISTS CORPORATION be amended to authorize the Corporation to borrow and lend money as follows:

To borrow from and/or lend money and/or give credit, upon such terms and conditions as may seem expedient to the corporation, to any person, firm, association or corporation as may be deemed advisable, for the furtherance of any of the corporate purposes, or to carry out, aid, assist or further any transaction or enterprise which the corporation may legally undertake or engage in, in the exercise of any and all of the powers conferred herein or conferred by the laws of Delaware.

It will be further proposed that the By-Laws of the Corporation be amended in such manner as the meeting may deem advisable for the purpose of adopting such rules and regulations, and granting such authority, as may be proper and expedient to effectuate the operation of the proposed amendment to the Certificate of Incorporation.

Dated: New York, March 7,1932.

Harry Muller, Assistant Secretary.

MUSEUM OF MODERN ART

Burton C. Meighan
Henry Necarsulmer
Charles M. Baxter, Jr.
Burton C. Meighan, Jr.

Arthur J. Moynihan

Meighan & Necarsulmer
Counselors at Law

Offices at
120 Broadway, N.Y.
Mamaroneck
and
Larchmont

"Cable Address:
"Menec New York"

New York, March 9, 1932.

RE: THE FIRST NATIONAL BANK & TRUST COMPANY OF MAMARONECK vs. MAMARONECK HOTEL CORP. et al.

Mr. David Wark Griffith,
c/o Banzhaf & Richter, Esqs.,
130 West 42nd Street,
New York City.

Dear Sir:

In the above matter in view of the great stringency of the times we are asking the Bank to make a partial distribution to the various subscribers, reserving of course a factor of safety.

The question of determining the possible tax and penalties is now before the Federal Authorities. We are hoping to be able to expedite the decision on this subject so that in not over say three months we will have an authoritative decision. At the present time the attorneys for the Commissioner of Internal Revenue in Washington have decided against our contention that this fund is not subject to a capital gain tax. If the fund should ultimately be held subject to such a tax the amount of it, and its possible penalties, would be the very considerable sum of upwards of $50,000.

Without going into further detail at this time concerning the figures involved, we have decided that reserving a proper factor of safety it will be in order for the Bank without entering judgment in the State Court to determine the exact rights of the

various subscribers to, at this time, pay to each subscriber two and one-half times the amount of his subscription. As the amount of your subscription appears to have been $200. the amount that would therefore be now payable to you would be $500.00.

As much time has elapsed since the original subscriptions were made, and changes have occurred by death, assignments, &c. we are obliged to ask you to return to us the within affidavit properly filled out, and a receipt in the form herewith enclosed. An extra copy is sent for you to retain for your own files. If these are in due form we think there will be no delay in your getting a draft for the said sum.

We beg to remain

Faithfully yours,

Meighan McCandless

Encls.

Shelbyville Ky

Mar 10 - 1932

Mr D. W. Griffith

Dear Cousin

I guess you will be surprised to get a letter from one I have thought lots of times of writing but thought you wouldent want to be bothered enough David I am going to ask a favor of you dont think I am burning you up I guess you are bothered a lots I want to borrow $1000.00 if you have it to spare I have tried every way and cant get it no way I have a farm of 170 acres with a loan on it of $5700.00 and not able to rais the intrest and it looks as if they will take it away from me it is

over

worth about $1500.00 and I hate to loose it if I can help it I have another place of 9½ acers good 6 room house clear of debt that I paid $3000.00 it as a good place but I cant borrow $1600.00 on it no money in the Country Banks will not let a dollar out now if you will let one have $1000.00 I will give you a mortgage on it or any way to make you safe now dont think I am trying to burn you for that is one thing I do not believe in but if I can get hold of that much I think I can make it I wont bother you with this stuf any longer hope you are well and enjoing good health for that is something I havent had for a long time I wish you would come to see me some time and see my wife and Son hoping this will not bore you plese let me hear from you at once

I remain your Cousin

Lem

L. C. Griffith

R. 3. Shelbyville

Ky

135A

HOME OFFICE
729 SEVENTH AVE.
NEW YORK

TELEPHONE BRYANT 7300

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

March 11, 1932

Mr. A. H. T. Banzhaf
130 West 42nd Street
New York, N.Y.

Dear Mr. Banzhaf:

I am quoting you the following information from our legal department.

> "A dividend declared by a corporation when it has become due and payable creates merely the relation of debtor and creditor between the corporation and the stockholder to whom the dividend is payable.
>
> "This obligation or indebtedness may be set off by the corporation against any due obligation from the stockholder of the corporation".

Has Mr. Klune gotten in touch with you with reference to a suggestion I made to him?

Yours sincerely,

UNITED ARTISTS CORPORATION

Vice-President & Treasurer
Arthur W. Kelly

AWK:R

D. W. GRIFFITH, INCORPORATED

TELEPHONE COLUMBUS 5-1477

1619 BROADWAY

NEW YORK CITY, N. Y.

March 14, 1932.

Mr. D. W. Griffith,
Hotel Astor,
New York City.

Dear Mr. Griffith,

Your indebtedness to the Griffith Corporation, at the present time, amounts to $79,525.51.

We hold your demand note covering this indebtedness, and we hereby make demand of you for immediate payment thereof. If such payment is not forthcoming, we may find it necessary to sell the collateral which we hold as security, namely, five hundred shares of United Artists Corporation common stock, in satisfaction of such amount as might be realized upon the sale of such stock.

Yours very truly,

D. W. GRIFFITH, INC.

Raymond A Kenn

Treasurer.

RAK/CC

March 15th, 1932

Collector of Internal Revenme
Third District
57th & Broadway
New York City

Sir:-

Enclosed please find tax report of the DAVID W. GRIFFITH CORPORATION for the year 1931.

Very truly yours,

BANZHAF & RICHTER

HLP/x

Form 1120
TREASURY DEPARTMENT
INTERNAL REVENUE SERVICE
(Auditor's Stamp)

CORPORATION INCOME TAX RETURN
For Calendar Year 1931

File This Return with the Collector of Internal Revenue for Your District on or Before March 15, 1932

PRINT PLAINLY CORPORATION'S NAME AND BUSINESS ADDRESS

DAVID W. GRIFFITH CORP. (Name)

130 West 42nd Street (Street and number)

New York City (Post office and State)

Date of Incorporation December 13, 1913

Under the Laws of what State or Country

Page 1 of Return

File Code

Serial Number

District

(Cashier's Stamp)

Cash Check M. O. Cert. of Ind.

First Payment

$

Kind of Business Rental of motion pictures--no business done Is This a Consolidated Return of Two or More Corporations? No If so, How Many?

Item and Instruction No.	GROSS INCOME								
1.	Gross Sales from Trading or Manufacturing, $; Less Returns and Allowances, $; Net Sales					$			
2.	Less Cost of Goods Sold:								
	(a) Inventory at beginning of year	$							
	(b) Merchandise bought for sale								
	(c) Cost of manufacturing or producing goods (From Schedule A): Salaries and Wages, $; Other costs, $; Total								
	(d) Total of lines (a), (b), and (c)	$							
	(e) Less inventory at end of year								
3.	Gross Profit from Trading or Manufacturing (Item 1 minus Item 2)					$			
4.	Gross Profit from Operations Other Than Trading or Manufacturing. (State source of income):								
	(a)								
	(b)								
	(c)								
5.	Interest on Bank Deposits, Notes, Mortgages, and Corporation Bonds								
6.	Rents								
7.	Royalties								
8.	Profit from Sale of Real Estate, Stocks, Bonds, and other Capital Assets (From Schedule B)								
9.	Dividends on Stock of Domestic Corporations								
10.	Other Income (including dividends received on Stock of foreign corporations). (State nature of income):								
	(a)								
	(b)								
	(c)								
11.	TOTAL INCOME IN ITEMS 3 TO 10							$	
	DEDUCTIONS								
12.	Compensation of Officers (From Schedule C)					$			
13.	Rent on Business Property								
14.	Repairs (From Schedule D); Salaries and Wages, $; Other Costs, $; Total								
15.	Interest								
16.	Taxes (From Schedule E)								
17.	Losses (From Schedule F)								
18.	Bad Debts (From Schedule G)								
19.	Dividends (From Schedule H)								
20.	Depreciation (resulting from exhaustion, wear and tear, or obsolescence) (From Schedule I)								
21.	Depletion of Mines, Oil and Gas Wells, Timber, etc. (Submit schedule, see Instruction 21)								
22.	Other Deductions Not Reported Above. (Explain below, or on separate sheet):								
	(a) Salaries and wages. (Not included in Item 2, 12, or 14 above)								
	(b) Net Loss for 1928–1929 (Submit schedule)								
	(c)								
	(d)								
	(e)								
23.	TOTAL DEDUCTIONS IN ITEMS 12 TO 22							$	
24.	NET INCOME (Item 11 minus Item 23)							$	

COMPUTATION OF TAX

25.	Net Income (Item 24 above)	$				28.	Income Tax (12% of Item 27)	$	
26.	Less Credit of $3,000 (for a domestic corporation having a net income of less than $25,360					29.	If net income of domestic corporation is less than $25,360, enter the amount over $25,000		
27.	Balance (Item 25 minus Item 26)	$				30.	Total Tax (Item 28 plus Item 29)	$	
31.	Less: Income Tax Paid at Source. (This credit can only be allowed to a nonresident foreign corporation)	$							
32.	Income Tax Paid to a Foreign Country or U. S. possession by a domestic corporation (see Inst. 27)								
33.	Balance of Tax (Item 30 minus Items 31 and 32)							$	

2—15753

An amended return must be marked "Amended" at top of return **Checks and drafts will be accepted only if payable at par**

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

SCHEDULE K—BALANCE SHEETS (See Instruction 43)

Items	Beginning of Taxable Year		End of Taxable Year	
	Amount	Total	Amount	Total
ASSETS				
1. Cash		$		$
2. Notes receivable				
3. Accounts receivable	$		$	
Less reserve for bad debts				
4. Inventories:				
Raw materials	$		$	
Work in process				
Finished goods				
Supplies				
5. Investments (nontaxable):				
Obligations of a State, Territory, or any political subdivision thereof, or the District of Columbia	$		$	
Securities issued under the Federal Farm Loan Act, or under such Act as amended				
Obligations of the United States or its possessions				
6. Other investments:				
Stocks of domestic corporations	$		$	
Bonds of domestic corporations				
Stocks and bonds of foreign corporations				
All other investments or loans				
7. Deferred charges:				
Prepaid insurance	$		$	
Prepaid taxes				
All other				
8. Capital assets:				
Land				
Buildings	$		$	
Machinery and equipment				
Furniture and fixtures				
Delivery equipment				
	$		$	
Less reserves for depreciation				
9. Patents				
10. Good will				
11. Other assets (describe fully):				
	$		$	
12. Total Assets		$		$
LIABILITIES				
13. Notes payable (less than one year)		$		$
14. Accounts payable				
15. Bonds and notes (not secured by mortgage)				
16. Mortgages (including bonds and notes so secured)				
17. Accrued expenses:				
Interest	$		$	
Taxes				
All other				
18. Other liabilities (describe fully):				
19. Capital stock:				
Preferred stock (less stock in treasury)	$		$	
Common stock (less stock in treasury)				
20. Surplus	$		$	
21. Undivided profits				
22. Total Liabilities		$		$

Remarks

SCHEDULE L—RECONCILIATION OF NET INCOME AND ANALYSIS OF CHANGES IN SURPLUS

1. Net income from Item 24, page 1 of the return	$			
2. Nontaxable income:				
(a) Interest on obligations of a State, Territory, or any political subdivision thereof, or the District of Columbia				
(b) Interest on securities issued under the Federal Farm Loan Act, or under such Act as amended				
(c) Interest on obligations of the United States or its possessions				
(d) Dividends deductible under Section 23(p) of the Revenue Act of 1928				
(e) Proceeds of life insurance policies paid upon the death of the insured				
(f) Other items of nontaxable income (to be detailed):				
(1)				
(2)				
(3)				
3. Charges against reserve for bad debts, if Item 18, page 1 of return, is not an addition to a reserve				
4. Charges against reserves for contingencies, etc. (to be detailed):				
(a)				
(b)				
(c)				
5. Total of Lines 1 to 4, inclusive	$			
6. Total from Line 14				
7. Net profit for year, as shown by books, before any adjustments are made therein (Line 5 minus Line 6)	$			
8. Surplus and undivided profits as shown by balance sheet at close of preceding taxable year				
9. Other credits to surplus (to be detailed):				
(a)				
(b)				
(c)				
10. Total of Lines 7 to 9, inclusive	$			
11. Total from Line 17				
12. Surplus and undivided profits as shown by balance sheet at close of taxable year (Line 10 minus Line 11)	$			

13. Unallowable deductions:				
(a) Donations, gratuities, and contributions	$			
(b) Income and profits taxes paid to the United States, and so much of such taxes paid to its possessions or foreign countries as are claimed as a credit in Item 22, page 1 of the return				
(c) Federal taxes paid on tax-free covenant bonds				
(d) Special improvement taxes tending to increase the value of the property assessed				
(e) Furniture and fixtures, additions, or betterments treated as expenses on the books				
(f) Replacements and renewals				
(g) Insurance premiums paid on the life of any officer or employee where the corporation is directly or indirectly a beneficiary				
(h) Interest on indebtedness incurred or continued to purchase or carry obligations or securities the interest upon which is wholly exempt from taxation				
(i) Additions to reserve for bad debts which are not included in Item 18, page 1 of return				
(j) Additions to reserves for contingencies, etc. (to be detailed):				
(1)				
(2)				
(3)				
(k) Other unallowable deductions (to be detailed):				
(1)				
(2)				
(3)				
14. Total of Line 13	$			
15. Dividends paid during the taxable year (state whether paid in cash, stock of the corporation, or other property):				
(a) Date paid ____ Character ____	$			
(b) Date paid ____ Character ____				
(c) Date paid ____ Character ____				
(d) Date paid ____ Character ____				
16. Other debits to surplus (to be detailed):				
(a)				
(b)				
(c)				
17. Total of Lines 15 and 16	$			

QUESTIONS

KIND OF BUSINESS

1. By means of the key letters given below, identify the corporation's main income-producing activity with one of the general classes, and follow this by a special description of the business sufficient to give the information called for under each general class.

A.—Agriculture and related industries, including fishing, logging, ice harvesting, etc., and also the leasing of such property. State the product or products. **B.**—Mining and quarrying, including gas and oil wells, and also the leasing of such property. State the product or products. **C.**—Manufacturing. State the product and also the material if not implied by the name of the product. **D.**—Construction—excavations, buildings, bridges, railroads, ships, etc., also equipping and installing same with systems, devices, or machinery, without their manufacture. State nature of structures built, materials used, or kind of installations. **E1.**—Transportation—rail, water, local, etc. State the kind and special product transported, if any. **E2.**—Public utilities—gas (natural, coal, or water); electric light or power (hydro or steam generated); heating (steam or hot water); telephone; waterworks or power. **E3.**—Storage—without trading or profit from sales—(elevators, warehouses, stockyards, etc.). State product stored. **E4.**—Leasing transportation or utilities. State kind of property. **F.**—Trading in goods bought and not produced by the trading concern. State manner of trade, whether wholesale, retail, or commission, and product handled. Sales with storage with profit primarily from sales. **G.**—Service—domestic, including hotels, restaurants, etc.; amusements; other professional, personal, or technical service. State the service. **H.**—Finance, including banking, real estate, insurance. **I.**—Concerns not falling in above classes (*a*) because of combining several of them with no predominant business, or (*b*) for other reasons.

2. Concerns whose business involves activity falling in two or more of the above general classes, where the *same product* is concerned, should report business as identified with but one of the above general classes; for example, concerns in A or B which also transport and market their own product exclusively or mainly, should still be identified with classes A or B; concerns in C (manufacturing) which own or control their source of material supply in A or B and which also transport, sell, or install their own product exclusively or mainly, should be identified with manufacturing; concerns in D may control or own the source of supply of materials used exclusively or mainly in their constructive work; concerns in E1 or E2 may own or control the source of their material or power; concerns in F may transport or store their own merchandise, but its production would identify them with A, B, or C.

3. Answers:

(*a*) General class (use key letter designation) I

(*b*) Main income-producing business (give specifically the information called for under each key letter, also whether acting as principal, or as agent on commission; state if inactive or in liquidation)

Inactive

AFFILIATIONS WITH OTHER CORPORATIONS

SEE INSTRUCTION 38

4. Is this a consolidated return of two or more corporations? _____ If so, procure from the Collector of Internal Revenue for your district Form 851, Affiliations Schedule, which shall be filled in, sworn to, and filed as a part of this return. See Article 12 (*c*) and (*d*), Regulations 75.

5. Did the corporation file a consolidated return for the preceding taxable year? _____

PREDECESSOR BUSINESS

6. Did the corporation file a return under the same name for the preceding taxable year? Yes Was the corporation in any way an outgrowth, result, continuation, or reorganization of a business or businesses in existence during this or any prior year since December 31, 1917? _____ If answer is "yes," give name and address of each predecessor business, and the date of the change in entity. _____

Upon such change were any asset values increased or decreased? _____ If the answer is "yes," closing balance sheets of old business and opening balance sheets of new business must be furnished.

BASIS OF RETURN

7. Is this return made on the basis of actual receipts and disbursements? _____ If not, describe fully what other basis or method was used in computing net income. _____

VALUATION OF INVENTORIES

8. State whether the inventories at the beginning and end of the taxable year were valued at cost, or cost or market, whichever is lower. If other basis was used, describe fully, state why used and the date inventory was last reconciled with stock. _____

LIST OF ATTACHED SCHEDULES

9. Enter below a list of all schedules accompanying this return, giving for each a brief title and the schedule number. The name and address of the corporation should be placed on each separate schedule accompanying the return.

The corporation's books are in care of _____

Located at 130 West 42d St., N.Y.C.

SCHEDULE A—COST OF MANUFACTURING OR PRODUCING GOODS (See Instruction 2)

Items	Amount	Items	Amount (Enter as Item 2c)
Salaries and wages	$		$
Material and supplies			

SCHEDULE B—PROFIT FROM SALE OF REAL ESTATE, STOCKS, BONDS, ETC. (See Instruction 8)

1. Kind of Property	2. Date Acquired	3. Amount Realized	4. Depreciation Allowable Since Acquisition	5. Cost or Value as of March 1, 1913, Whichever Greater	6. Subsequent Improvements	7. Net Profit (Enter as Item 8)
		$	$	$	$	$

State how property was acquired

SCHEDULE C—COMPENSATION OF OFFICERS (See Instruction 12)

1. Name of Officer	2. Official Title	3. Time Devoted to Business	Shares of Stock Owned		6. Amount of Compensation (Enter as Item 12)
			4. Common	5. Preferred	
					$

SCHEDULE D—COST OF REPAIRS (See Instruction 14)

1. Items	2. Amount (Enter as Item 14)
Salaries and wages	$

SCHEDULE E—TAXES PAID (See Instruction 16)

1. Items	2. Amount (Enter as Item 16)
	$

SCHEDULE F—EXPLANATION OF LOSSES BY FIRE, STORM, ETC. (See Instruction 17)

1. Kind of Property	2. Date Acquired	3. Cost or Value as of March 1, 1913, Whichever Greater	4. Subsequent Improvements	5. Depreciation Allowable Since Acquisition	6. Insurance and Salvage Value	7. Deductible Loss (Enter as Item 17)
		$	$	$	$	$

State how property was acquired

SCHEDULE G—BAD DEBTS (See Instruction 18)

1. Year	2. Sales on Account	3. Bad Debts
1927	$	$
1928		
1929		
1930		
1931		

SCHEDULE H—DIVIDENDS DEDUCTIBLE (See Instruction 19)

1. Name of Corporation	Amount of Dividends	
	2. Domestic	3. Foreign
	$	$

SCHEDULE I—EXPLANATION OF DEDUCTION FOR DEPRECIATION (See Instruction 20)

1. Kind of Property (If buildings, state material of which constructed)	2. Date Acquired	3. Age When Acquired	4. Probable Life After Acquirement	5. Cost or Value as of March 1, 1913, Whichever Greater (Exclusive of Land)	Amount of Depreciation Charged Off	
					6. Previous years	7. This year
				$	$	$

AFFIDAVIT

We, the undersigned, president and treasurer of the corporation for which this return is made, being severally duly sworn, each for himself deposes and says that this return, including the accompanying schedules and statements, has been examined by him and is, to the best of his knowledge and belief, a true and complete return made in good faith, for the taxable year stated, pursuant to the Revenue Act of 1928 and the Regulations issued thereunder.

Sworn to and subscribed before me this _____ day of _____, 1932.

_____
President.

NOTARIAL SEAL

_____ (Signature of officer administering oath), _____ (Title)

CORPORATE SEAL

_____
Treasurer.

See Instruction 49 Attach a separate sheet if any of the above schedules do not provide sufficient space

ATTORNEYS & COUNSELLORS AT LAW

DENNIS F. O'BRIEN
M. L. MALEVINSKY
ARTHUR F. DRISCOLL

O'BRIEN, MALEVINSKY & DRISCOLL
LAW OFFICES
KNICKERBOCKER BLDG. 152 WEST 42nd STREET
TIMES SQUARE
NEW YORK CITY
CABLE ADDRESS "OBMADRIS"

EDWARD C. RAFTERY
ARTHUR R. WALSH
BENJAMIN PEPPER
EDWARD J. CLARKE
PAUL D. O'BRIEN
GEORGE D. BRADFORD
EDWARD S. COONS, JR.
SIDNEY G. ROSENBLOOM
WALTER A. VOLLMEKE

IN - RE Brice v. Art Cinema Corporation

March 17, 1932.

To:

Messrs. Nathan Burkan
Harry D. Buckley
Albert H. T. Banzhaf
Dennis F. O'Brien
James A. Mulvey
Bertram S. Nayfack,

Directors, United Artists Corporation.

Dear Sirs:

In the absence of Mr. Dennis F. O'Brien in Chicago, I am writing to you to explain briefly the facts relating to the annexed instrument, and request that you sign said instrument after reading this letter.

Art Cinema Corporation was a defendant in an action brought against it by Fanny Brice and Billy Rose, her husband. This action has been settled under an agreement, whereby Art Cinema Corporation is to pay the sum of $39,500, half of which is payable in cash, and the balance in two notes due six months from the date on which settlement is finally completed by execution of the papers.

In the foregoing action the plaintiffs levied an attachment on the United Artists Corporation, attaching the interest of Art Cinema Corporation in its film rentals and its interest in any contracts it had with United Artists Corporation.

As part of the terms of the agreement of settlement between Art Cinema Corporation and Fanny Brice and Billy Rose, it was agreed that the promissory notes to be given by Art Cinema Corporation should be endorsed by United Artists Corporation. Apparently, this is to insure the plaintiffs that funds will accrue in the hands of the United Artists Corporation which will be paid over in satisfaction of the notes, and to prevent the possibility of United Artists Corporation arranging with Art Cinema Corporation so that as a result Art Cinema Corporation will never have coming to it any funds from the United Artists Corporation.

If United Artists Corporation is to endorse such notes, there must be a resolution of the Board of Directors authorizing such endorsement, and the plaintiffs Brice and Rose refuse to accept the notes even though they were to be endorsed by United Artists Corporation without a copy of such resolution.

The parties to the litigation are very anxious to close this settlement immediately and delay may operate detrimentally to Art Cinema Corporation.

Due to the fact that a meeting of the Board of Directors of United Artists Corporation cannot be duly held upon call and with all other formalities sufficiently expeditiously, the plaintiffs have expressed their willingness to accept the notes endorsed by United Artists Corporation if a majority of the Board of Directors will sign an instrument stating that they have read the proposed form of resolution authorizing such endorsement

and approve of the same, and that such form of resolution will be proposed at the next meeting of the Board of Directors.

For your further information, the writer hereof is informed that the stipulation settling the action between Fanny Brice and Art Cinema Corporation was drawn up in California by Messrs. Loeb, Walker and Loeb under the instructions of Mr. Joseph Schenck, who negotiated the settlement. The proposal, therefore, that United Artists Corporation endorse the notes for the benefit of Art Cinema Corporation has hisapproval.

Annexed hereto is the proposed form of resolution to be presented at the next meeting of the Board of Directors of United Artists Corporation, and for the purpose of effectuating the settlement agreed upon between Art Cinema Corporation and the plaintiffs, Brice and Rose, we suggest that you sign the statement to the effect that you approve the same.

Very truly yours,

O'BRIEN, MALEVINSKY & DRISCOLL,

By: Benjamin Reppoport

BP SR (Encls.)

P.S. Mr. Dennis F. O'Brien is familiar with all of the foregoing.

New York, March 17, 1932.

I, the undersigned, being a Director of UNITED ARTISTS CORPORATION have read the annexed resolution authorizing UNITED ARTISTS CORPORATION to endorse two notes, one in the sum of $17,250, payable to the order of FANNY BRICE, and one in the sum of $2500, payable to the order of BILLY ROSE, and approve the same.

I understand that this resolution will be formally offered at the next meeting of the Board of Directors of UNITED ARTISTS CORPORATION.

Nathan Burkan

Harry D.Buckley

Albert H.T.Banzhaf

James A.Mulvey

Bertram S.Nayfack

Dennis F.O'Brien

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

WHEREAS, this corporation has contractual relationships with the Art Cinema Corporation, which are beneficial and advantageous to this corporation; and

WHEREAS, two actions have been heretofore commenced by one Fanny Brice against the Art Cinema Corporation, and another action commenced by one Billy Rose against the Art Cinema Corporation, arising out of certain contracts which the said respective parties had with the said Art Cinema Corporation; and

WHEREAS, said Fanny Brice has procured a writ of attachment in one of the aforementioned actions against the Art Cinema Corporation; and

WHEREAS, under and by virtue of the said writ of attachment the plaintiff in said action contends that the Sheriff of the County of New York has attached and levied upon certain interests of the said Art Cinema Corporation, including the interests under the contracts existent between the Art CinemaCorporation and this corporation; and

WHEREAS, said Art Cinema Corporation has not bonded the said writ of attachment; and

WHEREAS, the continuance of the said attachment may seriously affect the benefits and advantages now existent and which may be derived from the said contractual relationship between this corporation and the said Art Cinema Corporation; and

WHEREAS, the said Fanny Brice and Billy Rose have agreed to settle the aforementioned actions for the sum of $39,500, payable $19,750. in cash and $19,750. by notes hereinafter described, and to release the aforementioned attachment, provided, however, that this corporation indorse, as primary indorser, the notes of the said Art Cinema Corporation to be given in partial payment thereof; and

WHEREAS, it is deemed advantageous and beneficial to this corporation that the said actions be discontinued and the said attachment be removed;

NOW, THEREFORE, upon motion duly made, seconded and unanimously carried, it is

RESOLVED, that in order to induce said plaintiffs to accept said settlement and to release the attachment aforementioned, that this corporation duly indorse, as primary indorser, two certain promissory notes, one in the amount of $17,250. made by the said Art Cinema Corporation to the order of Fanny Brice, payable six months after date, with interest at the rate of six percent (6%) per annum, and the other in the amount of $2,500., made by the said Art Cinema Corporation to the order of Billy Rose, payable six months after the date thereof, with interest at the rate of six percent (6%) per annum, and that the President and Treasurer be, and they hereby are, authorized, empowered and directed to so indorse said notes in the name of this corporation and deliver the same respectively to said Fanny Brice and Billy Rose, or Abeles & Green, the attorneys for the said Fanny Brice and Billy Rose.

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LLOYD WRIGHT WILL GIVE YOU INSTRUCTIONS AS TO HOW I WISH YOU TO VOTE UA MEETING REGARDS

GLORIA SWANSON

FORM CCC 9

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DEL2078 MAR18'32

LONDON 42 18TH

NLT ALBERT H T BANZHAF 130 WEST 42ND NYK

I NOMINATE AND APPOINT YOU MY PROXY TO VOTE FOR ME AT ANNUAL MEETING OF THE STOCKHOLDERS OF UNITED ARTISTS CORPORATION TO BE HELD APRIL 4TH OR AT ANY ADJOURNED MEETINGS

GLORIA SWANSON

Postal Telegraph

(THE MACKAY SYSTEM)

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Send the following Message, subject to the terms on back hereof, which are hereby agreed to Form 2

March 21 1932

GLORIA SWANSON
UNARTISCO
LONDON ENGLAND

CABLES RECEIVED WILL GLADLY FOLLOW LLOYD WRIGHTS INSTRUCTIONS AT ANNUAL MEETING REGARDS

A H T BANZHAF

Charge Banzhaf & Richter 130 W 42 St

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Patrons should check class of service desired, otherwise message will be transmitted as a full-rate communication

RECEIVER'S NUMBER

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Form 2

March 21 1932.

LLOYD WRIGHT
1112 BOARD OF TRADE BUILDING
11 WEST 7 STREET
LOS ANGELES CALIFORNIA

RECEIVED CABLES FROM MISS SWANSON CABLED HER TODAY THAT WILL GLADLY FOLLOW YOUR INSTRUCTIONS REGARDING ANNUAL MEETING LETTER FOLLOWS REGARDS

A H T BANZHAF

Charge Banzhaf & Richter 130 W 42nd St.

LAW OFFICES OF
LOYD WRIGHT
SUITE 1125-1130 BOARD OF TRADE BUILDING
111 WEST SEVENTH STREET
LOS ANGELES, CAL.
TRinity 3361

LOYD WRIGHT
CHARLES E. MILLIKAN
RICHARD M. GOLDWATER
HERSCHEL B. GREEN
S. EARL WRIGHT

March 21st, 1932.

Mr. A. H. T. Banzhaf,
130 W. 42nd Street,
New York, N. Y.

Dear Mr. Banzhaf:-

I have requested Miss Swanson to cable you power of attorney and proxy to represent her at the annual meeting of United Artists. She is also going to instruct you, if she has not already done so, that I will convey to you her wishes relative to your voting.

In the first place, she wishes of course, that I be placed on the Board as her representative.

Secondly, I think that some protective measure should be placed around the authority proposed to be granted in the loaning of money to producers. My idea would be that certainly no one producer is entitled to an advantage over any other one producer. I do not think any of the producers should be entitled to unlimited borrowing, but that certain restrictions should be made such as requiring a certain amount of the producers' money to be put into a picture or deposited, or other proper assurances before United Artists advances money. In other words, I do not think it proper that should, by way of example, Sam Goldwyn be permitted to borrow money to make pictures, to the exclusion of the rest of them. I know my client does not wish to back Sam Goldwyn in the motion picture business any further than it is necessary or property to the legitimate ends of United Artists activities, nor do I think it proper that Sam Goldwyn should be permitted to borrow one hundred per cent, or anything like one hundred per cent of proposed or actual negative cost.

My suggestion would be that you might discuss this with Capt. O'Brien, as well as with Nathan Burkan, because I am quite sure they have the same ideas on the matter as you and I have.

If there be any other item of direction you think you would like, I would be very happy to have you call me or write me. I Have requested Miss Swanson to give you this power of attorney because I do not believe I would be justified in incurring for her the expense of my going back so soon after the previous trip, simply for the purpose of voting on the election of Directors, and the matter of the amendments.

With kindest personal regards, I am,

Sincerely yours,

Loyd Wright

LW/AG

Mr. D. W. Griffith March 22, 1932.

Good afternoon, everybody.

The powers of the radio think that perhaps it may be of interest to you to hear my story in and of the motion picture business, having been concerned with it from its beginnings some ninety years ago - at least, looking back that's how long it seems to me. I hope the powers are right, although personally, I have my doubts.

Say, you know, I'm scared. It may be tough for you to listen to a guy talking, but it's not so happy for the bird at this end of the line that has to do the spouting. Standing here in a large room, completely full of nothing at all, talking to a cheerful audience of four bare walls, into a little round mysterious-looking gag they call the "mike", and knowing that so many people are listening to whatever you are trying to say tends to create extreme nervousness and lots of perspiration. Well, here goes and may God have mercy on us both.

All joking aside, you know the motion pictures are responsible for stories that make the old one of Cinderella seems as small as the cottage I was born in compared with the Empire State Building. For heaven's sake, imagine the motion picture stars of to-day! They are the best known people in the world. They are talked about, gossiped about in every city, town, hamlet and congregation of human beings, some that never even heard the name of the President of the United States. Millions on obscure islands, in savage interiors, in great no-man's lands, do manage to see motion pictures. They are interested in what kind of clothes the stars wear, what they eat, their loves, their romances, their daily life and it all, strangly enough, is seemingly of intense interest to the whole world. Even in our own country, any sort of intimate story concerning Greta Garbo, Marlene Dietrich and some of those intriguing leading men, are enjoyed by millions that don't know the sales tax from an essay on pre-historic Man.

Flaming lights - red, amber, white - dazzling lights, blazing the names of the stars to the world. Even in Los Angeles and Hollywood, the very home of these people where you would expect the average person, shopgirl, working people in general being near to

the stars every day, would be fed up seeing them. Not on your life! Why, when they open a new picture, a special feature of some kind, particularly if it presents a well-known star, just imagine the Chinese Theatre in Hollywood! It is located right in the center of the shops and stores where the people see motion picture stars, lots of them, every day. Still, at an opening such as this, you would think somebody was giving away real money and all the world was rushing to get it.

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Mr. Griffith !
#3

I see Lionel Barrymore riding with John. He is a great actor and a great guy. He always was. Why, I knew him when, down at the old Biograph, he was glad to get five bucks a day.

Here come Mary Pickford and Douglas Fairbanks! Incidently, you know now when the nobility from England and other places visit Los Angeles, if they stop at all, it isn't with the great society crowd there - not on your life! Royalty and nobility only visit royalty and nobility, so these royal people of old families and established precedent visit the new royalty created by the films - hobnob with them - visit them in their homes. A peculair feeling comes over me. Little Mary Pickford! the world's sweetheart! And she used to be glad to get $35 a week. She wanted five dollars more once. When I refused (Mary's Irish) she lost her temper and with a display of boastfulness she turned to me and said "Oh, is that so! Well, some day I'll be getting a hundred dollars a week - and then you'll see! What do you know about that!" Well, I don't know how many millions Mary has, but she has plenty!

Perhaps the glamor of all this success is why so many people, particularly young people, have dreams of getting into the golden business of motion pictures. You cannot destroy these dreams ~~no matter how hard you try~~. This is reasonable enough because most of the great people of the movies today came from very ordinary walks of life, and there may be young boys and girls, listening to me to-night - if they haven't turned off to something more interesting - whose talents and charms will take them to be stars in the glamorous heavens of motion picture success. And there are others whose imagination and creative talents will supply the stories, plays, dramas or whatever you call them, to earn for them their reward of gold and fame. The success of the people in the business now will end some time, they cannot last forever. Who will be the new claimants to ~~their~~ these opportunities?

I am at an old rookery of a rooming-house at 37th Street and Broadway in New York, some twenty odd years ago. With me are several chaps destined to be famous and rich afterwards. Boy, that was some palace! One of those four story birds. There was no steam

#3 - A

heat or any other kind of heat in the house. You could get rooms as cheap as $3.00 a week. Two or three of us boys would group together, have a cot stuck in the room, and make it for about $1.25 each. There was an old grate fireplace in the cellar in which they kept a coal fire going, and if you got a room next to the chimney upstairs it was a little better; at least, in the wintertime you could hug close to the chimney. The only wealth the house possessed was noise - it was rich in sounds. Hopeful vaudevillians practicing on accordians - on banjos. The banjoist wasn't so bad - he was a quiet fellow! Hopeful sopranos - baritones - tenors, practicing the scales "Ah, ah, ah - Oh, oh, oh, etc". Sometimes it wasn't so bad - they'd hit the right note - ~~but that didn't happen often.~~ In other rooms, dramas and tragedy were being enacted to the effect:

Insert (3) & 3A

"So help me, you dirty dog, I'll kill you - I'll kill you!" In our inexperience we fled by these doors as we didn't want to get mixed up in any mess. Outside another door we'd hear "So, you betrayed me, did you! Well, it's the last time! You'll get yours for this!" But, it was just the actors, hoping to get a job with one of Blaney's wild melodramas, reading over parts for a try-out.

We would chip our money together and get a loaf of bread and some butter in the morning for breakfast. We'd make our coffee downstairs in the cellar which contained a curtained window, the stove and some chairs and benches along the walls, and we would use the community coffee pot! We'd have the bread and butter - sometimes yes and sometimes no - and the coffee. Then, after marathoning the streets, Broadway and adjacent, trying to impress the various agents with the fact that we were the very best actors the world had ever seen, we would hie back to the house in the middle of the day for a "ditto" luncheon - more bread and coffee. At night we would buy bacon, which was about the cheapest thing you could buy, or perhaps a chop which cost six or seven cents then. We would cook ~~the baby~~ ourselves. Every evening we discussed the cornet. We could stand most of the rest of the noise, but this cornet was a terrible shame! Woe to the individual who stayed out a little late and hoped to get some sleep in the morning! The cornet player would begin not later than eight o'clock in the morning and it must have ~~been the best alarm clock in the neighborhood~~. Remember the cornet because it comes in later.

We had been up and down before - mostly down! The year before we had had a play accepted by Mr. Hackett. In one of James' off moments he accepted our first play! Just before Christmas, after avoiding the landlady steadily for several days, I received a check for $1000. I didn't believe it. I had real doubts as to the existence of so much ready cash in the entire world! It was too late to investigate, so I didn't sleep much that night, worrying about the bank! The first thing in the morning I rushed madly to the bank - the check was good - so I grabbed the thousand bucks! The play went into rehearsal. It wasn't rehearsed as I wanted it - nor as I imagined it. I protested and was thrown out. The play was sent to Washington, Baltimore, Philadelphia and other

places, but never reached New York.

Broke again - almost used to it! In the aforesaid palace, my rooming-house, heard that people were buying ideas (that's what they called them then) for moving pictures. Wrote a few ideas. Received $15. Got a chance to make one of them myself. 14th Street - 11 East. Ballroom of an old brownstone - a few lights - no one knew what it was all about - I'm sure I didn't. Got a job directing - $5.00 a day - but not every day! Great Director! Of course, I am the only great director, so it must have been me! $35.00 a week! Scornful of the Astors and Vanderbilts! Everybody worked under another name. Too ashamed to admit they were in such a low business as the moving pictures! They weren't called "motion pictures" then.

Hunting for someone that looked very good for a leading man. 40th Street and Broadway. Met a very handsome he-guy, dressed in a blue suit. Followed him and asked him if he was an actor. He drawled rather whimsically "Some say "yes" but most say "no". Said his name was Arthur - last name Johnson. Developed to be the son of an Episcopal minister. Lazy, handsome, well educated (admitted he was trying to forget about that) - and a blue suit! Never shall forget the blue suit because he wore it in all the early pictures for about a year.

Needed a leading gal. One of the friends in the "palace" told me about his girl - beautiful, smart, about 18. When he got money enough he was going to marry her. Only two things in the way - her "yes" and his getting money! Proposed to meet her and mother. Went. The young lady all dressed up. I remember, blue ribbons in hair. One room - mother and daughter. Everybody more or less embarrassed. Mother wondered if they could get three or four days a week at $5.00 - hopefully. After brilliant conversation concerning the weather and the rotten condition of the theatre (it's always rotten in the theatre business for people trying to get a job) the mother asked the daughter to play for us. The daughter obliged. Horror of Horrors! She brought out a cornet and nearly blew us out of the room. Now at last we had discovered the villian! But that was the day of silent pictures and my I and my associate in movie crime agreed that even

though she played a cornet, she would do for the job. In those days, in the pictures, there were no names used for the actors. The heroine was called The Biograph Girl and the hero The Biograph Man. She became the first popular star throughout the world, being known, however, only by the name of The Biograph Girl.

A little time later, a young girl called. I first saw her in what had been the dining-room of the old brownstone, now turned into an office. An Irishman named Dougherty who helped around the place with the rest of us boys, made the introduction. She was a sassy-looking Irish girl, with oblong eyes and blond curls. She was extremely "cute" and had all the winsomeness and allure of all the Irish maidens put together. When we met her we had visions of green sod, shamrocks, and all the rest of it. She had played with Belasco on the regular stage. We were all very subdued and properly impressed! She was very haughty, but after some conversation she consented to play for $5.00 a day IF she was sure of 5 days a week! That was a poser! $25.00 a week, for an actor! That was absurd! Still, she might be worth it. We'd give her a trial. What was the name? "Pickford" - first name "Mary"! I don't know if Mary Pickford knows to this day why she once lost her job as an ingenue. The supervisors (oh yes, we had them even in those days) said that her head was too big for her body. Anyhow, I'll tell you later how she was fired - if you are still alive and want to hear it.

Later came Lionel Barrymore, Douglas Fairbanks, Raoul Walsh, Colleen Moore, Bessie Love, the Talmadges, Constance and Norma; the Gishes, Lillian and Dorothy; Norma Shearer, Caludette Colbert, Clara Bow, Chester Morris, Bancroft, who didn't get the job; Richard Barthelmess and a little chap with a mustache who walked sideways - I've forgotten his name at the minute - but I think it was Chaplin - Jim or Tom or Charlie or something like that - but you know him anyway.

Little did we ourselves dream in those small days what was in store for us, and that at a future day we would be working under the direction of the Allied Propaganda Department in England and France during the World War and that the Earl of Derby, War Secretary in charge of the vast armies of Great Britain, would appoint the

"swellest" of all "Swells" of London, his eldest son Major General Lord Stanley, as my assistant in this propaganda work. This, however, was more in the form of a gesture as Lord Stanley didn't go into matters very deeply, but anyhow the appointment carried great weight.

And those propaganda pictures - including "HEARTS OF THE WORLD" and "THE GREAT LOVE". In them the highest nobility of England worked just like ordinary picture actresses. The young men were busy - a duke furnished a car and himself as chauffeur, at our service. Ladies of England helped to put up sets and scrubbed the floors of sets. Aristocrats, whose names were great in England before even the Middle Ages, worked as prop boys, etc., and Queen Alexandria, though nearing seventy - still the most graceful, gracious figure we have ever met - played a part in motion pictures.

You know, I always have a soft spot towards the great Von Hindenburg, who has endeared himself since the World War as Germany's President, and who has earned, incidently, even the friendship of the French in this capacity. I think I will always have a kindly personal feeling towards him as one of his scientifically constructed trenches saved my life on two occasions. At the time the trench had been taken over by the conquering British. It was some trench! The lower part of it, where the reserve troops were kept, was fifty feet under ground. I remember one afternoon being near a British observation post, the location of which was evidently discovered by the German artillery. Therefore, I took hasty refuge in Hindenburg's trench and remained for the afternoon under constant bombardment from the German guns, protected, however, on account of the zigzag formation of the trenches. In the night time we escaped to safety but had our little party been exposed to the shell fire there certainly would have been nothing left of us. There was also danger from the great German shells bearing down upon us - we could hear the deadly moan, a shrieking horrifying sound which would raise the hair on anybody's head. A shell descended. We were experienced enough to know by this time that it was going to land right in our most immediate vicinity but there wasn't time to beat it. It did land within twenty feet, but fortunately, as far as I am concerned (I know it doesn't concern you much) it proved to be a "dud"

and didn't explode. This shell was the forerunner of the bombardment and we had just time to scramble into the trench before the storm came.

I think of the first stories for pictures - just ideas. Henry Ford once told me that we were put on earth for experience. Seems strange - this remark from the master of materialism! As a boy I was a book clerk in Flexner's bookstore in Louisville, Ky. The name Flexner didn't mean much to the world then. I was really odd-job boy - should have been dusting and arranging the books after the business of the day was over, but instead I would listen to those who came - Mary Johnson, author of "To Have And To Hold", James Whitcomb Riley, Eugene Field, Abraham Flexner, Simon Flexner, now the great Simon Flexner of the Rockefeller Foundation. Sometimes the authors themselves would read some of the new things they were doing. Fields and Riley - children at heart - wrote of children - bits of sentimentality like "Little Boy Blue". Sentimental? Yes. Well, lots of people are sentimental for good or ill.

So it was the story of a child - strangely enough, the story of a kidnapping - that made the first hit with the new Biograph organization. It was euphoniously entitled "The Adventures of Dolly" - production cost, $65!! Incidently, first parallel action. The old way, in the beginning, was more an imitation of the stage. Characters came on, finished a scene and went off to another scene. This picture was split up in action, showing Dolly first, then the distress of the parents, etc. - then the posse hunting for the child. In other words, this was the cheap little beginning, you might say, of the form now generally accepted as regular motion picture technique, following more closely the novel form than the stage.

Mr. D. W. Griffith March 22, 1932.

Good afternoon, everybody.

The powers of the radio think that perhaps it may be of interest to you to hear my story in and of the motion picture business, having been concerned with it from its beginnings some ninety years ago - at least, looking back that's how long it seems to me. I hope the powers are right, although personally, I have my doubts.

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Flaming lights - red, amber, white - dazzling lights, blazing the names of the stars to the world. Even in Los Angeles and Hollywood, the very home of these people where you would expect the average person, shopgirl, working people in general being near to

the stars every day, would be fed up seeing them. Not on your life! Why, when they open a new picture, a special feature of some kind, particularly if it presents a well-known star, just imagine the Chinese Theatre in Hollywood! It is located right in the center of the shops and stores where the people see motion picture stars, lots of them, every day. Still, at an opening such as this, you would think somebody was giving away real money and all the world was rushing to get it.

Yellow lights - red lights - spotlights - searchlights - glaring on the streets, painting the skies. Tens of thousands gather there - many times the number runsn into hundreds of thousands. They line the sidewalks and streets for blocks, stretching away from the theatre in all directions of approach. Police are unable to take care of the crowds, so there are volunteer guards - the militia is brought out. They form long lanes to keep the people back. The few lucky ones that have seats at the theatre come - most of them in taxicabs and automobiles. The cars chug along behind each other - they stop - advance a few feet - stop again in the crowded traffic. I have myself been a half an hour making six blocks through this bewildering approach. The crowd pushes against the ropes, peering into the automobiles. There are Fords, Lincoln, Packards, beautiful foreign cars - Mercedes, Rollys Royces, and back in the velvet-cushioned, luxurious interiors sit the Cinderellas. Dashing brunettes - Swedish and German blondes - platinum blondes, every kind of beauty, every specie of charm and allure the films can gather from all parts of the world. Along comes a car of men, some sleek-haired, haughty and fascinating, some rought he-men that have a great appeal for a certain audience. Here are the comics that have made the world smile and laugh. So we see the new Cinderellas and Prince Charmings. On the sidewalks - nifty little brunettes, short cute beauties, tall, slim beauties - extra girls, hopeful, that come from all parts of the world to compete in this race that spells "Success". Little Cinderella, with your golden coach and silver slippers, where are you now?

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Here come Mary Pickford and Douglas Fairbanks! Incidently, you know now when the nobility from England and other places visit Los Angeles, if they stop at all, it isn't with the great society crowd there - not on your life! Royalty and nobility only visit royalty and nobility, so these royal people of old families and established precedent visit the new royalty created by the films - hobnob with them - visit them in their homes. (A peculair feeling comes over me.) Little Mary Pickford! the world's sweetheart! And she used to be glad to get $35 a week. She wanted a raise of five dollars more once. When I refused (Mary's Irish) she lost her temper and with a display of boastfulness she turned to me and said "Oh, is that so! Well, some day I'll be getting a hundred dollars a week - and then you'll see! What do you know about that!" Well, ~~(I don't know how many millions Mary has, but she has plenty!)~~ that is a Cinderella dream come true

Perhaps the glamor of all this success is why so many people, particularly young people, have dreams of getting into the golden business of motion pictures. You cannot destroy these dreams no matter how hard you try. This is reasonable enough because most of the great people of the movies today came from very ordinary walks of life, and there may be young boys and girls, listening to me to-night - if they haven't turned off to something more interesting - whose talents and charms will take them to be stars in the glamorous heavens of motion picture success. And there are others whose imagination and creative talents will supply the stories, plays, dramas or whatever you call them, to earn for them their reward of gold and fame. The success of the people in the business now will end some time, they cannot last forever. Who will be the new claimants to their opportunities?

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We would chip our money together and get a loaf of bread and some butter in the morning for breakfast. We'd make our coffee downstairs in the cellar which contained a curtained window, the stove and some chairs and benches along the walls, and we would use the community coffee pot! We'd have the bread and butter - sometimes yes and sometimes no - and the coffee. Then, after marathoning the streets, Broadway and adjacent, trying to impress the various agents with the fact that we were the very best actors the world had ever seen, we would hie back to the house in the middle of the day for a "ditto" luncheon - more bread and coffee. At night we would buy bacon, which was about the cheapest thing you could buy, or perhaps a chop which cost six or seven cents then. We would cook ~~the baby~~ it ourselves. Every evening we discussed the cornet. We could stand most of the rest of the noise, but this cornet was a terrible ~~shame~~ thing! Woe to the individual who stayed out a little late and hoped to get some sleep in the morning! The cornet player would begin not later than eight o'clock in the morning ~~and it must~~ have been the best alarm clock in the neighborhood. Remember the cornet because it comes in later.

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Including yours truly

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Later came Lionel Barrymore, Douglas Fairbanks, Raoul Walsh, Colleen Moore, Bessie Love, the Talmadges, Constance and Norma; the Gishes, Lillian and Dorothy; Norma Shearer, Caludette Colbert, Clara Bow, Chester Morris, Bancroft, who didn't get the job; Richard Barthelmess and a little chap with a mustache who walked sideways - I've forgotten his name at the minute - but I think it was Chaplin - Jim or Tom or Charlie or something like that - but you know him anyway.

Little did we ourselves dream in those small days what was in store for us, and that at a future day we would be working under the direction of the Allied Propaganda Department in England and France during the World War and that the Earl of Derby, War Secretary in charge of the vast armies of Great Britain, would appoint the

"swellest" of all "Swells" of London, his eldest son Major General Lord Stanley, as my assistant in this propaganda work. This, however, was more in the form of a gesture as Lord Stanley didn't go into matters very deeply, but anyhow the appointment carried great weight.

And those propaganda pictures - including "HEARTS OF THE WORLD" and "THE GREAT LOVE". In them the highest nobility of England worked just like ordinary picture actresses. The young men were busy - a duke furnished a car and himself as chauffeur, at our service. Ladies of England helped to put up sets and scrubbed the floors of sets. Aristocrats, whose names were great in England before even the Middle Ages, worked as prop boys, etc., and Queen Alexandria, though nearing seventy - still the most graceful, gracious figure we have ever met - played a part in motion pictures.

You know, I always have a soft spot towards the great Von Hindenburg, who has endeared himself since the World War as Germany's President, and who has earned, incidently, even the friendship of the French in this capacity. I think I will always have a kindly personal feeling towards him as one of his scientifically constructed trenches saved my life on two occasions. At the time the trench had been taken over by the conquering British. It was some trench! The lower part of it, where the reserve troops were kept, was fifty feet under ground. I remember one afternoon being near a British observation post, the location of which was evidently discovered by the German artillery. Therefore, I took hasty refuge in Hindenburg's trench and remained for the afternoon under constant bombardment from the German guns, protected, however, on account of the zigzag formation of the trenches. In the night time we escaped to safety but had our little party been exposed to the shell fire there certainly would have been nothing left of us. There was also danger from the great German shells bearing down upon us - we could hear the deadly moan, a shrieking horrifying sound which would raise the hair on anybody's head. A shell descended. We were experienced enough to know by this time that it was going to land right in our most immediate vicinity but there wasn't time to beat it. It did land within twenty feet, but fortunately, as far as I am concerned (I know it doesn't concern you much) it proved to be a "dud"

and didn't explode. This shell was the forerunner of the bombardment and we had just time to scramble into the trench before the storm came.

I think of the first stories for pictures - just ideas. Henry Ford once told me that we were put on earth for experience. Seems strange - this remark from the master of materialism! As a boy I was a book clerk in Flexner's bookstore in Louisville, Ky. The name Flexner didn't mean much to the world then. I was really odd-job boy - should have been dusting and arranging the books, after the business of the day was over, but instead I would listen to those who came - Mary Johnson, author of "To Have And To Hold", James Whitcomb Riley, Eugene Field, Abraham Flexner, Simon Flexner, now the great Simon Flexner of the Rockefeller Foundation. Sometimes the authors themselves would read some of the new things they were doing. Fields and Riley - children at heart - wrote of children - bits of sentimentality like "Little Boy Blue". Sentimental? Yes. Well, lots of people are sentimental for good or ill.

So it was the story of a child - strangely enough, the story of a kidnapping - that made the first hit with the new Biograph organization. It was euphoniously entitled "The Adventures of Dolly" - production cost, $65!! Incidently, first parallel action. The old way, in the beginning, was more an imitation of the stage. Characters came on, finished a scene and went off to another scene. This picture was split up in action, showing Dolly first, then the distress of the parents, etc. - then the posse hunting for the child. In other words, this was the cheap little beginning, you might say, of the form now generally accepted as regular motion picture technique, following more closely the novel form than the stage.

Mr. D. W. Griffith March 22, 1932.

Good afternoon, everybody.

The powers of the radio think that perhaps it may be of interest to you to hear my story in and of the motion picture business, having been concerned with it from its beginnings some ninety years ago - at least, looking back that's how long it seems to me. I hope the powers are right, although personally, I have my doubts.

Say, you know, I'm scared. It may be ~~tough~~ hard or tedious for you to listen to a guy talking, but it's not so ~~happy~~ easy for the ~~bird~~ person or talker at this end of the line that has to do the spouting. Standing here in a large room, completely full of nothing at all, talking to a cheerful audience of four bare walls, into a little round mysterious-looking gag they call the "mike", and knowing that so many people are listening to whatever you are trying to say tends to create extreme nervousness and lots of perspiration. Well, here goes and (may God have mercy on us both.) out

All joking aside, you know the motion pictures are responsible for stories that make the old one of Cinderella seems as small as the cottage I was born in compared with the Empire State Building. ~~For heaven~~'s sake, imagine the motion picture stars of to-day! They are the best known people in the world. They are talked about, gossiped about in every city, town, hamlet and congregation of human beings, some that never even heard the name of the President of the United States. Millions on obscure islands, in savage interiors, in great no-man's lands, do manage to see motion pictures. They are interested in what kind of clothes the stars wear, what they eat, their loves, their romances, their daily life and it all, strangly enough, is seemingly of intense interest to the whole world. Even in our own country, any sort of intimate story concerning (Greta Garbo, Marlene Dietrich stars etc) and some of those intriguing leading men, are enjoyed by millions that don't know the sales tax from an essay on pre-historic Man.

Flaming lights - red, amber, white - dazzling lights, blazing the names of the stars to the world. Even in Los Angeles and Hollywood, the very home of these people where you would expect the average person; shopgirl, working people in general being near to

the stars every day, would be fed up seeing them. Not on your life! Why, when they open a new picture, a special feature of some kind, particularly if it presents a well-known star, just imagine the Chinese Theatre in Hollywood! It is located right in the center of the shops and stores where the people see motion picture stars, lots of them, every day. Still, at an opening such as this, you would think somebody was giving away real money and all the world was rushing to get it.

Yellow lights - red lights - spotlights - searchlights - glaring on the streets, painting the skies. Tens of thousands gather there - many times the number runs into hundreds of thousands. They line the sidewalks and streets for blocks, stretching away from the theatre in all directions of approach. Police are unable to take care of the crowds, so there are volunteer guards - the militia is brought out. They form long lanes to keep the people back. The few lucky ones that have seats at the theatre come - most of them in taxicabs and automobiles. The cars chug along behind each other - they stop - advance a few feet - stop again in the crowded traffic. I have myself been a half an hour making six blocks through this bewildering approach. The crowd pushes against the ropes, peering into the automobiles. There are Fords, Lincoln, Packards, beautiful foreign cars - Mercedes, Rollys Royces, and back in the velvet-cushioned, luxurious interiors sit the Cinderellas. Dashing brunettes - Swedish and German blondes - platinum blondes, every kind of beauty, every specie of charm and allure the films can gather from all parts of the world. Along comes a car of men, some sleek-haired, haughty and fascinating, some rough he-guys that have a great appeal for a certain audience. Here are the comics that have made the world smile and laugh. So we see the new Cinderellas and Prince Charmings. On the sidewalks - nifty little brunettes, short cute beauties, tall, slim beauties - extra girls, hopeful, that come from all parts of the world to compete in this race that spells "Success". Little Cinderella, with your golden coach and silver slippers, where are you now?

Mr Griffith
#8

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Here come Mary Pickford and Douglas Fairbanks! Incidently, you know now when the nobility from England and other places visit Los Angeles, if they stop at all, it isn't with the great society crowd there - not on your life! Royalty and nobility only visit royalty and nobility, so these royal people of old families and established precedent visit the new royalty created by the films - hobnob with them - visit them in their homes. A peculiar feeling comes over me. Little Mary Pickford! The world's sweetheart! And she used to be glad to get $35 a week. She wanted a raise of five dollars more once. When I refused (Mary's Irish) she lost her temper and with a display of boastfulness she turned to me and said "Oh, is that so! Well, some day I'll be getting a hundred dollars a week and then you'll see! What do you know about that!" Well, (I don't know how many millions Mary has, but she has plenty!) there is your Cinderella dream come true

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March 23, 1932.

ARTICLE ON THE INJUSTICE OF THE INCOME
TAX AT PRESENT AND AS IT IS BEING CONSIDERED.

No one seems to realize the injustice of this tax that does not consider the difference between earned and unearned income. In truth, the income tax as it is at present and as it is being considered, will establish an autocracy of wealth in this country, such as has never been known.

For instance, let us consider the injustice of the new proposed income tax, a reversion to the tax scale as it was immediately following the World War. The figures given in this article are based upon the income tax as it was during that period. However, the general principles are the same in our present taxation.

As an example, we will take a man who earned, by salary, a worthwhile invention, royalties, or through skilled hard work, the sum of $100,000 a year. Practically one half of these earnings he would pay in income tax, while another individual, worth two and a half millions in properties which he may have inherited, would pay about the same tax to the government, leaving his two and a half millions untouched, but having taken one half of the property of the first individual, the creator, inventor or skilled worker.

The possibility that the rich will invest their wealth in non-taxable properties has been considered, and even the matter of a tax directly upon established wealth, leaving free of tax the man worth, say, up to $10,000, has been discussed, as has been the creating of laws that would make forever impossible fortunes running into the tens of millions and in some cases, the hundreds of millions. Of course, it will be said that this is unconstitutional and difficult of accomplishment, but our present democracy (which, incidently, is coming perhaps to its crisis of being on trial as to whether or not a democracy can be a successful form of government) has not been paying much attention to what is according to ordinary reason, constitutional or unconstitutional. If the Constitution can be stretched far enough to countenance laws which say what we shall or shall not drink, it does not have to stretch much of a point in other matters.

The inequality and inequity of the income tax can best be realized by the examination of the specific instance. Let us look at the young man who has reached the age, let us say, of 35. He has hit upon a remarkable invention which will revolutionize - let us say - the automobile industry. Before the days of the income tax, he could have begun in a small way, skimping and saving the income from his first products; putting the money that he made back in the business; fattening his capital and increasing his business the next year, and the next - each year putting most of his income back into his business until his capital has developed into a real working machine, capable of producing a fortune from his effort and industry.

That is the way the Schwabs began; that is the way the Rockefellers began; it is thus that the Astors and the Vanderbilts built up their great estates.

There will still be Astors; there will still be Vanderbilts, Schwabs and Rockefellers. But there never can be any new names in the charmed circle. The lists are closed. The gate is shut. The day of opportunity is passed.

This is not to speak of the enormous amount of property held by the rich, such as municipal and State bonds which pay no income tax at all and through which a man might own millions and escape any taxation.

Income Tax
#2 1

March 23, 1932.

Under the ban of the pernicious income tax, the young man of 35 who now makes a remarkable invention has a different experience. So cruel a proportion of his income is taken away from him every year that it will be utterly impossible for him ever to build up a great commercial institution by his own efforts. He will inevitably be compelled to turn over his invention for exploitation to men whose wealth has accumulated under more fortunate conditions and in a more fortunate day. From this time forth, the young man of industry and genius must work not for his own future but must keep on paying endless tribute to the rich.

In other words, the young inventor will be compelled to bring this precious product of his industry and his brains and lay it humbly at the feet of the young man who has inherited his money from his father. For that is the effect of the income tax. It favors the young man who has been born with a golden spoon in his mouth and acts as a ruthless bar to the young man with his own way to make in the world.

For another instance, let us cite the case of a man who has written a play. He has been working all his life perhaps upon this intellectual task. Out of this play let us assume he makes the phenomenal income of $200,000 the first year. The income tax will probably take more than half of it. In all probability this worker will never write another play so successful. The divine inspiration upon which he drew for this one was his all and his capital. Yet Mr. Capitalist would pay on an income of the same amount, derived from $5,000,000 worth of idle unproductive property, less than the income tax paid by this man, and his capital would, furthermore, remain absolutely unimpaired.

In other words, this man, whose only capital is his brain, for the first time in his life realizes a profit of - say, $200,000 this year. This might occur from his having written a book which would be of great benefit to humanity or from an invention or from a new business that was furnishing a needed article of commerce. His income this year is $200,000; he has no property except his brain and knowledge. The income tax on $200,000 income is approximately $101,270.

On the other hand, a young capitalist who has never had to do a day's work in his life has inherited $5,000,000 worth of idle, unproductive property. The government takes exactly the same tax from Mr. Capitalist, five times a millionaire, as it does from the inventory, the poet, the author, the young and progressive American - more than one-half of all his property $101,270, leaving one man less than $100,000 that he has earned by his own labor and the other man $5,000,000 that has not cost him a single effort. In other words, taking away half the capital and all the income of one man and leaving absolutely untouched the other man's property. It doesn't take a Solomon to see the injustice of this.

If it were possible to visualize the conditions that the income tax has brought into America, the picture would be something like this: At the top of a hill sit the very rich and the sons of the very rich, dining upon ambrosia, protected by the thick bulwark of the Federal Income Tax. Halfway up the hill, staggers the young American worker with his burden upon his back, toiling to get to the top with it. But as he struggles the minions of the Income Tax Law keep taking his riches out of the pack upon his back; they puncture it with holes so that the priceless product of his toil dribbles out as he walks. By the time he has made his way to the summit, he is toil-worn and haggard, a worn out, work-weary old man - and the pack on his back is empty.

They who are at the top give airily from their comfortable surplus; he pays with his life's blood; with the blood of his ambitions.

If some political party is hankering after doing justice to the people and

securing the good wishes of the voters, we believe this is a good hint to act upon.

Some of the present day extremists are bringing forth the idea of a direct tax upon wealth, thinking that it would appear as a cute idea to the ordinary voters, claiming that in this country there are some personal fortunes that run close to a billion dollars and if they were taxed so heavily as to amount to partial confiscation it would not cause an ocean of tears from the common people. Thus the burden would fall upon those who have wealth as well as upon those who are trying to get it. The weight of the great debt would fall in just proportion upon the great accumulated stores of capital and relieve the unjust toll upon the shoulders of the industrious and ambitious worker trying to make his way.

From those who say that a direct tax on wealth would be confiscation, they would like an explanation of the difference between confiscating a man's life or one-half of a worker's property and a tax that does not in many cases touch the property of the rich at all.

There are those also who are proclaiming against the hue and cry for quick action - that the government's budget must be balanced and there is no time to go into the ways and means of doing it. The Income Tax Law has been in operation for some eighteen or nineteen years and that is certainly sufficient time for the matter to have been looked into thoroughly from every angle and a plan worked out in justice to all concerned.

Not having the faintest idea that this little article of mine will change the tax revision as it is finally settled upon, I am merely putting these few ideas forth to relieve my own personal feelings. Now having it out of my system, I feel much better. If you have taken the trouble and time to read it, I am grateful for the courtesy.

1619 Broadway,
New York, N. Y.,
March 23, 1932.

Dear Mr. Howard,

Instead of the oranges which I sent you before, I am now sending you a lemon, despite the fact that you said you were well supplied with this article of commerce.

You know, I personally like the crack about the tax on wealth, being as how you've got it and I haven't. As far as a tax on large incomes is concerned, in my present state that doesn't annoy me very much, but, as you said the other night, I still believe in fairies and Santa Claus! However, I've grown older recently and that belief does not include banks since two of them stingingly reminded me, in the not so distant past, that they do not believe in Santa Claus by closing their doors, evidently in fear that either the fairies or Santa Claus might get into their little tin boxes.

Hoping you annoy yourself by reading this article. If you don't, however, you will note have missed much, so here it goes.

Sincerely,

Mr. Roy Howard,
230 Park Avenue,
New York, N. Y.

1619 Broadway,
New York, N. Y.,
March 24, 1932.

Dear Mr. Hearst,

I have read the leading articles in your New York papers on the evils of the Income Tax. Allow me to remark "as usual, there first with the brains".

If you feel equal to it and this finds you with nothing important to do, you might read the enclosed article, as it points out some facts that heretofore have not been brought out. At least, when I pointed out these facts to Mr. Calvin Coolidge (at the time he was occupying the Presidential office) he was kind enough to write me to that effect.

The paragraph concerning the tax on wealth, as recently proposed in the House, as far as I am concerned, is a joke, not being possessed of any wealth, but the way things have been going for the last fifteen years, only you and the Lord know to what extent our lawmakers may go, and I am rather inclined to say that the Lord may have some doubt about the matter.

With very kind regards and good wishes, I remain

Sincerely,

Mr. William Randolph Hearst,
Los Angeles Examiner,
Los Angeles, Calif.

1619 Broadway,
New York, N. Y.,
March 26, 1932.

Honorable Ogden Mills,
Secretary of the Treasury,
Washington, D. C.

Honorable Sir,

I would appreciate it if you will do me the honor of reading the attached article on the Income Tax, which presents, I believe, some facts not heretofore considered.

Very respectfully yours,

1619 Broadway,
New York, N. Y.
March 26, 1932.

Honorable John N. Garner,
Speaker of the House of Representatives,
Washington, D. C.

Honorable Sir,

I would appreciate it if you will do me the honor of reading the attached article on the Income Tax, which presents, I believe, some facts not heretofore considered.

Very respectfully yours,

1619 Broadway,
New York, N. Y.,
March 26, 1932.

Mr. John J. Raskob,
350 Fifth Avenue,
New York, N. Y.

Dear Sir,

I would appreciate it if you will do me the honor of reading the attached article on the Income Tax, which presents, I believe, some facts not heretofore considered.

Very truly yours,

1619 Broadway,
New York, N. Y.,
March 26, 1932.

Honorable Bertrand H. Snell,
Washington, D. C.

Honorable Sir,

I would appreciate it if you will do me the honor of reading the attached article on the Income Tax, which presents, I believe, some facts not heretofore considered.

Very truly yours,

1619 Broadway,
New York, N. Y.,
March 26, 1932.

Honorable Herbert Hoover,
President of the United States,
The White House,
Washington, D. C.

My dear Mr. President,

If you will do me the honor of reading the attached article on the Income Tax, which presents, I believe, some facts perhaps not heretofore considered, I will be deeply grateful for your courtesy.

Very respectfully yours,

1619 Broadway,
New York, N. Y.,
March 26, 1932.

Honorable Robert L. Doughton,
Washington, D. C.

Honorable Sir,

I would appreciate it if you will do me the honor of reading the attached article on the Income Tax, which presents, I believe, some facts not heretofore considered.

Very truly yours,

1619 Broadway,
New York, N. Y.,
March 26, 1932.

Honorable Henry T. Rainey,
Washington, D. C.

Honorable Sir,

I would appreciate it if you will do me the honor of reading the attached article on the Income Tax, which presents, I believe, some facts not heretofore considered.

Very truly yours,

1619 Broadway,
New York, N. Y.,
March 26, 1932.

Honorable Huey Long,
Washington, D. C.

Honorable Sir,

I would appreciate it if you will do me the honor of reading the attached article on the Income Tax, which presents, I believe, some facts not heretofore considered.

Very truly yours,

1619 Broadway,
New York, N. Y.,
March 26, 1932.

Honorable Fiorello H. La Guardia,
House of Representatives,
Washington, D. C.

Honorable Sir,

I would appreciate it if you will do me the honor of reading the attached article on the Income Tax, which presents, I believe, some facts not heretofore considered.

Yours very truly,

1619 Broadway,
New York, N. Y.,
March 26, 1932.

Honorable Charles R. Crisp,
Acting Chairman, Ways & Means Committee,
Washington, D. C.

Honorable Sir,

I would appreciate it if you will do me the honor of reading the attached article on the Income Tax, which presents, I believe, some facts not heretofore considered.

Yours very truly,

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THE WHITE HOUSE
WASHINGTON

March 28, 1932.

My dear Mr. Griffith:

Your letter of March 26th, has been received and I shall be glad to place it before the President. He will, I know, appreciate your kindness in letting him have your views.

Sincerely yours,

Lawrence Richey

LAWRENCE RICHEY
Secretary to the President.

Mr. D. W. Griffith
1619 Broadway
New York, N.Y.

HENRY T. RAINEY
ILLINOIS

HOUSE OF REPRESENTATIVES U. S.
OFFICE OF THE MAJORITY LEADER
WASHINGTON, D. C. March 28, 1932.

Mr. D. W. Griffith,
1619 Broadway,
New York City.

Dear Mr. Griffith:

Thank you for your letter. I will read with interest the article attached to same.

Very truly yours,

Henry T. Rainey

N.

SCRIPPS-HOWARD NEWSPAPERS

ROY W. HOWARD
CHAIRMAN OF THE BOARD
230 PARK AVENUE
NEW YORK

March 28, 1932.

My dear Mr. Griffith:

I read with very great interest your memo of March 23 and I could probably pay no higher tribute to your gift of authorship than to say that I read it through even though I did not agree with it. If getting it out of your system made you feel any better, and getting it into mine did no damage, we both ought to be happy.

Quite seriously, I am for the high income taxes despite the soundness of most of your arguments. I think that at this particular time we have to pay considerable insurance as a safeguard against extreme and irrational radicalism. And I think it's good business to pay it. Further than that, this is an emergency situation with widespread distress which is to a considerable measure attributable to faulty economic leadership. I think that that leadership, with its potential power for effecting its own personal recovery, can better afford to foot the bill than could the great mass of the citizenry who would have been the ones to pay the bill had its proponents gotten away with this vicious sales tax which was happily killed last week.

Sincerely yours,

Roy W. Howard

D. W. Griffith, Esq.,
1619 Broadway,
New York City.

RWH:B

The Speaker's Rooms
House of Representatives U. S.
Washington, D. C.

March 28, 1932

Mr. D. W. Griffith
1619 Broadway
New York, N.Y.

My dear Mr. Griffith:

This will acknowledge your note of the 26th enclosing your article on the injustice of the income tax.

I thank you for forwarding this, and assure you I will give it careful study at my earliest convenience.

Yours very truly,

John N. Garner

JNG/HLS

EMPIRE STATE
NEW YORK CITY

28 March 1932

D. W. Griffith, Esquire,
1619 Broadway,
New York.

Dear Mr. Griffith:

Thanks for your letter of the twenty-sixth which I have read with interest. I agree with most of what you say, but do not believe in the theory of confiscation. I think the government is not warranted in levying confiscatory income taxes nor state taxes either.

I do believe that we will secure better government and better legislators if the cost of government is borne by everyone and if this was accomplished by means of a sales tax of say two per cent. under which everybody spending one thousand dollars would have to pay twenty dollars to the government, no one would feel the pinch, but everybody would take a keener interest in government and rise en masse to stop the squandering through the pension rolls and all sorts of appropriations to maintain unnecessary bureaucracies. I was told four or five years ago that the Civil war pensions are now greater than they ever have been in the history of our country. If this is true it is appalling by reason of the fact that there is hardly a handful of Civil war veterans alive today.

Very truly yours,

J. Raskob

Mr. D. W. Griffith March 30, 1932.

Good afternoon, everybody,

The powers of the radio think that perhaps it may be of interest to you to hear my story of the motion picture business, having been concerned with it from its beginning some ninety years ago - at least, looking back, that's how long it seems to me. I hope the powers are right, although personally, I have my doubts.

Say, you know, I'm scared. It may be hard for you to listen to a fellow talking, but it's not so easy for the one at this end of the line that has to do the spouting. Standing here in a large room, completely full of nothing at all, talking to a cheerful audience of four bare walls, into a little, round, mysterious-looking gag they call the "mike", and knowing that so many people are listening to whatever you are trying to say, tends to create extreme nervousness and lots of perspiration. Well, here goes and may there be sympathy for both of us.

All joking aside, you know, the motion pictures are responsible for stories of glamor and success that make the old one of Cinderella seem as nothing at all. Imagine the motion picture stars of to-day! They are the best known people in the world. They are talked about and gossiped about in every city, town, hamlet and congregation of human beings, people that never even heard the name of the President of the United States. Millions on obscure islands, in savage interiors, in great no-man's lands, do manage to see motion pictures. They ~~are interested~~ want to know in what kind of clothes the stars wear, what they eat, their loves, their romances, their daily life, ~~and, strangely enough,~~ it all seems of ~~intense interest to the whole world. Even in our own country, any sort of intimate story concerning movies stars interests millions that don't know the sales tax from an essay on pre-historic Man.~~

#2

~~Hollywood~~

Flaming lights - red, amber, white - blaze the names of the movie stars to the world. Even in Hollywood, the very home of these people, ~~where~~ you'd would expect the average person - shopgirl, working people in general - being near to the stars every day, would be fed up seeing them. Not on your life! Why, when they open a new picture, a special feature of some kind, particularly if it presents a well-known star, just imagine Grauman's ~~the~~ Chinese Theatre in Hollywood! It is located right in the center of the shops and stores where the people see motion picture stars, lots of them, every day. Still, at an opening such as this, you would think somebody was giving away real money and all the world was rushing to get it.

Yellow lights - red lights - spotlights - searchlights - glaring on the streets, painting the skies. Tens of thousands gather there - many times, the number runs into hundreds of thousands. They line the sidewalks and streets for blocks, stretching away from the theatre in all directions of approach. Police are unable to take care of the crowds, so there are volunteer guards - the militia is brought out. They form long lanes to keep the people back. The few lucky ones that have seats at the theatre come - most of them in automobiles and taxicabs. The cars chug along behind each other - they stop - advance a few feet - stop again in the crowded traffic. I have myself been half an hour making six blocks through this bewildering approach. The crowd pushes against the ropes, peering into the automobiles. There are domestic cars, short cars, long cars, luxurious foreign cars, cars specially made, speedsters, supressed roars - and lolling back, in velvets, silks and satins, in luxurious cushioned interiors - are the motion picture Cinderellas.

Police whistles - sirens - shouts, over the roar and rumble of the crowd! Listen! - hear the sounds of the sirens, automobile horns, the rumble and roar of the crowd! And over it all, excited voices - machine-gun

. rapidity - practically all voices at once.

Voices of the crowd sound over the noises:

1st Voice: "There she is - that's her!

2nd Voice: "Who? Where?"

Other Voice: "Garbo - Greta Garbo! Look!

Other Voice: "There she is - Marlene Dietrich. She's the German one"

Other Voice: "No, she isn't - she's a Swede"

Other Voice: "My goodness! Did you see that dress!"

Man's Voice: (Admiringly) "My, she is a beaut!"

Other Voice: "Who is that with her?"

Other Voice: "Who is the one in red?"

Other Voice: "That's velvet"

Other Voice: "No, it isn't, it's silk"

Other Voice: "I don't think much of them"

Other Voice: "You're jealous - shut up"

Other Voice: "They are all coming to-night"

Other Voice: "Searchlights! Look at them!"

These voices continue through the next few lines. Griffith speaks over the voices and sounds.

Now comes a car of men - some sleek-haired, alive, fascinating - some peachy, perhaps namby-pamby, but young, fresh, with the charm of irresistable youth - others, rough he-guys, a great appeal for certain audiences.

Again we see the comics that have made the world smile and laugh.

Here they all are - the world's new Cinderellas and Prince Charmings! (Voices and effects softened for a few seconds) Griffith's voice:

#4.

Now we come to the entrance of the theatre, 150 feet long, 100 feet wide. Garish decorations on each side of the lobby. Lines of palms, flowering shrubs - wide spaces on each side of the entrance up to the very doors of the theatre. Crowds pressing against the ropes - lines of guards - great band playing - banners streaming - laughter - giggling - kidding - but over all an air of admiration.

Newspaper photographers - the boom of flashlights - taking pictures of the stars as they come in.

Men around the radio "mike" - calling to groups as they come by.

All this continues at a rapid-fire tempo.

Photographer's Voice: "Just a minute - just a minute, Mr. Chaplin. We want to get a good picture, you know"
All right, we've got it".

Radio Announcer: "Oh, Mr. Fairbanks! Just a word on the radio - please, just a few words"
"You'll say a word, won't you, Miss Pickford - just a minute, now, just a minute!"
"Gee, that was great! Thank you very much".

Griffith speaks:

Now the photographers are working. They are very busy to-night.

Photographer: "Just a minute, Miss Shearer, we want to get a picture of you"

2nd Photographer: "Gee, that's a swell dress"

1st Photographer: "Just a little closer, Mr. Thalberg - just a little closer. She's your wife, you know - they want to see her close".

Griffith's Voice: "From photographers to radio "mike".

Man at "mike" "That's right, Mr. Cagney - give it to them snappy.

Cagney: "Hello, everybody. James Cagney speaking. Yes, you're right - rough and ready Cagney - just as tough as I look. Just going into see the show. Thanks and good-bye".

Radio Man: "Come on, Mr. Robinson - you can't get away that way - say "hello" to the radio audience, please".

Back to the press cameras.

2nd Cameraman: "Get a picture of this girl - get her!"

1st Cameraman: "Don't know her - who is she?"

2nd Cameraman: "New girl - found her in a movie theatre in New York. Say, she is a beaut!"

1st Cameraman: "Just a minute Miss - er, er, - Miss, er, er ----

Girl's Voice: "Lovely is the name - Mary Lovely"

1st Cameraman: "All right, Miss Lovely, stand here just a minute please - great name - just suits - that's it. Who is the gentleman? Oh, yes. That's fine. Got them both."

Griffith's Voice:

So all over the world goes the picture of Miss Mary Lovely - until a month ago an usher in a movie theatre. Twenty-five people, perhaps, knew her name. Now millions around the world will be looking at her picture in the newspapers that circle the globe. Admiration - wonder - envy - hope.

Back to the radio:

Announcer: "Here come the Barrymores. Get them to talk"

2nd Man: Yes - great voices - great guys".

Griffith's Voice:

So here they go - the elect of filmdom. These are only just a few of them. Lionel Barrymore - great actor - great fellow - he always was. Why, at the beginning of pictures, down at the old Biograph, I knew him when he was glad to get five dollars a day BUT now - now it's different.

Remembrances! Douglas Fairbanks - Mary Pickford! Incidently, you know now when the nobility from England, Europe and other places visit Los Angeles, if they stop at all, it isn't with the great society crowd - not on your life! Royalty and nobility only visit royalty and nobility, so these royal people of old families and established precedent visit the new royalty created by the films - hobnob with them - visit them in their homes. Little Mary Pickford - the world's sweetheart! When I began down at the old Biograph she used to be glad to get $35 a week. Once she wanted a raise of five dollars. When we refused (Mary's Irish) she lost her temper and with a display of boastfulness she turned to me and said "Oh, is that so! Well, some day I'll be getting a hundred dollars a week - and then you'll see! What do you know about that!" A hundred dollars a week! Why, that wouldn't be pin money for her now. Dreams come true. Poor little Cinderella, where are you now?"

Perhaps that is what a part of the crowd on the sidewalks thinks. Look at them - there against the ropes, watching. Extra girls and boys, hopeful ones - girls by the hundreds - nifty brunettes - short, cute beauties - tall, slim beauties - blondes, red-heads, - all types - from all parts of the world to compete in this race that leads to success. All this glamor - that is why so many people, particularly young people, have dreams of getting into the golden business of motion pictures. They that watch this gala opening see the realization of dreams come true.

#6-A

You cannot destroy these dreams. This is reasonable enough because most of the great people of the movies today came from very ordinary walks of life, and there may be young boys and girls listening to me tonight - if they haven't turned off to something more interesting - whose talents and charms will take them to be stars in the glamorous heavens of motion picture success. And there are others whose imagination and creative talents will supply the stories, plays, dramas or whatever you call them, to earn for them their reward of gold and fame. The success of the people in the business now will end some time, they cannot last forever. Who will be the new claimants to these opportunities? These pictures of success - the mountain-top - achievement! You can say that practically all of the people in this business, from the business men at the heads of companies that run into hundreds of millions of dollars in one of the largest industries of the world, to the actors - the stars with their fabulous salaries - all of them walked out of nothing into this glamor.

Well, now, let us go back a short time. As years go, it is very short - about twenty-two. I am at an old tenement - a rookery of a rooming house, 37th Street, close to Broadway in New York City. With me are several chaps who eventually became famous and rich. Boy, that was some palace! The four-story kind! No steam heat or any other kind of heat in that house! You could get rooms as cheap as three dollars a week. Two or three of us boys would group together, have a cot stuck in the room, and make it for about $1.25 each. There was an old grate fireplace in the cellar, in which they kept a coal fire going. Upstairs, if you were lucky enough to get a room next to the chimney, that was great! In the wintertime you could hug close to the chimney - that helped some. The only wealth that house possessed was noise. It was rich in that. Hopeful vaudevillians, practicing on accordians - on banjos. The banjoist wasn't so bad - he was a quiet fellow! Hopeful sopranos - baritones - tenors, practicing the scales "Ah, ah, ah - Oh, oh, oh, etc.". Sometimes it wasn't so bad IF they hit the right note. But most disturbing was a cornet! Such a cornet! My, what an alarm clock that was! We could stand most of the noise, but that cornet was a terrible thing! Woe to the individual who stayed out a little late and hoped to get some sleep in the morning! The cornet player would begin not later than eight o'clock in the morning and it was the very best alarm clock in the neighborhood! Remember the cornet because it comes in later.

We would chip our money together and get a loaf of bread and some butter in the morning for breakfast. We'd make our coffee downstairs in the cellar which contained an uncurtained window, the stove and some chairs and benches along the walls, and we would use the community coffee pot! We'd have the bread and butter - sometimes yes and sometimes no - and the coffee.

Conversation in cheap room (characters Griffith, Romeo and Hopkins) to the effect:

Hopkins: "Come on, Griffith, get a move on you. It's your day to get the breakfast. I'm starved - beat it for the bread and butter".

Griffith: "What do you mean, my day. It's yours. I dug up day before yesterday."

Hopkins: "You did not. It was my day - I've got it written down".

Griffith: "All right, wait 'til I get my shoes on"

Romeo: (stagey voice, rehearsing) "O, Juliet, O, Juliet - would 'twere the glove upon that hand, that I might kiss that cheek".

Romeo corrects himself: "No, that's too heavy - should be lighter".

Hopkins: "It shouldn't be at all - cut it out!"

Romeo: "Got a chance to play with Walker Whiteside in Shakespeare. Must get in trim".

Beginning again: (in higher voice)

O, Juliet, O, Juliet ----------

At this point accordian begins an old number. A female voice, as though on the other side of house, at the same time begins: "Ah, ah, ah, ah, etc. etc.

Hopkins: "They're beginning!

Romeo: (beginning again in high, lovesick voice)

Romeo: "O, Juliet, O, Juliet - would 'twere the glove -----
Sound of cornet screamingly half off key: "There'll Be A Hot Time In The Old Town Tonight".

Romeo: "Ye gods, how can a person study - that cornet!
Cornet stops on one phrase.

Romeo: (Begins again) "O, Juliet, O, Juliet, - would 'twere the glove upon thy hand that I might ----------
Cornet repeats last phrase.

Romeo: persists in going through with lines:
---------- kiss thy cheek,"

Romeo: (In natural voice) "Would I had an axe for that cornet!"

Hopkins: "This end of the house is terrible! Lot of amateurs"

Griffith: "Well, I'm after the bread and butter! So long, boys".
Accordian, cornet and Romeo go into rehearsal of their respective parts, all at the same time.

Griffith continues on, as the characters, telling his own story.

Griffith: "Not sorry to leave that rehearsal community!"
Out of room into long dim hall. In our inexperience went rather quickly by certain doors in hall. There were a few others besides actors in the house. It was a rather tought neighborhood. We come to a ~~sud~~ sudden stop, listening. We hear an intense, dramatic voice:

1st Voice: "So you betrayed me, did you. Well, you'll get yours for this!

2nd Voice: (In same irate tone) "Oh, I will, will I! Who do you think you're talking to?"

1st Voice: "It's you I'm talking to. So help me, you dirty dog, I'll kill you - I'll kill you! Take that - (Sounds of blows and slaps) I'll put you where you will harm no one. (more blows, stronger) I'll finish you right here and now!"

Griffith: "No, it wasn't a murder. Just actors rehearsing lines, hoping to get a job with one of Blaney's wild melodramas.

After marathoning the streets, Broadway and adjacent, trying to impress the various agents with the fact that we were the very best actors in the world, we would hie back to the house in the middle of the day for a "ditto" luncheon - more bread and coffee. At night we would buy bacon, which was about the cheapest thing you could buy, or perhaps a chop which cost six or seven cents then. We would cook it ourselves. Again we would discuss the cornet. Boy, that was a terrible instrument of torture!

Personally, we had been up and down before - mostly down! The year before we had had a play accepted by Mr. Hackett. In one of James' off moments he accepted our first play! Just before Christmas, after avoiding the landlady steadily for several days, I received a check for $1000. I didn't believe it. I had real doubts as to the existence of so much ready cash in the entire world! It was too late to investigate, so I didn't sleep much that night, worrying about the bank! The first thing in the morning I rushed madly to the bank - the check was good - so I grabbed the thousand dollars! The play went into rehearsal. It wasn't rehearsed as I wanted it - nor as I imagined it. I protested - and was thrown out. The play was sent to Washington, Baltimore, Philadelphia and other places, but never reached New York.

#11 (22)

Now, broke again - almost used to it! In the aforesaid palace, my rooming-house, heard that people were buying ideas (that's what they called them then) for moving pictures. Wrote a few ideas. Received $15. God a chance to make one of them myself. 14th Street - 11 East. Ballroom of an old brownstone - a few lights - no one knew what it was all about - I'm sure I didn't. God a job directing - $5.00 a day at first - afterwards, $40 a week. Big pay, eh wot, I should say! Scornful of the Astors and Vanderbilts! Everybody worked under another name, including yours truly. Too ashamed to admit we were in such a low business as the movies, I mean motion pictures - they weren't called "movies" then.

¶ A couple of weeks later I was Hunting for someone ~~that looked very good~~ for a leading man. At 40th St. and Broadway I happened to see ~~Him~~ a very handsome he-man, dressed in a blue suit. So I followed him and asked him if he was an actor. He drawled rather whimsically "Some say "yes" but most say "no". Said his name was Arthur - last name Johnson. He was developed ~~to be~~ the son of an Episcopal minister. Lazy, handsome, well educated (admitted he was trying to forget about that) - and a worn blue suit! Never shall forget the blue suit, because he wore it in all our early pictures for about a year!

¶ We Needed a leading girl, too. One of ~~his friends in the "profession"~~ the boys in our rooming house who lived in the same house we did. told me about his girl - beautiful, smart, about 18, ~~When he got money enough he was going to marry her. Only two things in the way - her "yes" and his getting money.~~ He suggested that we Proposed to meet her and mother, so we went to their room. The young lady was all dressed up, I remember, with blue ribbons in her hair. ~~Our room mother and daughter.~~ Everybody was more or less embarrassed. Mother wondered - hopefully - if they could get three or four days a week at $5.00. After brilliant conversation concerning the weather and the rotten condition of the theatre (it's always rotten in the theatre business for people trying to get a job) the mother asked the daughter to play for us.

#12

(23)

Mother: "Oh, Mr. Hopkins, Florrie is getting on just grand with her music. You must hear her now, Mr. Hopkins. And you too, Mr. Griffith. I almost forgot about you being around".

(To Florrie)"Now, Florrie, play nicely for the gentlemen".

Florrie: "Oh, mother, I'm all out of practice - I just can't play now".

Mother: "Oh, come on, lovey, Mr. Hopkins just loves music, don't you, Mr. Hopkins?"

Hopkins: (Doubtfully) "Oh, yes!"

Mother: "And you do, too, Mr. Griffith, don't you?"

Griffith: (With double meaning) "Yes, indeed, I'm just mad about music!"

Florrie: "Oh, not now. Some other time"

Ad lib - all together effect:

Mother: "Oh, they're just dying to hear you"

Hopkins: "Yes, Florrie, come on".

~~Griffith: "Please do".~~

~~Griffith as himself:~~

4 A tense moment. What instrument is she going to play? There's no piano in the room - so it must be a violin! She goes across the room - the suspense is mounting - she reaches behind a bureau and brings forth - horror of horrors - a cornet! THE cornet! At last, we had discovered the "cornet villian"! Then she nearly blew us out of the room!

But that was the day of the silent pictures and my associates in movie crime and myself decided that even though she did play a cornet, she couldn't do it in the pictures, and otherwise, she looked all right for

the job. She got it. In those days in the pictures there were no names used for the actors. The heroine was called The Biograph Girl and the hero The Biograph Man. She became the first popular star throughout the world, being known, however, only by the name of the Biograph Girl.

A little time later, a young girl called. I first saw her in what had been the dining-room of the old brownstone, now turned into an office. An Irishman name Dougherty, who helped around the place with the rest of us boys, made the introduction. She was a sassy-looking Irish girl, with oblong eyes and blond curls. She was extremely "cute" and had all the winsomeness and allure of all the Irish maidens put together. When we met her we had visions of green sod, shamrocks, and all the rest of it. She had played with Belasco on the regular stage. We were all very subdued and properly impressed! She was very haughty, and after some conversation, she consented to play for $5.00 a day IF she was sure of five days a week! That was a poser! $25.00 a week for an actor! That was absurd! Still, she might be worth it, so we'd give her a trial. What was the name? "Pickford"- first name "Mary"! I don't know if Mary Pickford knows to this day why she once lost her job as an ingenue. The supervisors (oh yes, we had them even in those days) said that her head was too big for her body. Anyhow, I'll tell you later how she was fired - if you are still alive and want to hear it.

Later came Lionel Barrymore, Douglas Fairbanks, Raoul Walsh, Colleen Moore, Bessie Love, the Talmadges, Constance and Norma; the Gishes, Lillian and Dorothy; Norma Shearer, Claudette Colbert, Clara Bow, Chester Morris, Bancroft, who didn't get the job; Richard Barthelmess and a little chap with a mustache who walked sideways - I've forgotten his name for the moment - but I think it was Chaplin - Jim or Tom or Charlie or something like that - but you know him anyway.

#14 IV 2

I recall the first stories for pictures. As Shakespeare once wrote "The play's the thing". Then, as now, first and most important, is the play - the story. Often, too, I recall Henry Ford's statement to me that we are put on earth for experience. Seems strange - this remark from the master of materialism! Experience! From out of the past experiences we make the present and future.

I remember when, as a boy, I was general utility boy in Flexner's bookstore in Louisville, Ky. The name Flexner didn't mean much to the world then. I should have been dusting and arranging the books after the business of the day was over, but instead I would listen to those who came - Mary Johnson, author of "To Have And To Hold", James Whitcomb Riley, Eugene Field, Abraham Flexner, Simon Flexner, now the great Simon Flexner, world famous as head of the research department of the Rockefeller Foundation. They would all come in to this twilight hour of gab-fest.

A springtime twilight, before the days of the automobiles. Homegoing crowds - voices through the open doors - bicycles, single, double-seaters and even a few high-wheelers. Perhaps flower sellers and a hurdy-gurdy. Sounds from the streets. Fourth Avenue in Louisville - old Kentucky's famous pathway. Listen, and you will hear again (music of hurdy-gurdy playing, perhaps, "Bicycle Built For Two") Than Voice: "Violets, violets, five cents a bunch. Spring violets, five cents a bunch. Fresh violets, five cents a bunch". The hurdy-gurdy's music goes thru this. Than voices singing:

Daisy, Daisy, give me your answer, do
I'm half crazy, all for the love of you.
It won't be a stylish marriage,
We can't afford a carriage,
But you'll look sweet, upon the seat,
Of a bicycle built for two.

IV 3

Griffith takes up the story. (Through first part of this, up to repetition of verse, goes the music softly as though at a distance)

Fields and Riley - children at heart - wrote mostly of children. Sometimes, before publication, they would read to us some new things they had written, reading them from bits of rough paper, such as wrapping paper - anything they could get their hands on when the spirit to write moved them. Bits of sentimentality like "Little Boy Blue"

Sentimental? Yes. Well, lots of people are sentimental for good or ill

I wonder now if these experiences were responsible for the fact that our first story was of a child. Strangely enough (the papers being full of the Lindbergh baby right now) the story of a kidnapping. It made the first hit with the new Biograph organization and was euphoniously entitled "The Adventures of Dolly" - production cost, $65! Incidently, first parallel action. The old way, in the beginning, was more an imitation of the stage. Characters came on, finished a scene and went off to another scene. This picture was split up in action, showing Dolly first, then the distress of the parents, etc. then the posse hunting for the child. In other words, this was the cheap little beginning, you might say, of the form now generally accepted as regular motion picture technique.

Mr. Griffith April 1, 1932.

The story of motion pictures, one of the world's largest industries. The story of big business - of millions, tens and hundreds of millions of dollars. The picture theatre palaces that dwarf the real palaces built for kings. The story of millionaires. The story of workers - the great crowds of the theatre - ushers, musicians, electricians, painters, carpenters, builders, masons, bricklayers. The same workers in the studios - dialogue directors, authors, supervisors, actors, the great mob of carpenters, electricians, builders, scene-makers, mobs of extras - struggles and ambitions.

Why motion pictures are not worn and can never be a lasting art

The story of any great business is the story of all humanity - ~~for these are all human beings~~ - all struggling human beings, ~~even as you and I.~~

The story of the actors, authors, directors. The story of some ideals - great ideals, of human beings with feet in the mud but looking up to the stars.

The story of betrayers - cheats - liars. The story of life - the story of human beings, even as you and I.

Intthe studio - on the set. Hundreds of men handling lights - 60 feet in the air - a hundred feet in the air - lights! The rush of property men - the assembling of the actors - ~~the testing of sound for the voices.~~ The rushing forward of great booths. The recording room for recording the music and dialogue. The casting-room - halls of fate. The actors who pray, beg, demand opportunity. Voices; all rapid fire:

Voice: "Get those floor lamps over there - closer, I said"

2nd Voice: "We're moving - we're moving"

Voice: "That left bank back - get those lights back on the left bank". (This shouted as though thru megaphone)

Voice: (more distant) "All right, sir, all right - we got them"

Voice: "Lift those drapes in the back, I said. Ten times I've told you to lift those drapes in the back".

Voice: "Parallels - 50 feet parallels there"

"You haven't enough lights up there - you need a hundred - get them up"

DIRECTOR'S VOICE: "Am I directing this picture or not!" "You have only got fifty lights there and I told you we need a hundred".

Voice: "It'll take another hour, sir"

Director: "Well, I don't care if it take all day - get them. I can't take this scene unless I have enough lights".

Griffith's Voice:

And the lines of actors in the studios. Some of the studios using hundreds of acres of land - enormous buildings - laboratories. The actors crying out:

Voicesof actors:(beginning softly, increasing to crescendo as though of a great mob calling to these powers)

Actor's Voice: "Give me a chance - I can play that part. I'm not too small".

Other Voice: "I'm a blond - give it to me - I'll show you".

Other Voice: "I've played Shakespeare - I know those heavy parts".

Other Voice: "I've been with Metro-Goldwyn two years".

Other Voice: "You've seen me in Paramount Pictures".

Other Voice: "I played in "Ladies Day" - you know, the second heavy".

Other Voice: "Didn't you see me in "The Covered Wagon"?

Griffith's Voice:

The bosses - the heads - the supervisors - (commanding voices)

Boss: "Are you supervising this picture, or not?"

Supervisor: "Sure, I am"

Boss: "Well, you do what I tell you. You tell that leading lady to play the part as we outlined it".

Other Voice: "No you don't change the story! You do the story as we fixed it!"

Other Voice: "But the author says you've ruined it"

Voice: "Never mind the author. We know what the people want. Do it as I tell you".

Other Voice: "We've got to have more scenes to finish with".

Boss: "You'll have no more scenes - too much money".

Other Voice: "Mr. Johns says his salary was --------"

Boss: "His salary will be as we say!"

Director's Voice: "Rehearse that scene over". "Get those sound effects".

"Move those cameras - move those cameras"

"What lens, first camera?"

Cameraman's Voice: "35 millimetre"

Director: "Second camera?"

2nd Camera: "Three inch"

Director: "Third camera?"

Third Camera: "Four inch"

Director: "Fourth camera?"

Fourth Camera: "Six inch"

Director: "Fifth camera?"

Fifth Camera: "40 millimetre"

Director: "Well, place them quickly - we're late".
"Start the scene - I want to show the world going around this set". "Start your lines" ("There's that musical company - wish they'd be put on another stage")
"All right, start it, Miss Lovely".

Miss Lovely: "I'm sick and tired of this humdrum existence. I'm sick of working eight hours a day at a desk - getting up the same time every morning - going to bed the same time every night. I want to see the world! Look out there - see it over the skyscrapers and buildings - the world - Europe - Paris - New York - money! I want to be a part of that life (sounds of automobile horns, elecvated trains)

Other Voice: "Start your chorus, there - let your voices out - Sing!

(Music and chorus start)

Voices of actors: "Give me a chance, that's all I want. Let me play the part - I can do it!"

Lovely's Voice: "I'll get to the top I tell you! I don't care how - I'll get there!"

Man's Voice: (with general singing in deep tones) "I love you - I love you".

#5 April 1, 1932.

Griffith's Voice:

So here they hand the dreams and stories out to the world.

(crescendo of music, voices and effects up to climax)

So we will attempt to tell you in the future the story of the rise and fall, or the fall and rise of motion pictures, and of the people concerned in this far-reaching business.

Why motion pictures are not now and never can be a lasting art. What is a good picture - what is a bad picture. How can critics, who see pictures perhaps two or three times a day judge for people who see them once a week or once a month?

Extra - War Stuff.

Little did we ourselves dream in those small days what was in store for us, and that at a future day we would be working under the direction of the Allied Propaganda Department in England and France during the World War and that the Earl of Derby, War Secretary in charge of the vast armies of Great Britain, would appoint the "swellest" of all "swells" of London, his eldes son, Major General Lord Stanley, as my assistant in this propaganda work. This, however, was more in the form of a gesture as Lord Stanley didn't go into matters very deeply, but anyhow, the appointment carried great weight.

And those propaganda pictures - including "HEARTS OF THE WORLD" and "THE GREAT LOVE". In them the highest nobility of England worked just like ordinary picture actresses. The young men were busy - a duke furnished a car and himself as chauffeur, at our service. Ladies of England helped to put up sets and scrubbed the floors of sets. Aristocrats, whose names were great in England before even the Middle Ages, worked as prop boys, etc., and Queen Alexnadria, though nearing seventy - still the most graceful, gracious figure we have ever met - played a part in motion pictures!

You know, I always have a soft spot towards the great Von Hindenburg, who has endeared himself, since the World War, as Germany's President, and who has earned, incidently, even the friendship of the French in this capacity. I think I will always have a kindly personal feeling toward him as one of his scientifically constructed trenches saved my life on two occasions. At the time the trench had been taken over by the conquering British. It was some trench! The lower part of it, where the reserve troops were kept, was fifty feet under ground. I remember one afternoon being near a British observation post, the location of which was evidently discovered by the German artillery.

Therefore, I took hasty refuge in Hindenburg's trench and remained for the afternoon under constant bombardment from the German guns, protected, however, on account of the zigzag formation of the trenches. In the night time we escaped to safety but had our little party been exposed to the shell fire there certainly would have been nothing left of us. There was also danger from the great German shells bearing down upon us - we could hear the deadly moan, a shrieking horrifying sound which would raise the hair on anybody's head. A shell descended. We were experienced enough to know by this time that it was going to land right in our most immediate vicinity but there wasn't time to beat it. It did land within twenty feet, but fortunately, as far as I am concerned (I know it doesn't concern you much) it proved to be a "dud" and didn't explode. This shell was the forerunner of the bombardment and we had just time to scramble into the trench before the storm came.

SEVENTY-SECOND CONGRESS

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EUGENE FLY, CLERK

COMMITTEE ON WAYS AND MEANS

HOUSE OF REPRESENTATIVES

WASHINGTON, D. C.

March 31, 1932.

Mr.D.W.Griffith,
1619 Broadway,
New York City.

Dear Sir:

By direction of the Acting Chairman, Mr. Crisp, I acknowledge receipt of your letter and enclosure, of recent date, relative to the Income Tax, and advise that this communication has been brought to the attention of the Committee.

Very truly yours,

Eugene Fly

Clerk.

Form 50—1932—30M

Personal Property Return

1932

ORDINARY BUSINESS CORPORATIONS
(See instructions on third page.)

Date of notification of assessment

.....*1932*

PENALTY for failure to file report on or before March 15, is $5. Thereafter additional penalty of $1 for each 10 days or fraction thereof during which such default shall continue and a further penalty of $10 if such default shall have continued beyond June 3.

Received in office of State Tax Commission

.....*1932*

STATE TAX COMMISSION OF MARYLAND
Union Trust Building
Baltimore

REPORT AS OF JANUARY 1, 1932, OF D. W. GRIFFITH INCORPORATED

Mailing address 130 West 42nd Street, New York City, N.Y.

1. Date of incorporation June 30, 1920. Place of incorporation Maryland [City or County]

2. Nature of business conducted Producers of Motion Pictures

3. (a) Does the corporation own, maintain or operate properties, lines or works in this State? no

(b) Does the corporation do any part of its business in the State of Maryland?

4. If the corporation transacts business in this State, where is the office of such corporation in this State from which its business is actually directed and managed, or, if there be no such office, where is the principal business of such corporation in this State transacted? Give town and county (or Baltimore City).
No office for transaction of business - principal office in Maryland location No. 101 East Fayette St., Baltimore, Md.

5. If the company is a new one (operating in Maryland) state whether or not it succeeds an established business, giving name thereof

6. Names and addresses of officers:

	Names	Addresses
President	D. W. Griffith	1619 Broadway, New York City, N.Y.
Vice-President	R.A.Klune	1619 Broadway, New York City, N.Y.
Secretary	A.H.T.Banzhaf	130 W. 42nd St, New York City, N.Y.
Treasurer	R.A.Klune	1619 Broadway, New York City, N.Y.

7. DIRECTORS

Names	Addresses	Names
D. W. Griffith	1619 Broadway, N.Y.	
R.C.Richter	130 W. 42nd St, N.Y.	
A.H.T.Banzhaf	130 W. 42nd St, N.Y.	
Lee Benoist	1619 Broadway, N.Y.	
Willard Grirrith	1619 Broadway, N.Y.	
R. A. Klune	1619 Broadway, N.Y.	

8. CAPITALIZATION (See Instruction No. 3)

	Par Per Share	Authorized		Stock issued, including treasury stock		Stock subscribed for but not issued	
		No. of Shares	Amount	No. of Shares	Amount	No. of Shares	Amount
Common Stock A	$ none	125000	$ none	121693	$ 1,083,199.75	No	$ none
~~Preferred~~ Common Stock B	$ None	375000	$ none	375000	$ 2,000,000.00	No	$ none
Other Classes							
Total	$ none	500000	$ none	496693	$ 3,283,199.75	No	$ none

PERSONAL PROPERTY OF THE CORPORATION IN MARYLAND

Each question must be answered—see instruction No. 4.

9. **Furniture, fixtures and equipment (other than machinery)** ..... $..... **[Full Value]**

10.

(a) Merchandise and stock in trade not manufactured by the corporation in Maryland (other than raw material used by it in manufacture in Maryland).			(b) Merchandise and products in Baltimore City manufactured by the corporation (including raw material used by it in manufacture and goods in process, in Baltimore City).			(c) Merchandise and products manufactured by the corporation and located in Maryland outside Baltimore City (including raw material and goods in process).		
Value during 1931			Value during 1931			Value during 1931		
Highest	Lowest	Average	Highest	Lowest	Average	Highest	Lowest	Average
$.....	$.....	$.....	$.....	$.....	$.....	$.....	$.....	$.....

(d) Total cost of raw material purchased during 1931 for use in connection with manufacturing in Maryland ..... $.....

(e) Total cost of merchandise not manufactured by the corporation in Maryland carried by it in Maryland in 1931 (other than raw material). ..... $.....

11. Vessels, floating equipment and water craft of all kinds, or interests or shares therein; state kinds and number .....

..... $..... **[Full Value]**

12. Live stock (kinds and number) ..... $..... **[Full Value]**

NOTE: If more than one, affix separate sheet, listing each vehicle separately

13. Motor vehicles (how many?) .....

Make and type .....

Year manufactured .....

Date when purchased ..... Cost, $ ..... $..... **[Full Value]**

If truck, give capacity .....

14. Other vehicles (kinds and number) ..... $..... **[Full Value]**

15. Total gross sales, or amount of business transacted, during 1931 ..... $.....

16. Tools and machinery used for manufacturing, whether temporarily idle or not; give location .....

(a) Cost ..... $.....

(b) Dates of purchase .....

(c) Valuation as now carried on books ..... $.....

(d) Method of valuation .....

17. Tools and machinery not used for manufacturing ..... $.....

18. Other tangible personal property (not included in any item above classified). Give description of property.

(a) Owned by the corporation ..... $.....

(b) Owned by others and held by the corporation ..... $.....

19. City, taxing district (e. g. Baltimore City New Annex), county or incorporated town in which the tangible personal property returned in this schedule is located. If in more than one locality, specify kind and value in each place separately .....

20. Highest amount of insurance carried during 1931 on tangible personal property, specifying amounts by classes of property covered .....

.....

	Dates	Amounts
21. All inventories taken during 1931 (Not to include real estate)		$
		$

(a) Specify classes of properties included in inventories .....

(b) What classes of properties are not included? .....

(c) On what basis are inventories taken, whether at actual cost, selling value, etc.? .....

22. At what time during 1931 was the amount of merchandise highest? .....

23. At what time during 1931 was the amount of merchandise lowest? .....

24. Interest-bearing bonds, certificates of indebtedness or evidences of debt, in whatsoever form made or issued by any public or private domestic or foreign corporation, association or joint stock company, or by any State, territory, district, possession, or foreign country (other than the State of Maryland); interest-bearing mortgages on real estate or tangible personal property situated in whole or in part outside of Maryland; dividend-paying shares of stock or shares in any foreign corporation (other than a national bank), association or joint stock company.

This is not to include mortgages wholly on property in Maryland, or commercial paper received in due course of business.

.....

.....

.....

[Corporate Seal]

Date 1932

Albert H.T. Banzhaf
..... [Signature of Officer of Corporation]

STATE OF MARYLAND, New York [City or County] to wit:

Albert H.T. Banzhaf [Name of Officer] the Secretary [Designation of officer] of the D. W. Griffith, Inc. a corporation, being duly sworn, made oath that he has carefully read the instructions on this form and that the foregoing is a return of all the personal property of every kind and description within the State of Maryland required to be returned under this schedule, owned or held by the said corporation on January 1, 1932, and that the property has been valued at its full value without reference to a forced sale; and that the statements contained in this schedule are full, correct and true, without evasion or mental reservation whatsoever and that the list of stockholders filed on behalf of the corporation for use in connection with this report is a full and correct list of the stockholders and of the respective places where they reside, so far as is required by law.

Sworn and subscribed to before me this ..... day of March, 1932

.....
Notary Public

INSTRUCTIONS
(Read Carefully)

1. The information called for in this report is required by law, and refers to the 12 calendar months of 1931. If the company has not been engaged in business for the whole year, the report must cover the period during which the company was so engaged.

2. The fact that the company has not organized for business or has transacted no business does not relieve it from filing a report. In all cases a report must be filed and the company's status stated under oath.

3. Franchise Tax. Every block in question No. 8 must be answered. Unless this form or an affidavit of an officer of the corporation showing the actual number of shares of each class, if any, issued, outstanding and/or subscribed for as of January 1, 1932, is filed with the State Tax Commission on or before March 15, 1932, the tax will be computed on the entire authorized capital stock of the corporation.

4. All blank spaces calling for information must be filled out. If there is nothing to return as to any item the word "no" or "none" must be written in such blank spaces.

5. Explanatory remarks may be made by memoranda or letter, to be treated as a part of this report.

6. Real estate is not to be reported.

7. The property specified in question No. 24 need not be reported by an ordinary business corporation which does no part of its business within the State of Maryland. Such corporations should answer question No. 24: "This corporation does no part of its business in Maryland," and should also answer question No. 3.

MUSEUM OF MODERN ART FILM LIBRARY
D. W. GRIFFITH COLLECTION

NOTE: No entries are to be made on this page by the officers of the corporation.

1932

Aggregate capital stock on which franchise tax is calculated $.....

Franchise Tax ..... $.....

Penalty for failure to file report by March 15, 1932..... $.....

Assessed valuation of tangible personal property subject to { State and Local Tax $..... / State Tax only $.....

Assessment entered....., 1932

.....

.....

.....
Commissioners

DISTRIBUTION TO LOCALITIES

	NO. OF SHARES	ASSESSMENT
BALTIMORE CITY		
BALTIMORE CITY NEW ANNEX		
COUNTY		
TOTAL		

INCORPORATED TOWNS

TOWN	NO. OF SHARES	ASSESSMENT

Distribution of Franchise Tax

Assessment subject to State Tax $.....

.....City or Town

State Tax $.....

.....County

VANITY FAIR
March 1932

Field generals of the film

BY HARRY ALAN POTAMKIN

■ The war of the film faiths begins with the discovery of field generalship. David Wark Griffith appears about 1908; art and the spoils system enter. Before that the movie had no arena because it had no plan of attack; since then the audience has been assaulted plenty. The assault has been aggravated by the critic who, in the need to vindicate the popular taste and identify himself with his environment, has proclaimed this director and that a creator.

There were directors before Griffith. But historically, the first director must be the first important director. Eisenstein has called Griffith "the Grand Old Man of us all", though he is rather the Russian's step-father than father. But D. W. did introduce effective tactics and a major strategy. Tactics and strategy have, lamentably, left flimsy tradition in their land of birth. What "the U. S. A. Cinema" recalls of Griffith are his blue-grass sentimentalisms, his false good taste. This negative tradition has been relayed by Griffith lieutenants like W. Christy Cabanne, rivals like the late Thomas Ince, and by a whole string of directors (film-actors of yore), such as Edwin Carewe. There has been one positive by-product of this false good taste: Mack Sennett's jack-in-the-box humor, the "churlish" slapstick, begun as a tongue-in-the-cheek restatement of Griffith's idyllic refinement. Griffith, himself, has collected all his weaknesses into one film, *The Struggle*, which was withdrawn from public view after a few days.

■ Good taste works in two directions. If Griffith tripped one way with his false good taste, Cecil de Mille, the goldbraid generalissimo, has lollopped in the other direction with his bad taste. Two influences have primrosed his path of glory: the Bible and the Bathing Beauty. He has borrowed the phalanx from the Gospel and the flank from Mack Sennett. He likes his war meretricious. For lesser comrades-in-arms he has Fred Niblo, Rex Ingram, William Nigh and Allan Dwan; and on the plane below, Alan Crosland, Sidney Franklin and Frank Capra, the gem of Columbia's ocean.

To seek a contemporary extention of De Mille, we must enter the land of cult. In décor, De Mille may differ from Josef von Sternberg, but the latter has become no less a general of Graustark. De Mille believes in Art. Da Vinci influenced his *King of Kings*. And Sternberg, we are reassured, "wears black shirts made by a special black-shirt maker." He is above, so he says, reference to the works of European directors, yet his three productions as impresario of "Legs" Dietrich are full of the "antiquated novelties" of the German studios. In the early days of his career, Sternberg presented, in films of simple climactic progression, the honest American idiom of the open attack. But soon he was cultivated by cult. For a time he appeared out of the reach of the sycophants. To resist cult, however, requires stamina; Sternberg yielded. He traded his open style for fancy play, chiefly upon the legs in silk, and buttocks in lace, of Dietrich, of whom he has made a paramount slut. Sternberg is, by his own tokens, a man of meditation as well as action; but instead of contemplating the navel of Buddha his umbilical perseverance is fixed on the navel of Venus. His diligence was frustrated when he met the innate sobriety of *An American Tragedy*. The result is an aimless, lugubrious mess. As for his direction of melodrama, there is more honest stuff in John S. Robertson's *The Phantom of Paris* than in *Dishonored*—more honest because less egregious. The fireworks may dazzle the schoolboys of criticism, but they will contribute no permanent color to the motion picture. Whether Sternberg is a man of ability or not, I place him on less honest a level than even George Fitzmaurice who made *The Unholy Garden*.

■ Between the self-consciousness of a Sternberg and that of a Vidor—who is also cult—there is a great difference. Sternberg's has the smoke, but not the flame of battle. Vidor's preoccupations merely bespeak the innocent; King Vidor aspires to an important expression he cannot achieve. He has more zeal than intelligence. *The Big Parade* remains his best film, because it is a chronology, and Vidor is a chronologist. *The Crowd*, which reduced a large, if debatable, theme to an arbitrary pamphlet, was further confused by a mismating between a simple sequence and expressionistic symbolism. Similarly, the conflict between ability and aspiration was present even in the sincere *Street Scene*. This film again reveals Vidor's immaturity. He is obsessed with details remembered from other pictures; they explode as spontaneous combustion—that is his method, which is no method at all. The cult-position Vidor holds distracts him from his logical field of action—matter like *Billy the Kid*, which he directed diffidently. The result is inevitably the setup of the tear-jerker and descent to the level of a Frank Borzage. Only Vidor's innocence and goodwill—and Beery's acting—preserved *The Champ* from the cheapest properties of the subject matter.

Strong statures usually resist cult. No cult has fastened upon Lewis Milestone. He is not obsessed with himself. And yet he has been, in *The Front Page*, the second American director since Griffith to advance a major strategy.

Milestone's contribution in *The Front Page* is the first American contribution to the "philosophy" of the sound-sight cinema. It puts forth the principle of pace set by the verbal element. The film itself is a *tour de force*, a vehicle which by its speed makes a superficial cargo appear profound. That is no small achievement in generalship. Milestone is our only director who treats each film as the solution of a particular problem. He may make only an approximate solution, as in *All Quiet*, but it is a maximum approximation within the barbed wires of Hollywood.

To appreciate Milestone's achievement in this environment, one may refer to W. S. Van Dyke and *White Shadows*. Here is a minimum achievement with potential material. Or, we may refer to Clarence Brown. He has shown himself an apt chameleon. There are three kinds of this creature: the passive, like Herbert Brenon; the apt, like Brown; and the selective, like Jacques Feyder, a foreign importation whom Hollywood has never learned to use despite his responsiveness. Brown in *Flesh and the Devil* showed an aptitude for a maturer idiom, which controlled him rather than submitted to him. In *Emma*, Brown has illustrated that directorial integrity may keep a sentimental idea chaste, when a chaste personality like Marie Dressler is the pivot. In *A Free Soul* he assembled his film as Frankenstein assembled his monster, though, for the Academy of Motion Picture Arts and Sciences, to more self-satisfying consequences. Mention of *Frankenstein* brings up the image of the film made from Mrs. Percy Shelley's novel by James Whale, a man of picayune imagination, who, in three pictures, has revealed his total inadequacy in the cinema and his talent for using the incorrect treatment for the subject-matter.

■ The degradation from director to pasticheur is a continual process in Hollywood. Two studios, Warner and Fox, have especially enjoyed it. The former now delights in the historical curio called George Arliss, for whose formula the sole technique needed is that of the call-boy. There are differences, however, even in the talents of call-boys. These constitute the superiority of John Adolfi to Alfred Green, or vice-versa. Yet we must be grateful for any sign of competence on the job. Therefore two pictures ground in the Warner mill, William Wellman's *The Public Enemy* and Mervyn Le Roy's *Five Star Final*, have a special interest. Mr. Wellman is a man of sporadic ability, however naively shocking his great moments may be. Mr. Le Roy is also facile, if overpitched.

The worst sin on the bad record of Fox is its treatment of F. W. Murnau, who completed his great career with *Sunrise*. (I consider *Tabu* an unfortunate throwback.) Frank Borzage, among others—John Ford included—extracted from *Sunrise* what was spurious to add to his sentimental attack. Borzage has set the style for Fox, the assault on the helpless civilian. Now Fox has made Henry King into a soldier of ill-fortune, using every malignant attack from tear-gas to dumdum bullets. King has been one of our most talented directors. But for years his direction has been a study in antipathy, between the bold pattern of his work and his indigent subject-matter. Today the discord is no longer a conflict—it is pathetic. Oddly enough, Fox has been the proving ground for the best gangster film of the silent era, Irving Cummings' *Dressed to Kill*, and the best of the garrulous era, Rowland Brown's *Quick Millions*, the first film of a new director. Brown and *(Continued on page 76)*

Field generals of the film

(Continued from page 52)

Rouben Mamoulian are about the only new directors of the last couple of years who may seriously be called promising. The hubbub that greeted the latter's *Applause* confused a bad picture with an ingenious director. In *City Streets* he again separates himself from a trite story to give a sensitive treatment, but one far too heroic for the story. Mamoulian needs to be cautious: his ingenuity threatens to become a routine of excess mobility and other fallacious devices. Rowland Brown's single work is spectacular only in its clean economy. Its performance is subdued, but not emasculated; it does not depend on the trigger-pull for excitement. Therefore it excels the ballyhoo type of picture directed by George Hill or Wesley Ruggles, who made loose-linkage episodes of *Cimarron*. More adroit ballyhoo is the barker-business of Tod Browning.

All causes have their Ichabods. In the movie they are lost souls. A Lubitsch, glib in his chit-chat, keeps remaking the selfsame film. A sensitive artist like Stiller is slain with humiliation. Victor Seastrom, greatest of the directors before the Russians, is another "eucalyptus tree in Siberia". Sometimes a change of camp cleans the cobwebs from the directorial mind. Raoul Walsh made his best picture, *Sadie Thompson*, when he left the stuffy confines of Fox for United Artists. John Ford's *Hangman's House*, made for Fox, was indeterminate; far more resolute is his direction of *Arrowsmith* for Goldwyn. Charles Brabin, after leaving Fox for the Metro stables, reveals nice gifts in *Sporting Blood*. Other directors have been unable to remould themselves in the new talking medium. James Cruze, once the highest paid director, a man of talent for humorous fantasy, plainly shows his dislike for the talkie. Monta Bell admits it in print. William K. Howard, whose reputation was made with *White Gold*, reverts to the earlier era of *Variety* in *Transatlantic*—a refreshing reminiscence. Eric von Stroheim, overrated by cult and abused by the arbitrary ministry of the studio, (a man, in spite of many blind spots, of backbone and purpose), is relegated to the has-beens; directors-become-actors. Somewhere in Europe is Maurice Tourneur, one of the best, now a man without a country. And making wretched *Pimpernel* films in England is T. Hayes Hunter, whose dignified *Earthbound* once made Basil King seem genuine. Nor has any studio developed the talent for the macabre shown by James Flood, hardly a novice.

In the meantime, we have a host of drawing-room officers who use the new medium as so many epaulets, so many gold frogs.

1619 Broadway,
New York, N. Y.,
April 1, 1932.

Honorable William Borah,
U. S. Senate,
Washington, D. C.

Honorable Sir,

I will appreciate it if you will do me the honor of reading the attached article on the income tax, which presents, I believe several facts not heretofore considered.

Very truly yours,

1619 Broadway,
New York, N. Y.,
April 1, 1932.

Honorable Robert La Follette,
United States Senate,
Washington, D. C.

Honorable Sir,

I would appreciate it if you will do me the honor of reading the attached article on the Income Tax which presents, I believe, several facts not heretofore considered.

Very truly yours,

1619 Broadway,
New York, N. Y.,
April 1, 1932.

Honorable Philip D. Swing,
House of Representatives,
Washington, D. C.

Honorable Sir,

I would appreciate it if you will do me the honor of reading the attached article on the Income Tax which presents, I believe, several facts not heretofore considered.

Very truly yours,

1619 Broadway,
New York, N. Y.,
April 1, 1932.

Honorable Hiram Johnson,
United States Senate,
Washington, D. C.

Honorable Sir,

I would appreciate it if you will do me the honor of reading the attached article on the Income Tax, which presents, I believe, several facts not heretofore considered.

Very truly yours,

Mr. Griffith April 1, 1932.

The story of motion pictures, one of the world's largest industries. The story of big business - of millions, tens and hundreds of millions of dollars. The picture theatre palaces that dwarf the real palaces built for kings. The story of millionaires. The story of workers - the great crowds of the theatre - ushers, musicians, electricians, painters, carpenters, builders, masons, bricklayers. The same workers in the studios - dialogue directors, authors, supervisors, actors, the great mob of carpenters, electricians, builders, scene-makers, mobs of extras - struggles and ambitions.

The story of any great business is the story of all humanity - for these are all human beings - all struggling human beings, even as you and I.

The story of the actors, authors, directors. The story of some ideals - great ideals, of human beings with feet in the mud but looking up to the stars.

The story of betrayers - cheats - liars. The story of life - the story of human beings, even as you and I.

Intthe studio - on the set. Hundreds of men handling lights - 60 feet in the air - a hundred feet in the air - lights! The rush of property men - the assembling of the actors - the testing of sound for the voices. The rushing forward of great booths. The recording room for recording the music and dialogue. The casting-room - halls of fate. The actors who pray, beg, demand opportunity. Voices; all rapid fire:

Voice: "Get those floor lamps over there - closer, I said"

2nd Voice: "We're moving - we're moving"

Voice: "That left bank back - get those lights back on the left bank". (This shouted as though thru megaphone)

Voice: (more distant) "All right, sir, all right - we got them"

Voice: "Lift those drapes in the back, I said. Ten times I've told you to lift those drapes in the back".

Voice: "Parallels - 50 feet parallels there"

"You haven't enough lights up there - you need a hundred - get them up"

DIRECTOR'S VOICE: "Am I directing this picture or not!" "You have only got fifty lights there and I told you we need a hundred".

Voice: "It'll take another hour, sir"

Director: "Well, I don't care if it take all day - get them. I can't take this scene unless I have enough lights".

Griffith's Voice:

And the lines of actors in the studios. Some of the studios using hundreds of acres of land - enormous buildings - laboratories. The actors crying out:

Voicesof actors:(beginning softly, increasing to crescendo as though of a great mob calling to these powers)

Actor's Voice: "Give me a chance - I can play that part. I'm not too small".

Other Voice: "I'm a blond - give it to me - I'll show you".

Other Voice: "I've played Shakespeare - I know those heavy parts".

Other Voice: "I've been with Metro-Goldwyn two years".

Other Voice: "You've seen me in Paramount Pictures".

Other Voice: "I played in "Ladies Day" - you know, the second heavy".

Other Voice: "Didn't you see me in "The Covered Wagon"?

Griffith's Voice:

The bosses - the heads - the supervisors - (commanding voices)

Boss: "Are you supervising this picture, or not?"

Supervisor: "Sure, I am"

Boss: "Well, you do what I tell you. You tell that leading lady to play the part as we outlined it".

Other Voice: "No you don't change the story! You do the story as we fixed it!"

Other Voice: "But the author says you've ruined it"

Voice: "Never mind the author. We know what the people want. Do it as I tell you".

Other Voice: "We've got to have more scenes to finish with".

Boss: "You'll have no more scenes - too much money".

Other Voice: "Mr. Johns says his salary was --------"

Boss: "His salary will be as we say!"

Director's Voice: "Rehearse that scene over". "Get those sound effects".

"Move those cameras - move those cameras"

"What lens, first camera?"

Cameraman's Voice: "35 millimetre"

Director: "Second camera?"

2nd Camera: "Three inch"

Director: "Third camera?"

Third Camera: "Four inch"

Director: "Fourth camera?"

Fourth Camera: "Six inch"

Director: "Fifth camera?"

Fifth Camera: "40 millimetre"

Director: "Well, place them quickly - we're late".
"Start the scene - I want to show the world going around this set". "Start your lines"
("There's that musical company - wish they'd be put on another stage")
"All right, start it, Miss Lovely".

Miss Lovely: "I'm sick and tired of this humdrum existence. I'm sick of working eight hours a day at a desk - getting up the same time every morning - going to bed the same time every night. I want to see the world! Look out there - see it over the skyscrapers and buildings - the world - Europe - Paris - New York - money! I want to be a part of that life (sounds of automobileshorns, elevated trains)

Other Voice: "Start your chorus, there - let your voices out - Sing!

(Music and chorus start)

Voices of actors: "Give me a chance, that's all I want. Let me play the part - I can do it!"

Lovely's Voice: "I'll get to the top I tell you! I don't care how - I'll get there!"

Man's Voice: (with general singing in deep tones) "I love you - I love you".

Griffith's Voice:

So here they hand the dreams and stories out to the world.

(crescendo of music, voices and effects up to Climax)

So we will attempt to tell you in the future the story of the rise and fall, or the fall and rise of motion pictures, and of the people concerned in this far-reaching business.

Why motion pictures are not now and never can be a lasting art. What is a good picture - what is a bad picture. How can critics, who see pictures perhaps two or three times a day judge for people who see them once a week or once a month?

1619 Broadway,
New York, N. Y.,
April 2, 1932.

Mr. Alfred E. Smith,
Empire State Building,
34th Street & 5th Ave.,
New York, N. Y.

My dear Mr. Smith,

I would appreciate it if you will do me the honor of reading the attached article on the income tax which presents, I believe, some facts not heretofore considered.

Very truly yours,

NOTICE OF ANNUAL MEETING OF STOCKHOLDERS

- of -

UNITED ARTISTS CORPORATION

April 4, 1932.

The Annual Meeting of Stockholders of this Corporation will be held on the 4th day of April, 1932, at 3:00 o'clock in the afternoon, at the office of the Corporation, 729 Seventh Avenue, Borough of Manhattan, City of New York, for the purpose of electing a Board of Directors for the ensuing year, for receiving and acting upon the reports of the officers, for considering and voting upon the approval and ratification of all contracts and acts by the Board of Directors and officers since the last Annual Meeting of the Corporation, and for the consideration of the recommendations contained in the notice from the Chairman of the Board of Directors to the stockholders pertaining to the authority of the Chairman to make loans to producers, and for the taking of any action as may be determined upon to effectuate such recommendation, and for the transaction of any and all such other business as may properly come before the meeting.

Dated: New York, February 25,1932.

Harry Muller

Assistant Secretary

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

TO:

THE STOCKHOLDERS OF UNITED ARTISTS CORPORATION

The Chairman of the Board of Directors of United Artists Corporation does hereby inform you that it is absolutely necessary for the corporation to have as many photoplays of merit for distribution during the current year as the corporation could induce its producers to produce for distribution by the corporation; and that the banks and other loaning financial corporations, because of depressed business conditions and, particularly, the depression in the motion picture business, have curtailed the amount of moneys they will loan to the persons and corporations producing motion pictures which are distributed by United Artists Corporation; and that during the past year it had become necessary for the corporation to come to the financial assistance of those producers in order that they might finish production of their motion pictures and that the corporation have them for distribution; and that it is absolutely necessary for the corporation to make loans, reasonably secured, to persons and/or corporations producing photoplays to be distributed by the corporation, and that he desires authority as Chairman of the Board to make such loans from time to time during the current year as in the judgment of the Chairman of the Board may be advisable; and that, further, the members of the Board of Directors whose duty it is to pass upon such loans to a certain extent, have no financial interest in the corporation but are the representatives of the stockholders of the corporation, who, in turn, are producers of motion pictures distributed by the corporation, and that it has been the custom of these representatives of the producer-stockholders on the Board of Directors to communicate with their principals to seek directions to vote upon important questions that come before the Board of Directors, and that such procedure caused delay and interfered with the orderly and necessary procedure of business of the corporation; and that as Chairman of the Board of Directors and President of the corporation he desires to be authorized by the stockholders and owners of the corporation (such authority to be confirmed by the Board of Directors by the express direction of the stockholders) to make loans during the ensuing year to the producers of motion pictures distributed by United Artists Corporation, such loans to be amply secured in the judgment of the Chairman; and that, further, in the opinion of the Chairman, such procedure is absolutely necessary for the corporation to have an ample supply of photoplays for distribution during the ensuing year; and that this information is being sent to you pursuant to a resolution duly made and unanimously adopted by the Board of Directors at its meeting held on the 5th day of February, 1932.

If you be unable to attend the annual meeting of the stockholders of United Artists Corporation, will you promptly send to your representative in New York City the enclosed proxy properly executed.

Joseph M. Schenck,

Chairman

April 4, 1932

UNITED ARTISTS CORPORATION

NOTICE TO STOCKHOLDERS:

This notice is to supplement the notice sent to you respecting the Annual Meeting of the Stockholders of UNITED ARTISTS CORPORATION to be held on April 4,1932, at 3 P.M., at the office of the Corporation, 729 Seventh Avenue, New York City.

There will come before the meeting the following further business:

It will be proposed that the Certificate of Incorporation of UNITED ARTISTS CORPORATION be amended to authorize the Corporation to borrow and lend money as follows:

> To borrow from and/or lend money and/or give credit, upon such terms and conditions as may seem expedient to the corporation, to any person, firm, association or corporation as may be deemed advisable, for the furtherance of any of the corporate purposes, or to carry out, aid, assist or further any transaction or enterprise which the corporation may legally undertake or engage in, in the exercise of any and all of the powers conferred herein or conferred by the laws of Delaware.

It will be further proposed that the By-Laws of the Corporation be amended in such manner as the meeting may deem advisable for the purpose of adopting such rules and regulations, and granting such authority, as may be proper and expedient to effectuate the operation of the proposed amendment to the Certificate of Incorporation.

Dated: New York, March 7,1932.

H J Muller

Harry Muller, Assistant Secretary.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

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Form 2

April 5 1932.

LOYD WRIGHT
1112 BOARD OF TRADE BUILDING
11 WEST 7th STREET
LOS ANGELES CALIFORNIA

u.a.

YOU WERE REELECTED A DIRECTOR OF UNITED STOP ACTION REGARDING AMENDMENT OF CHARTER AND BYLAWS POSTPONED FOR FURTHER CONSIDERATION AT ADJOURNED MEETING LETTER FOLLOWS REGARDS

BANZHAF

Charge Banzhaf & Richter 130 W 42nd St.

1619 Broadway,
New York, N. Y.,
April 5, 1932.

Honorable Joseph T. Robinson,
United States Senate,
Washington, D. C.

Honorable Sir,

I would appreciate it if you will do me the honor of reading the attached article on the income tax which presents, I believe, some facts not heretofore considered.

Very truly yours,

1619 Broadway,
New York, N. Y.,
April 5, 1932.

Honorable Pat Harrison,
United States Senate,
Washington, D. C.

Honorable Sir,

I would appreciate it if you will do me the honor of reading the attached article on the income tax which presents, I believe, some facts not heretofore considered.

Very truly yours,

1619 Broadway,
New York, N. Y.,
April 5, 1932.

Honorable David Reed,
United States Senate,
Washington, D. C.

Honorable Sir,

I would appreciate it if you will do me the honor of reading the attached article on the income tax which presents, I believe, some facts not heretofore considered.

Very truly yours,

1619 Broadway,
New York, N. Y.,
April 5, 1932.

Honorable James Couzens,
United States Senate,
Washington, D. C.

Honorable Sir,

I would appreciate it if you will do me the honor of reading the attached article on the income tax which presents, I believe, some facts not heretofore considered.

Very truly yours,

1619 Broadway,
New York, N. Y.,
April 5, 1932.

Honorable James Hamilton Lewis,
United States Senate,
Washington, D. C.

Honorable Sir,

I would appreciate it if you will do me the honor of reading the attached article on the income tax which presents, I believe, some facts not heretofore considered.

Very truly yours,

1619 Broadway,
New York, N. Y.,
April 5, 1932.

Hono able Arthur H. Vandenberg,
United States Senate,
Washington, D. C.

Honorable Sir,

I would appreciate it if you will do me the honor of reading the attached article on the income tax which presents, I believe, some facts not heretofore considered.

Very truly yours,

ROBERT M. LAFOLLETTE, JR., WIS., CHAIRMAN
CHARLES L. MCNARY, OREG.
JESSE H. METCALF, R. I.
PHILLIPS LEE GOLDSBOROUGH, MD.
H. D. HATFIELD, W. VA.
BRONSON CUTTING, N. MEX.
ELLISON D. SMITH, S. C.
BURTON K. WHEELER, MONT.
MORRIS SHEPPARD, TEX.
ROBERT J. BULKLEY, OHIO
EDWARD P. COSTIGAN, COLO.
HUEY P. LONG, LA.
GRACE LYNCH, CLERK

United States Senate

COMMITTEE ON MANUFACTURES

5 April 1932

My dear Sir:

With the limited clerical facilities of my office, it is impossible for me to make individual reply to the hundreds of telegrams, letters and post-cards coming to me in relation to tax legislation. Under the circumstances I can only suggest to my correspondents my general point of view concerning such legislation.

It is a long established Progressive principle that taxes should be levied in accordance with the ability of the taxpayer to carry the burden. Consistent with that principle, I shall continue to insist that graduated income and estate taxes should be the primary source of Federal Revenues, and I shall support increases in these rates. I shall oppose all efforts to revive the general sales tax which is not only unjust in that it falls most heavily upon those least able to pay, but it is my belief that at this time such a tax would definitely be a deterrent to business and economic recovery.

With regard to proposals for excise taxes and other specific items in the bill, I feel that I should reserve judgment until the bill as a whole has been given further study in the Senate Finance Committee, of which I am a member.

Naturally I shall support measures -- however rigorous they may be -- to preserve the Federal Government's financial integrity. The country should be on guard, however, against spurious economy proposals which would disrupt services essential to safeguard the economic or social welfare of the masses of our people, or which would lend encouragement to the drive for wage-cuts, thereby further delaying economic recovery by further curtailing purchasing power.

Trusting that you will appreciate the situation in which I find myself concerning the heavy volume of correspondence that is coming to me on this question, and hoping that this general statement will indicate my point of view in relation to federal taxation in the present emergency, I am

Very truly yours,

Robert M. La Follette Jr.

April 6th, 1932

Mr. Lloyd Wright
11 West 7th Street
Los Angeles, Calif.

Dear Mr. Wright:--

After the stockholders meeting of United Artists I wired you as follows:

YOU WERE REELECTED A DIRECTOR OF UNITED STOP ACTION REGARDING AMENDMENT OF CHARTER AND BYLAWS POSTPONED FOR FURTHER CONSIDERATION AT ADJOURNED MEETING LETTER FOLLOWS REGARDS

The matter of the amendment of the charter and by-laws relative to loans by United Artists to its producers came up for discussion, and after considerable argument all action regarding such proposed amendments were deferred to an adjourned meeting which will be held the latter part of April or early part of May, preferably at the Coast, and at which time definite rules and regulations will be suggested by counsel for further consideration.

Both Mary and Mr. Griffith were present and it seemed to be the consensus of opinion that much more consideration be given to the proposed amendment regarding such loans, especially as to how they might be made equitably so that all producers would benefit thereby, and in order that no undue risk be taken by the United Artist Corporation in financing the producers.

Mr. Burkan was present but since he had not received a power of attorney from Charlie did not participate in the voting as representative of a stockholder.

However a resolution was passed ratifying and confirming the action of the officers and directors regarding past loans and as scon as I receive a copy of the stockholders minutes I will forward same to you. All officers of the United were re-elected at the Directors' meeting that followed the meeting of the stockholders.

If there is any further information you may desire please advise me. With kind regards and best wishes, I remain

Very truly yours,

AHTB.P

April 6, 1932.

Mr. Raymond A. Klune,
1619 Broadway,
New York, N. Y.

Dear Mr. Klune,

The undersigned, being respective owners of five hundred (500) shares each of the common capital stock of the United Artists Corporation, making a total of one thousand (1000) shares, same being a one-eighth interest of the entire issued and outstanding stock of said Corporation, hereby authorize you to sell for their account said stock at such price as, in your judgment, may be to our best interest, subject, however, to the terms and conditions that such sale must first be submitted to the other stockholders of the United Artists Corporation who have an option, as appears on the face of the certificate thereof, to purchase said stock at the bona fide price which may be offered to you by a would-be purchaser.

Should any would-be purchaser desire further evidence of the authorization to sell the five hundred (500) shares belonging to D. W. Griffith, Inc., we will supply them with a certified copy of the resolution of the Board of Directors of the Corporation, authorizing this sale.

Very truly yours,

D. W. GRIFFITH, INCORPORATED,

_____ President

_____ Personal

At a special meeting of the Board of Directors of D.W.GRIFFITH INC., held in Room 502, Hotel Astor, City and State of New York on the 6th day of April, 1932, at 1:30 o'clock P.M.

P R E S E N T:

D. W. Griffith, President

Raymond Klune, Vice-President and Treasurer

Albert H. T. Banzhaf, Secretary

Willard Griffith, Director

constituting a majority of the Board.

Mr. Banzhaf presented a waiver of the call of the meeting signed by ~~all~~ the directors.

Mr. Klune stated that the meeting was called for the purpose of ascertaining ways and means to raise moneys in the sum of approximately $50,000. in order to make a payment on the corporation's outstanding indebtedness to the Federation Bank. Mr. Klune stated that there is still due $145,000. with interest, and that the representatives of the bank insisted upon a substantial payment on account of the loan, otherwise they would take such steps as they deem necessary to liquify same.

Mr. Klune further stated that he was in negotiation with certain interested parties who might be willing to purchase the Griffith Company's stock holdings and

that of Mr. Griffith, personally, each 500 shares, making in the aggregate 1000 of the common capital stock of United Artists Corporation,

Mr. Klune further stated that 500 shares of stock held in the name of Mr. Griffith were held by the Griffith Company as collateral security for moneys owing by Mr. Griffith to the Corporation, and that the 500 shares of stock held by the Griffith Corporation were part of the aforesaid bank security.

After due discussion the following resolution was unanimously adopted:

BE IT RESOLVED, that the President and/or Vice-President and Secretary be and they hereby are authorized and empowered to negotiate for the sale and to sell the 500 shares of common capital stock of the United Artists Corporation owned by the Griffith Company for such price as they may in their judgment deem for the best interest of the corporation, and that said officers, or either of them, be and they hereby are authorized to execute and deliver any necessary contracts, papers or instruments for the transfer of said stock, subject to the conditions of sale endorsed on the face thereof; and that the secretary be and he hereby is authorized to execute and deliver a certified copy of

this resolution and affix the corporate seal thereto.

There being no further business before the meeting, same was adjourned.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

178

LAW OFFICES OF
LOYD WRIGHT
SUITE 1125-1130 BOARD OF TRADE BUILDING
111 WEST SEVENTH STREET
LOS ANGELES, CAL.
TRinity 3361

LOYD WRIGHT
CHARLES E. MILLIKAN
RICHARD M. GOLDWATER
HERSCHEL B. GREEN
S. EARL WRIGHT

A. a.

April 11th, 1932.

Mr. A. H. T. Banzhaf,
130 West 42nd Street,
New York, N. Y.

Dear Mr. Banzhaf:-

Many thanks for your letter of April 6th. While I am thoroughly in accord with the loaning of money to producers, so the pictures will come through and the releasing corporation can, on account of such pictures, make money, I am not willing on behalf of Miss Swanson, to permit Sam Goldwyn, or any other producer to have all of the money, and no one else have a chance at it.

I again want to thank you for taking care of the matter for Miss Swanson, and assure you I appreciate the courtesy extended very much.

With kindest personal regards, I am,

Sincerely yours,

Loyd Wright

LW/AG

April 11, 1932

D. W. GRIFFITH, INC. - CLASS "A" STOCK

DATE PURCHASED	NO. OF SHARES	PRICE	COMMISSION	TOTAL COST	CERT. NO.	NAME	PAID FROM
1/26/27	100	.87½	3.00	90.50)		L	D.W.G. Per. Ck.
6/20/27	100	1.00	3.00	103.00)		I	Corp. Books
2/13/27	100	1.12½	2.50	115.00)		L	" "
10/10/27	5	1.00	2.00	5.00)	#6299 for	L	Petty Cash N.Y.
2/1/27	100	1.00	3.00	103.00)		I	D.W.G. Per. Ck.
4/9/27	300	1.00	9.00	309.00)	803 shares	A	" " "
2/25/27	100	1.00	3.00	103.00)		N	" " "
3/4/27	100	1.00	3.00	103.00)			" " "
5/12/27	100	1.00	3.00	103.00)	#6270 for	E.	" " "
5/3/27	200	1.00	6.00	206.00)			Corp. Books
5/9/27	100	1.00	3.00	103.00)	1175 shares	B	" "
5/10/27	75	.95		71.25)		E	" "
5/6/27	100	1.00	3.00	103.00)		C	" "
12/10/27	500	1.00	15.00	515.00)		K	" "
						E	
						R	
9/20/27	100	1.00	3.00	103.00	980	Feucht-	D.W.G. Per. Ck.
9/20/27	100	1.00	3.00	103.00	981	wanger	" " "
"	100	1.00	3.00	103.00	982	&	" " "
"	100	1.00	8.27(Int)	108.27	983	Co.	" " "
"	100	1.00	3.00	103.00	984	"	Corp. Ck. Bk.
2/27/27	100	1.00	2.00	102.00	985	"	" " "
"	100	1.00	2.00	102.00	986	"	" " "
"	100	1.00	2.00	102.00	987	"	" " "
"	100	1.00	2.00	102.00	988	"	" " "
"	100	1.00	2.00	102.00	989	"	" " "
"	100	1.00	2.00	102.00	990	"	" " "
"	100	1.00	2.00	102.00	951	"	" " "
"	100	1.00	2.00	102.00	952	"	" " "
"	100	1.00	2.00	102.00	991	"	" " "
"	100	1.00	9.81(Int)	109.81	950	R.C.Richter	" " "
10/30/26	100	1.00	3.00	103.00	966	Greer,	Pers. Ck. Bk.
2/3/27	60	1.00	1.80	61.80	6253	Crane &	" " "
"	100	1.00	3.00	103.00	971	Webb	" " "
"	100	1.00	3.00	103.00	972	"	" " "
4/25/27	25	1.00	2.00	27.00	6268	"	" " "
10/19/27	50	1.12½	1.50	57.75	6294	"	Corp. Books
"	50	1.12½	1.50	57.75	6291	"	" "
"	50	1.12½	1.50	57.75	6295	"	" "
"	50	1.12½	1.50	57.75	6296	"	" "
12/9/27	100	1.00	4.00	104.00	6320	Klune	" "
3/1/28	100	1.50	4.00	154.00	6321	"	D.W.G. Pers.
8/22/27	100	1.00	4.00	104.00	6322	"	" "
5/1/28	100	1.50	12.50	162.50	6336	"	" "
5/1/28	100	2.00	12.50	212.50	6337	"	" "
5/7/28	100	2.00	10.00	210.00	6350	"	" "
5/9/28	100	2.00	5.00	205.00	6351	"	" "
5/16/28	100	2.00	5.00	205.00	6352	"	" "
5/17/28	100	2.00	5.00	205.00	6360	"	" "
5/18/28	100	2.00	5.00	205.00	6361	"	" "
6/8/28	100	2.00	5.00	205.00	6362	"	" "
6/8/28	100	2.00	5.00	205.00	6363	"	" "
8/6/28	100	2.00	5.00	205.00	6365	"	" "
8/16/28	100	2.00	5.00	205.00	6366	"	" "
8/22/28	100	2.00	5.00	205.00	6369	"	" "
6/18/28	500	2.00		1000.00	(50-6310	Lloyd	" "
					(50-6311	"	" "
					(100- 273	"	" "
					(100- 274	"	" "
					(100- 693	"	" "
					(100- 997	"	" "

#2

April 11, 1932

DATE PURCHASED	NO. OF SHARES	PRICE	COMMISSION	TOTAL COST	CERT. NO	NAME	PAID FROM
6/13/28	200	2.25		450.00	(50-6285	Lloyd	D.W.G. Pers.
					(50-6288	"	" "
					(50 -6287	"	" "
					(50 -6286	"	" "
8/7/28	200	2.00	10.00	410.00)	6339	Kluns	" "
8/30/28	200	2.00	10.00	410.00)	For	"	" "
9/8/28	100	2.00	5.00	205.00)	500	"	" "
6/16/28	400	2.00	20.00	820.00)	6341	"	" "
8/21/28	200	2.00	10.00	410.00)	for 600	"	" "
10/19/28	300	1.50	12.00	462.00)	50-6375	"	" "
10/27/28	200	1.50	8.00	308.00)	50-6376	"	" "
					50-6377	"	" "
					50-6378	"	" "
					50-6379	"	" "
					50-6380	"	" "
					50-6381	"	" "
					50-6382	"	" "
					50-6383	"	" "
					50-6384	"	" "
3/15/28	200	1.25	6.00	256.00)	N.Y.O.	"	Corp. Books
3/16/28	100	1.25	3.00	128.00)	6398	"	" "
10/22/28	100	1.25	3.00	128.00)	For	"	" "
5/12/28	110	1.25		137.50)	612	"	" "
7/14/28	20	1.25		25.00)		"	" "
1/15/29	82	1.75		143.50)		"	" "
1/16/29	100	1.50	7.50	157.50	N.Y.O-1017	K.Alexander - D.W.G.	
"	100	1.50	7.50	157.50	" -1018	"	"
"	100	1.50	7.50	157.50	C - 12	M.Wilson	"
"	100	1.50	7.50	157.50	N.Y.O-1019	E.F.Hutton Co	"
"	100	1.50	7.50	157.50	" -1020	"	"
1/17/29	100	1.50	7.50	157.50	" -1021	"	"
4/1/30	100	1.50	7.50	157.50	" -1022	"	"
9/10/29	100	1.50	7.50	157.50	" - 897	S. Stern	"
9/28/29	100	1.50	7.50	157.50	" - 898	"	"
9/28/29	100	1.50	7.50	157.30	" - 899	"	"
9/28/29	100	1.50	7.50	157.30	" - 900	"	"
10/15/29	100	1.50	7.50	157.50	" - 901	"	"
12/16/29	100	1.50	7.50	157.50	" -6525	H.L.Cohen	"
12/16/29	100	1.50	7.50	157.50	" -6526	"	"
12/16/29	100	1.50	7.50	157.50	" -6399	Neuberger,Henderson & Loeb	"
12/16/29	100	1.50	7.50	157.50	" -6562	H.L.Cohen	D.W.G.
12/16/29	100	1.50	7.50	157.50	" -1033	E.F.Hutton Co.	"
1/7/30	100	1.50	7.50	157.50	" -1034	"	"
1/7/30	100	1.50	7.50	157.50	" -1036	"	"
1/7/30	100	1.50	7.50	157.50	" -1040	Buck & Co.	"
1/18/30	100	1.50	7.50	157.50	" -1012	K.Alexander	"
1/18/30	100	1.50	7.50	157.50	" -1013	"	"
1/21/30	100	1.50	7.50	157.50	" -1041	Kluns	"
1/24/30	100	1.50	7.50	157.50	" -1042	"	"
1/24/30	20)				" -6648	L. Nolde & Co.	"
"	5)				C -1484	W.C.Owen	"
"	5) 1				N.Y.O-4659	"	"
"	20)				" - 175	R. Rose	"
"	15) 0				" -1302	Yetta Hyman	"
"	10)				" -1548	" "	"
"	10) 0				" -3419	J. Dunlap	"
"	10)				" -6634	Potts & Co.	"
"	5)	1.50	7.50	157.50	" -6644	Buck & Co.	"

April 11, 1932

DATE PURCHASED	NO. OF SHARES	PRICE	COMMIS-SION	TOTAL COST	CERT. NO.	NAME	PAID FROM
3/12/30	100	1.50	7.50	157.50	C- 199	C.C.Shepherd Jr -	D.W.G. Pe
3/12/30	100	1.50	7.50	157.50	C- 202	"	"
3/12/30	100	1.50	7.50	157.50	C- 117	"	"
4/1/30	50)				N.Y.C-6560	J. Rogers	"
"	50)100	1.50	7.50	157.50	" -6561	J. Jordon	"
11/27/26	100	1.00	6.00	106.00	" - 654	Almah F.Grey	"
11/27/26	100	1.00	6.00	106.00	" - 655	"	"
7/18/30	100	.75	3.00	78.00	C- 197	Chas.C.Shepherd	"
7/18/30	100	.75	3.00	78.00	C- 203	Mrs.V.H. "	"
7/18/30	100	.75	2.50	77.50	C- 119	Chas.C.Shepherd	"
11/24/30	100	.75	2.50	77.50	C- 118	" "	"
11/24/30	100	.75	2.50	77.50	N.Y.C- 489	" "	"
12/10/30	100	.50	2.50	52.50	" - 488	" "	"
12/10/30	100	.50	2.50	52.50	C- 195	" "	"
12/10/30	100	.50	2.50	52.50	C- 116	Mrs.V.H. "	"
12/10/30	100	.50	2.50	52.50	C- 196	Chas.C.Shepherd	"
10/26/29	5)				N.Y.C-2853	E.J.Driscoll Jr	Corp. Bks.
"	25)				C-1794	"	"
	67)				N.Y.C-1134	R.D.Eaton	"
	3)100	1.25	5.00	130.00	N.Y.C-6633	Buck & Co.	"
Aug. 1930	10	15.00		150.00	" -1889	H.G.Baker	"
12/10/30	100	.50	2.50	52.50	" -1053	C-Crane & Webb	D.W.G. Pe
12/10/30	100	.50	2.50	52.50	" -1054	"	"
12/10/30	100	.50	2.50	52.50	" -1068	"	"
12/10/30	100	.50	2.50	52.50	" -1069	"	"
12/11/30	100	.50	2.50	52.50	" -1070	"	"
12/31/30	100	.50	2.50	52.50	" -1073	Klune	"
7/14/31	100	.50	3.00	53.00	" -1083	L.B.Klune	"
7/29/31	100	.50	3.00	53.00	" -1082	"	"
8/4/31	100	.50	3.00	53.00	" -1081	"	"
Total	13,485						

Received all of the above certificates from
R. A. Klune, this 11th day of April, 1932.

April 11, 1932.

Certificates of 100 shares each, all in the name of Greer, Crane & Webb.

No. 698	No. 761	No. 808	
699	762	809	
701	763	810	
702	764	811	
703	765	812	
704	766	813	
705	767	814	
706	768	815	
707	769	816	
708	770	817	
712	771	838	
715	772	839	
719	773	840	
722	774	841	
725	775	852	
726	776	854	
727	777	855	
728	778	856	
729	779	857	
730	780	858	
731	781	859	
732	782	860	
733	783	861	
734	784	862	
735	785	867	
736	786	864	
737	787	865	
738	788	870	
739	789	871	
740	790	872	
741	791	873	
742	792	874	
743	793	875	
744	794	876	
745	795	877	
746	796	878	
747	797	880	
748	798	926	
749	799	927	
751	800	928	
753	801	13,400	Shares
754	802		
756	803	Certificate #6176,	
757	804	Name, Greer, Crane	
758	805	& Webb	80 "
759	806		
760	807		
		Grand Total	13,480 Shares

Received all of the above certificates from
R. A. Klune, this 11th day of April, 1932

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D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

JAMES COUZENS, MICH., CHAIRMAN
JAMES E. WATSON, IND. — ELLISON D. SMITH, S. C.
SIMEON D. FESS, OHIO — KEY PITTMAN, NEV.
ROBERT B. HOWELL, NEBR. — C. C. DILL, WASH.
JESSE H. METCALF, R. I. — BURTON K. WHEELER, MONT.
OTIS F. GLENN, ILL. — HARRY B. HAWES, MO.
SMITH W. BROOKHART, IOWA — ROBERT F. WAGNER, N. Y.
HAMILTON F. KEAN, N. J. — MILLARD E. TYDINGS, MD.
DANIEL O. HASTINGS, DEL. — ALBEN W. BARKLEY, KY.
H. D. HATFIELD, W. VA. — M. M. NEELY, W. VA.

JOHN J. CARSON, CLERK

United States Senate

COMMITTEE ON INTERSTATE COMMERCE

April 12, 1932.

Dear Sir:

I have your letter of the 5th, enclosing an article on the income tax which, in your opinion, presents some facts not heretofore considered.

As a member of the Finance Committee of the Senate, I assure you that all factors contained in the article have received consideration and much discussion. Great difficulties arise in attempting to create a different rate for the so-called earned income and income received from investments. No satisfactory solution has been arrived at.

In view of the consideration that has been given to the matter, I will not attempt to go into the details of the article because with much of it I am in sympathy although much of it I think is beside the question.

Yours very truly,

James Couzens

Mr. D. W. Griffith,
1619 Broadway,
New York City.

JC:m

WAIVER OF NOTICE

We, the undersigned, members of the Board of Directors of D. W. GRIFFITH, INCORPORATED, do hereby waive notice of the holding of this meeting, and of the time and place thereof.

Dated: April 15, 1932.

D W Griffith
Raymond Akers
Robert Chasnoff
Albert W Barnhart
Willard Griffith

RESIGNATION

I hereby resign as President and also as a Director of D. W. GRIFFITH, INCORPORATED.

Dated: New York, April 15, 1932.

D W Griffith

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART, NEW YORK

At a SPECIAL MEETING of the Board of Directors of D. W. GRIFFITH, INCORPORATED, held on the 15th day of April, 1932, at 2:00 o'clock P.M. ~~at~~ the directors being present.

The meeting was called to order by the Vice-President.

The following waiver, signed by all the directors, was filed with the Secretary and ordered spread on the minutes as follows:

"We, the undersigned members of the Board of Directors of D. W. GRIFFITH, INCORPORATED, do hereby waive notice of the holding of this meeting and of the time and place thereof.

Dated: April 15, 1932.

Sgd D. W. GRIFFITH
Sgd ROBERT E. LENT
Sgd ROBERT C. RICHTER
Sgd RAYMOND A. KLUNE
Sgd ALBERT H.T. BANZHAF
Sgd WILLARD GRIFFITH

The resignation of Mr. D.W. Griffith as President and Director of D. W. Griffith, Incorporated, was presented and ordered spread on the minutes as follows:

"I hereby resign as President and also as a Director of D.W.GRIFFITH, INCORPORATED.

Dated: New York, April 15, 1932.

Sgd D. W. Griffith

It was thereupon motion of Mr.

RESOLVED that the resignation of Mr. D.W. Griffith as President and Director of the Corporation be accepted with regret.

Mr. Robert E. Lent, who was present, was thereupon duly elected to fill the vacancy in the Board of Governors caused by the resignation of Mr. D. W. Griffith, to serve

the next meeting of the stockholders of the corporation.

Upon motion duly seconded and passed, it was then declared in order to proceed to the election of a president of the corporation. Mr. Robert E. Lent was then nominated by Mr. R. A. Klune, and seconded by Mr. Willard Griffith for the position of President of the Corporation. There being no further nomination, nominations were declared closed.

The Secretary was thereupon instructed by resolution duly passed to cast one ballot for Mr. Robert E. Lent for President of the Corporation. This was done and Mr. Robert E. Lent was thereupon declared to be duly elected President of the Corporation.

At the request of Mr. Lent, the Vice-President, Mr. Klune, continued in the chair.

A Paper Writing containing the terms of an agreement for the sale of the common capital stock of the United Artists Corporation negotiated by Mr. Klune, Vice-President of the Corporation, pursuant to the authority of the resolution passed by the Board of Directors of the corporation at the Meeting held on April 7, 1932, was produced and read.

After discussion it was duly unanimously

RESOLVED that the making of the agreement be approved and the officers of the corporation were authorized and directed to execute, and make delivery of, said agreement on behalf of the corporation.

The agreement was thereupon duly executed by and on behalf of the corporation in duplicate.

The Vice-President thereupon stated that, so soon as Mr. William Van Cleff had executed the agreement, he would deliver one duplicate original to him and would attend at the Mount Vernon Trust Company with Mr. Lent

and Mr. Griffith and make deposit in said Trust Company in escrow of the United Artists Corporation stock owned by Mr. D. W. Griffith, as provided in the agreement just executed.

There being no further business, the Meeting was then adjourned.

Albert H. T. Banzhaf

S e c r e t a r y

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

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xxxxxxxxxxxxxxxx 1619 Broadway

April 18th, 1932.

Mr. Lee Benoist,
c/o Racquet Club,
Washington, D. C.

Benoist Metropolitan Club

Dear Mr. Benoist:

We have been anxious to have you drop in and go over the minutes of the Board of Directors of the Griffith Company and waive the notices of meetings thereof as per our understanding at the last meeting held in Maryland.

We trust you are well and that present conditions have not seriously effected you. With kindest regards from Mr. Griffith and with best wishes and regards, I remain

Very truly yours,

D. W. GRIFFITH INCORPORATED.

By_____

AHTB:f

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

April 19th, 1932.

Mr. Edward F. Moore,
1 Wall St.,
New York City.

Dear Sir:

Enclosed herewith is copy of mortgage and extension agreement by Edgewater Point, Inc. to the D. W. Griffith Company which mortgage has been reduced to the principal amount of $242,850. and has been extended to the 4th day of August, 1933 at 6% interest. Said copies to be returned on demand.

We are forwarding these copies at the request of Mr. Gascoign.

Very truly yours,

AHTB:f

P.S. Also enclosing our last copy of map. Please do not lose it.

MUSEUM OF MODERN ART LIBRARY

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MEMBER OF THE FEDERAL RESERVE SYSTEM

FEDERATION BANK AND TRUST COMPANY

34TH STREET & EIGHTH AVENUE
NEW YORK CITY

The Struggle 27

April 20, 1932.

Mr. Albert H. T. Banzhof,
Secretary, D. W. Griffith, Inc.,
1619 Broadway,
New York, N.Y.

Dear Sir:

As per your request, we are enclosing herewith copy of mortgage of Edgewater Point, Inc. to D. W. Griffith, Inc., together with copy of extension agreement of D. W. Griffith, Inc. with Edgewater Point, Inc.

Very truly yours,

James Magor

JM.EM
Encs. (2)

At a Special Meeting of
the Board of Directors of
D. W. GRIFFITH INC. held April 21, 1932
at its office, 1619 Broadway
City and State of New York,
at 2:30 P.M.

P R E S E N T:

ROBERT E. LENT, President

RAYMOND A KLUNE, Vice-President
and Treasurer

ALBERT H. T. BANZHAF, Secretary

WILLARD GRIFFITH

Mr. Lent presided. The Secretary presented a waiver of notice of the meeting, signed by all the directors except Mr. Lee Benoit, whose address is unknown.

The Secretary then stated that the meeting was called for the purpose of accepting the resignation of ROBERT C. RICHTER as a director and to fill the vacancy caused thereby.

Upon motion duly made, seconded and carried, the resignation of ROBERT C. RICHTER as a director of the Corporation was duly accepted.

Upon motion duly made, seconded and carried, GEORGE E. RYAN was duly elected director for the ensuing year, or until his successor be duly chosen and qualified,

to fill the vacancy caused by Mr. Richter's resignation.

Mr. Lent presented and read a copy of a letter addressed to Mr. Banzhaf, dated April 21st, 1932, and handed the same to Mr. KLUNE, who thereupon presented his resignation as Vice-President, Treasurer and Director, to take effect immediately. No action was taken by the Board in regard to the aforesaid letter presented by Mr. Lent. Upon motion made by Mr. Klune, seconded by Mr. Willard Griffith, the resignation of MR. KLUNE was accepted. Mr. Lent and Mr. Willard Griffith voted in the affirmative; Mr. Banzhaf voted in the negative.

MR. KLUNE and MR. BANZHAF presented the question of the advisability of continuing the life insurance on the life of Mr. Griffith in favor of the company. They pointed out: That since Mr. Griffith had resigned as President and Director; that since Mr. Griffith's original ten-year contract with the corporation had expired in July, 1931; and that since his special contract with the corporation for the production of the picture "THE STRUGGLE" had expired, the Griffith Corporation no longer had a contractual interest in Mr. Griffith's services, and that therefore it might be advisable for the corporation to terminate said insurance. No action was taken regarding this matter since Mr. Lent stated that he would like to first discuss the matter with Mr. Griffith. Mr. Lent also requested Mr. Klune to remain in the employ of the corporation as auditor, at the same salary, at least until such time as he, Mr. Lent, could discuss the matter with Mr. Griffith.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

There being no further business before the meeting, same was adjourned.

#56 (A1)

Batten, Barton, Durstine & Osborn
INCORPORATED
383 Madison Avenue, New York
Advertising

April 26, 1932

D. W. Griffith Inc.
1619 B'way
New York City

Attention: Mr. Klume

Dear Mr. Klume:

We are sending by messenger one copy of the script as originally written and a second copy with the changes suggested by you, inserting the character of a friend in place of that of Mrs. Griffith.

We earnestly hope that Mr. Griffith may see fit to permit us to use the script using the character of Mrs. Griffith for reasons of historical accuracy and for the fact that we believe this script would play much better.

Thanking you very much for your courtesy.

Sincerely yours,

W. W. Barmore

A version

(FANFARE)

Historian

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

#56(B)

Today and Yesterday!

(MUSIC)

Tonight, all over the world, millions of people are sitting in darkened theaters fascinated by one of the marvels of the age - the moving pictures. Did you ever stop to consider what a gigantic industry the moving picture is? Did you know that it is the seventh largest industry in the world; employing almost 300,000 men and women; in the United States alone a hundred million people go to the movies every week and pay more than a billion and a half dollars every year to see them? Did you know that the annual payroll for Hollywood itself is about $85,000,000? Truly it is a colossal industry and one which has a tremendous influence in the everyday life of the American nation.

But the movies were not always so important - nor so well thought of. Let us take you back into the yesterday of the movies - back twenty-four years to the days when you called them nickleodeons, when you had to listen to sentimental ballads sung to the accompaniment of elegant colored slides, to those days when the audience stomped their feet when the films appeared upside down and had the annoying habit of breaking at the most exciting moment. Our scene begins on a spring evening in the year 1908. In their flat on - - - in New York a married couple have been sitting in a rather disconsolate silence. They are Mr. and Mrs. David Wark Griffith two young actors who have yet to make a name for themselves.

LINDA

You look tired, David.

Griffith

I am - a little. If I keep on visiting as many agencies as I did this afternoon I won't have any shoes left.

LINDA

Any of them hold out hope of a job.

GRIFFITH

Not much, Linda. You know what happens to the theater in Spring.

LINDA

Too well. That's all they tell me, too - nothing till Fall.

GRIFFITH

Don't worry, we'll find something.

LINDA

We'd better. Our money is - well, it practically isn't. David, why do people want to be actors anyway?

GRIFFITH (LAUGHING)

The Lord only knows, Linda. To tell the truth I don't want to be an actor.

LINDA

And what would you like to be - a plumber?

GRIFFITH

You know I'd rather be a playwright than anything else, and by George I will be.

LINDA

But darling, you are.

GRIFFITH

Yes, author of a play that ran two weeks and didn't even get to New York.

LINDA

But you still have your other play.

GRIFFITH

What - "Ear?" No - I made a mistake on that one. It costs too much to produce. If it hadn't, Henry Miller would have taken it. (FADING) I've got another idea, though, I'm going to start on as soon as I get time.

LINDA

Wait, David! Don't sit down there!

GRIFFITH

What's the matter?

LINDA

The springs are gone on that side of the sofa. You'll go through.

GRIFFITH

Well, we'd better make another sign. This is about the only piece of furniture that hasn't got a warning tacked on it.

LINDA (LAUGHING)

All right. What'll we say on this one?

GRIFFITH

Do not sit here. Springs are loose. (KNOCK) Who do you suppose that is?

LINDA

Heaven knows. I'll go. (DOOR) Why, hello Max.

MAX

Hello Linda. How are you Dave?

GRIFFITH

Hello Max, come on in.

MAX

Are you sure it's all right?

LINDA & GRIFFITH

Of course it is. Certainly, Max. Come in and sit down.

MAX

I was just going by and I thought - -

LINDA

No, no! Not there!

MAX

Eh - what?

LINDA

Spring's gone. You'd better sit over here.

GRIFFITH

I think you're safe there.

MAX

Thanks. Well, what's the news.

GRIFFITH

No news.

LINDA

No job.

MAX

Cheer up, you'll both get one soon.

LINDA

We hope.

GRIFFITH

Amen

MAX

Say - I have an idea. You've heard of the moving pictures, haven't you.

GRIFFITH

I don't know. Suppose I have, but I've never seen one. Why?

MAX

Well, it's a way to make some money. I work in them during the summer.

LINDA

What do you mean you work in them?

MAX

I act in them. You see they do little plays in front of a camera, and if you play a leading part you get five dollars a day. If you're just part of the background, you get three dollars.

GRIFFITH

But how can you act in front of a camera?

MAX

It's a cinch, and really it's not half bad. We spend lots of days working

out in the country - out at Fort Lee in New Jersey. Lately we've been doing pictures where they use horses and it's like getting paid for enjoying a nice horseback ride.

LINDA

But what if you can't ride?

MAX

Anybody can ride well enough for the pictures. All you have to do is stay on the horse.

GRIFFITH

Wait a minute now, Max. You're not seriously suggesting that we go in these moving pictures?

MAX

Why not. You can pick up a lot of five dollar bills and you might even write some stories for them. They'll pay you fifteen dollars.

GRIFFITH

Fifteen dollars!

MAX

For the good ones.

LINDA

Generous, aren't they?

GRIFFITH

But good lord, Max, what if any of my friends ever saw me acting in moving pictures?

MAX

Don't worry about that - no one will ever see you, because they show these pictures down on Third and Ninth Avenues.

LINDA

Oh, those dreadful places? Where they charge a nickle?

MAX

Yes.

GRIFFITH

I guess you're right, Max. Our friends wouldn't go near a moving picture. Where is this place they make them?

MAX

Down at eleven East Fourteenth Street. It's called the Biograph Company.

GRIFFITH

What do you think, Linda, shall we try it?

LINDA

Moving pictures.

GRIFFITH

Imagine it

(MUSIC)

HISTORIAN

A few days later, D. W. Griffith applied for a job at the Biograph Company and got it. Hiding his identity under the name Lawrence Griffith he began to act regularly, earning five dollars some days, three dollars many others. Before long Mrs. Griffith, too, was acting before the camera under her own name Linda Arvidson. Within a few months Griffith was given a chance to direct a picture. It was a success, and he was made permanent director. He chose better stories, experimented endlessly, and Biograph pictures were pointed out as examples of the best. Even the newspapers condescended to mention them. Then came a day in May, 1909. In the 14th Street studio Griffith, his wife, still known to everyone as Miss Arvidson, and the cameraman are discussing a scene that is about to be taken while a group of actors and visitors look on.

GRIFFITH

Are you all set, Billy?

BILLY

As soon as I move the camera. Which scene are we going to do now?

GRIFFITH

The one where Miss Arvidson's husband beats her.

LINDA

Before we start, Mr. Griffith, would you mind telling Arthur not to be so rough. He's getting too realistic.

GRIFFITH

I'll tell him, but I wantt it to look real. Listen everybody! We're going to do the beating scene now. Arthur, you were a little too enthusiastic in rehearsal (LAUGH) and by the way, yesterday you got yourself clear out of focus. Keep inside those chalk lines, but whatever you do, don't look at them. We'll start in just a minute. Billy I've just thought of something. You know we're going to make a picture out of Brownings' poem, "Pippa Passes", and I want to get the effect of the suns rays creeping into Pippas room.

BILLY

How do you expect to get that?

GRIFFITH

That's what I want you to figure out.

BILLY

I don't think it'll work.

GRIFFITH

Now that's just what you said when I wanted to make a close-up for the first time.

BILLY

Well, I thought it would make the actors look funny up close like that.

GRIFFITH

But it does work.

LINDA

It certainly does. You can actually see the expression on an actor's face now.

BILLY

Yes, I'll admit that, but these sun rays - that's different.

GRIFFITH

Well, we've got to find a way somehow. Think it over. Come on, let's go.

BILLY (FADING)

All right, I'll think about it, but I bet it won't work.

GRIFFITH (QUIETLY)

Linda, who's that girl over there in the corner?

LINDA

I've never seen her before. Pretty, isn't she?

GRIFFITH

Very. I've been watching her for the last half hour. I wonder if she can act.

LINDA

She must be an actress or she wouldn't be here. She has lovely hair.

GRIFFITH

I've never seen such curls. Say, Linda - she might be the one we need for "Pippa Passes". What do you think?

LINDA

She's ideal, David - the very thing.

GRIFFITH (FADING)

Wait a minute, I'm going over and talk to her. (OFF) Hold everything, Billy. I'll be right back. (COMING IN) Good afternoon young lady.

MARY

Good afternoon.

GRIFFITH

Are you looking for a job?

MARY

Yes, do you think I - - -

GRIFFITH

Have you done any moving picture work?

MARY

No, but I'd like to try it.

GRIFFITH

And your name?

MARY

Pickford - Mary Pickford.

GRIFFITH

Hm - nice name. Have you any experience at all Miss Pickford?.

MARY

Oh yes. I've been on the stage since I was five.

GRIFFITH

And how old are you now?

MARY

Seventeen - that is, almost.

GRIFFITHA

What were you in last?

MARY

"The Warrens of Virginia."

GRIFFITH

Oh - with Belasco.

MARY

Yes, The play closed two weeks ago and I thought that perhaps during the summer I might find something to do here.

GRIFFITH

I think you may be just the type I'm looking for Miss Pickford. Of course, we'll have to make a test, but I don't look for any trouble there. Can you report tomorrow morning?

MARY

Yes - any time.

GRIFFITH

Your salary will be five dollars a day - that is the days you work. Satisfactory?

MARY

Oh, perfectly, Mr. Griffith. Do you think I'll be able to work often.

GRIFFITH

I hope so - but that's up to you. Tomorrow we start on "The Violin Maker of Cremona". I'll cast you as "Giannina" and if your work's good we might be able to make some arrangement about a regular job.

MARY

You're awfully kind to give me this chance.

GRIFFITH

Not at all. We're always looking for new faces.

MARY

I hope you didn't misunderstand what I said about working here during the summer.

GRIFFITH

You mean you'll want to go back to the stage next Fall?

MARY

Yes, but I hope you won't think - - .

GRIFFITH

Don't worry, Miss Pickford, I understand. Almost all actors feel the same as you do about the moving pictures. I did myself at first.

MARY

Maybe it's because they're - they're so different. We aren't used to them yet.

GRIFFITH

Yes, the moving pictures are still the black sheep of the theater - but if

they last - you can't tell - they might become important some day.

MARY

You said something about a test. Do you mind my asking what it is?

GRIFFITH

We take pictures of you with make up on to see if your features register well.

MARY

Oh - I see. Do you think mine will?

GRIFFITH

I think so. Go back in the dressing room and make up and when we finish this scene we'll give you a try.

MARY (FADING)

Is the dressing room back here?

GRIFFITH

That's right.

MARY (OFF)

Oh, Mr. Griffith!

GRIFFITH

Yes?

MARY

Will the test be moving pictures?

GRIFFITH(LAUGHING)

Yes - they'll be moving pictures. Ready everybody! Let's run the scene. And Billy - keep your camera set up. We're going to run a test of Miss Pickford when we finish. A little closer to the sofa Miss Arvidson. Ready! Camera!

(MUSIC) HISTORIAN

And so it was that two of the greatest personalities of the silver screen met when movies were really young - Mary Pickford wanting to try them - just for the summer - and at five dollars a day - and D. W. Griffith hoping the

moving picture would last. The rest of their stories need no telling. Who will ever forget Griffith's masterpieces of the silent movies - "The Birth of a Nation" "Way Down East" and "Intolerance"? And where is the corner of the earth that has not seen the magic words Mary Pickford flash on the screen? No - it is very doubtful that those two names will ever be forgotten.

53

1619 Broadway

May 4th, 1932.

William Morris Agency, Inc.,
Attention of Mr. Lefkowitz
Broadway at 47th Street, Mayfair Theatre Bldg,
New York City.

Gentlemen:

In reply to your letter of April 30th, addressed to Miss Conway, please be advised that the undersigned, as the sole owner of the dialogue and photoplay rights to the story "THE CHINK AND THE CHILD" by Thomas Burke, (produced under the title of "BROKEN BLOSSOMS") hereby authorizes you, as its non-exclusive agent, to negotiate for the sale of the above rights subject however, to prior sale.

It is understood however that no contract for such sale shall be consummated without the written approval of the undersigned, which shall not be unreasonably withheld.

The undersigned will pay you ten percent (10%) of all moneys receivable from any contract for the purchase of said rights which you may procure for and be acceptable by the undersigned.

The undersigned represents that there are no encumbrances on said photoplay, story or dialogue, to prevent it from giving title thereto.

Very truly yours,

D. W. GRIFFITH INCORPORATED.

By_____

ing and if you submit
to M.J. together with
return I signed a
above agency.
May 4 1932
4/13

not used

Postal Telegraph

(THE MACKAY SYSTEM)

ALL AMERICA CABLES — COMMERCIAL CABLES

TELEGRAMS CABLEGRAMS RADIOGRAMS

CLASS OF SERVICE DESIRED			
DOMESTIC	X	CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT CABLE LETTER	
NIGHT LETTER		WEEK-END CABLE LETTER	

Patrons should check class of service desired, otherwise message will be transmitted as a full-rate communication

RECEIVER'S NUMBER

CHECK

TIME FILED

STANDARD TIME

Send the following Message, subject to the terms on back hereof, which are hereby agreed to

Form 2

93

May 5th 1932

FRANK JOYCE-MYRON SELZNICK, LTD.
EQUITABLE BUILDING OF HOLLYWOOD
HOLLYWOOD, CALIFORNIA

WE HEREBY CANCEL NON EXCLUSIVE AGENCY FOR SALE OF BROKEN BLOSSOMS GIVEN YOU IN OUR LETTER MARCH SECOND

D. W. GRIFFITH INCORPORATED

Charge Banzhaf & Richter 130 West 42nd St.

May 5th, 1932.

Messrs. Meighan & Necarsulmer,
120 Broadway,
New York City.

RE: THE FIRST NATIONAL BANK & TRUST COMPANY OF MAMARONECK vs. MAMARONECK HOTEL CORP. and DAVID WARK GRIFFITH, et al.

Gentlemen:

In reply to your favor of March 9th last, we are enclosing herewith receipt signed by Mr. David Wark Griffith for the sum of $500. dated May 4th, 1932, which has been duly acknowledged.

Also please find Mr. Griffith's affidavit duly subscribed and sworn to.

Will you therefor kindly send to us a check for $500 payable as follows: To the order of David Wark Griffith or Banzhaf & Richter, Attorneys.

Thanking you for your attention in this matter and any further advices that you may have regarding thereto, we remain

Very truly yours,

BANZHAF & RICHTER,

AHTB:f

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

SUPREME COURT : WESTCHESTER COUNTY.

- -

THE FIRST NATIONAL BANK AND TRUST COMPANY OF MAMARONECK,

Plaintiff,

- against -

MAMARONECK HOTEL CORPORATION, et al.,

Defendants.

- -

RECEIVED this 4th day of May, 1932, from THE FIRST NATIONAL BANK AND TRUST COMPANY OF MAMARONECK, the sum of **Five hundred ($500.00)** - - - - - - - - - - - - Dollars on account of the amount due the undersigned herein.

David Wark Griffith (L.S.)

STATE OF NEW YORK)
COUNTY OF **NEW YORK**) SS.:

On this 4th day of May, 1932, before me personally came **DAVID WARK GRIFFITH,** to me known and known to me to be the individual described in and who executed the foregoing instrument, and he duly acknowledged that he executed the same.

Lydia Frank

NOTARY PUBLIC, New York County
N. Y. Co. Clk's No. 304, Reg. No. 4 F 380
Commission Expires March 30, 1934

SUPREME COURT : WESTCHESTER COUNTY

- -

THE FIRST NATIONAL BANK AND TRUST COMPANY OF MAMARONECK,

Plaintiff,

- against -

MAMARONECK HOTEL CORPORATION, et al.,

Defendants.

- -

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS.:

DAVID WARK GRIFFITH, being duly sworn, says: I am the same person who, on or about the day of , 1921, subscribed the sum of Two Hundred ($200.00) Dollars for certain purposes later to be determined upon; the general idea being that perhaps a Community House in Mamaroneck might be purchased with this money and other subscriptions.

I have not assigned my right to this subscription, nor in any way executed any instrument, nor done any act that would affect my right to the return of this money, or any profits resulting from the same.

I make this affidavit for the purpose of inducing THE FIRST NATIONAL BANK AND TRUST COMPANY OF MAMARONECK, to pay me a dividend upon the proceeds of sale of certain properties bought with these subscriptions knowing that the said Bank relies upon the truth of the statements herein contained.

Should the judgment in this action when entered provide that the money paid to me has been wrongfully paid, and should be returned, I agree upon demand to pay the money as directed by the said judgment.

Sworn to before me this 4th day of May, 1932)

David Wark Griffith

Lydia Frank

NOTARY PUBLIC, New York County
N. Y. Co. Clk's No. 304, Reg. No. 4 F 380
Commission Expires March 30, 1934

May 9th, 1932

Mr. Dennis O'Brien
Knickerbocker Building
New York City

Dear Mr. O'Brien:

On a further examination of the By-Laws of United Artists I find that the section I had in mind regarding the expenses of attending regular or special meetings apparently referred to directors (according to Section 10, Article IV, which in part is as follows:

"..... ~~that the~~ but by resolutions of the Board a fixed sum for expenses of attendance, if any, may be allowed for attendance at each regular or special meeting....."

This undoubtedly is the section I had in mind when I stated that the Board could provide expenses for the attendance at such meeting. However, on a strict construction this seems to be for attendance at directors meetings and not for necessary attendance of an officer at the stockholders meeting.

However, you will recall that I suggested that a special meeting of the stockholders be called in order that they might pass upon any resolutions regarding proposed loans to the stockholder-producers. Of course we had in mind at that time that such meeting would be held in New York.

A special meeting was not called but notice of the proposed authority to directors and officers for such proposed loans was incorporated in the notice of call for the regular annual meeting of stockholders which was held here as is customary.

As I read the By-Laws there is nothing contained therein which will preclude the Board of executive officers from advancing expenses and reasonable compensation to an officer who might be called upon to attend a special meeting outside of the City.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

It certainly is a reasonable inference that an officer of the corporation who is called upon to attent a meeting at a distant point be so compensated for such attendance.

I therefore respectfully submit that if my attendance at such a special meeting of stockholders be had that the same should be compensated, especially since I am no longer in receipt of a salary compensation.

Thanking you for consideration of this matter, I am

Very truly yours,

_____

AHTB.P

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

ALBERT H.T. BANZHAF
ROBERT C. RICHTER

BANZHAF & RICHTER
COUNSELLORS AT LAW
BUSH TERMINAL BUILDING
130 WEST 42ª STREET
NEW YORK

TELEPHONE
WISCONSIN 7-1665
CABLE ADDRESS
"PEMBAN"

May 9th, 1932

Mr. D. W. Griffith
Astor Hotel
New York City

Dear Mr. Griffith:-

We are enclosing herewith check to your order for $500. which is the first liquidating dividend paid on account in the matter of

FIRST NATIONAL BANK AND TRUST COMPANY OF MAMARONECK V. MAMARONECK HOTEL CORP. et al

You will remember that you invested or donated $200. to the above fund and therefore the $500. herewith represents $200. in return of capital or investment, and $300. income or profit, which should be treated accordingly.

Very truly yours,

BANZHAF & RICHTER

By Albert H. Banzhaf

AhtB.P

PHONE CHICKERING 5969

NEW YORK, May 11, 1932.

Mr. D. W. Griffith

Astor Hotel, Room 502, New York City

TO D. O'SULLIVAN, DR.

PACKARD CARS TO HIRE

432 SEVENTH AVENUE

May	10	Automobile Service - 10¾ hours, 1.30 P.M. to 12:15 A.M.		
		Hotel Rate	43	00

Bills can be paid at the end of month.

WILLIAM MORRIS, JR.
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FOSTERS' AGENCY
LEICESTER SQUARE
THEATRE CHAMBERS

PARIS

HENRY LARTIGUE
CLIFFORD C. FISCHER
39 AVE. DES CHAMPS ELYSEES

May 13th
1 9 3 2

Mr. Albert Banzhaf
130 West 42nd Street
New York City

Dear Mr. Banzhaf:

Since our office is obligated to return to the Fox Film Corporation the sum of $1800 paid under their option in the event that D. W. Griffith, Inc. is unable to convey valid title to the rights, we will hold this check as per our conversation this morning.

We have started negotiations for THE WHITE SLAVE, WAY DOWN EAST, and THE IDOL DANCER. You may rest assured we will keep you posted as to any developments.

Yours very truly,

WILLIAM MORRIS AGENCY, Inc.

James J. Geller

JJG:JG

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

ORIGINAL TAX BILL FOR YEAR 1932. Oldham COUNTY. No. 840

Due by Griffith Ruth Dist. No. 4 No. ..... Street ....., Ky.

COUNTY AND OTHER LOCAL TAX — STATE TAX BILL SEE LINE 6

Exemptions $.....

	As Equalized		Tax
Total real estate	$ 2930	@ 50	$ 1465
Bank shares	$	@ 20c	$
Tangible personalty less exemptions	$	@	$
County poll			$
COUNTY TAX TO GENERAL FUND			$
Road tax	$ 2930	@ 20	$ 586
	$	@	$
	$	@	$ 2051
TOTAL COUNTY TAX	$		$ 2051

COMMON SCHOOL PURPOSES

Property of all kinds	$	@	$
Bank shares	$	@ 40c	$
Common school poll			$
TOTAL COMMON SCHOOL	$		$

GRADED SCHOOL PURPOSES

Property of all kinds	$	@	$
Bank shares	$	@ 40c	$
Graded school poll			$
TOTAL GRADED SCHOOL TAX			$

CONSOLIDATED SCHOOLS

Property of all kinds	$	@	$
Bank shares	$	@ 40c	$
Consolidated poll			$
TOTAL CONSOLIDATED SCHOOL TAX			$

TOTAL COUNTY AND LOCAL TAX $ 2051

No. Acres ..... No. Lots 1

	As Equalized		Tax
Total real estate	$ 2930	@ 30c	$ 879
Intangibles or bank shares	$	@ 50c	$
To distributable fund	$		$
Tangible personalty less exemptions	$	@ 50c	$
6 TOTAL STATE TAX	$		$ 879

TOTAL COUNTY AND LOCAL TAX (See 1st column)	$ 2051
TOTAL STATE AND OTHER TAX	$ 2930
6% penalty after February 28, 1933	$
6% interest after February 28, 1933	$ 406
Advertising property distrained	$
Sheriff's ..... % for distraining	$ 3335
TOTAL OF ALL TAX WITH PENALTIES	$
Less 2% if paid before Nov. 1	$
	$

Certified as correct W. W. Head Clerk

Paid this 13 day of May, 1933

M. McCassady Sheriff by ..... Deputy Sheriff

RECEIVED AT

EL ASTOR
PHONE: BRYANT 9-2100

CHECKED TIME
INDICATED ON THIS MESSAGE

Postal Telegraph

THE INTERNATIONAL SYSTEM

Commercial Cables | All America Cables | Mackay Radio

TELEGRAMS CABLEGRAMS RADIOGRAMS

This is a full rate Telegram, Cablegram or Radiogram unless otherwise indicated by signal in the check or in the address.

DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER
	RADIOGRAM

Form 16

NA1 10=TD NEWYORK NY 112P MAY 22 1932

DAVID GRIFFITH=

HOTEL ASTOR=

SOMETHING AWFUL HAPPENED PLEASE LET ME TALK TO YOU LATER=

D WEST.

145P

At a Special Meeting of the Board of Directors of D. W. GRIFFITH, INC., held at its office at No. 1619 Broadway, City and State of New York, on the 23d Day of May, 1932, at Two O'clock, P.M.

P R E S E N T:

ROBERT E. LENT, President

WILLARD GRIFFITH

ALBERT H. T. BANZHAF

constituting a quorum of the present five members of the Board. Mr. Benoist and Mr. Ryan, the other members of the Board, were not present.

Mr. Lent called the Meeting to order. Mr. Banzhaf presented written notice of call of the Meeting dated May 19th, 1932, which he stated was duly mailed to all of the above-named directors.

Mr. Lent stated that the Meeting was called for the purpose of designating officers to sign checks on behalf of the Corporation since the resignation of Mr. Griffith as President, and Mr. Klune as Vice-President and Treasurer.

Whereupon, the following resolution was offered by Willard Griffith:

WHEREAS, the business of this Corporation requires

the exercise of the strictest economy, be it

RESOLVED, that Miss C. M. Conway be, and she hereby is, elected Treasurer of the Corporation in place and stead of Raymond A. Klune, resigned. Be it further

RESOLVED, that said Miss C. M. Conway receive the same salary for discharging the duties of Treasurer in addition to the duties heretofore performed by her, as she has heretofore received, to wit, the sum of Seventy-five ($75.00) Dollars per week, until further action of the Board. Be it further

RESOLVED, that checks of the Corporation shall hereafter be signed by the Treasurer, C. M. Conway, and counter-signed either by the President, ROBERT E. LENT, or by the auditor, RAYMOND A. KLUNE, and all the officials of the Corporation be, and are hereby authorized to execute the necessary papers to file with the bank or banks in which the funds of the corporation are deposited, and to carry out the duties of this Resolution.

Upon motion duly made, seconded and carried, the foregoing preamble and resolutions were duly adopted.

Mr. Banshaf stated that it would beadvisable to pass the resolution in the form submitted by Central Hanover Trust Company, whereupon upon motion duly made, seconded and carried, the following resolution was unanimously adopted:

RESOLVED, that Central Hanover Bank and Trust Company be and it is hereby designated as a depositary

of the funds of this corporation and that the said funds be subject to withdrawal upon checks, notes, drafts, bills of exchange, acceptances, undertakings or other orders for the payment of money when signed by

C. M. CONWAY, Treasurer

and counter-signed by

ROBERT E. LENT, President

or

RAYMOND A. KLUNE, Auditor

RESOLVED, that Central Hanover Bank and Trust Company is hereby authorized to pay any such checks, drafts, notes or orders and also to receive the same for credit of or in payment from the payee or any other holder without inquiry as to the circumstances of issue or the disposition of the proceeds thereof even if drawn to the individual order of any signing officer or tendered in payment of his individual obligation.

RESOLVED, that any and all endorsements for on on behalf of this company upon checks, drafts, notes or instrumnnts for deposit or collection made with the said Bank and Trust Company may be written or stamped endorsements of the company without any designation of the party making such endorsement.

RESOLVED, that the officers above mentioned are authorized to borrow money, discount bills receivable or negotiable paper or obtain credit for this corporation from

Central Hanover Bank and Trust Company on such terms as they may deem advisable and to make and/or endorse and deliver notes, drafts, acceptances, agreements or any other obligation of this corporation therefor, and as security therefor pledge and/or hypothecate any stocks, bonds, bills receivable, bills of lading, warehouse receipts or other instruments or property and execute and deliver all instruments of assignment and/or transfer as may be necessary in connection herewith.

Mr. Klune stated that it would be advisable to pass the resolution for a safe deposit vault in the form submitted by Central Hanover Trust Company, whereupon upon motion duly made, seconded and carried, the following resolution was unanimously adopted:

RESOLVED, that any person who shall be certified to by the Certificate of this Company, purporting to be signed by the President and Secretary, under the corporate seal of the Company as Treasurer, and ~~or~~ accompanied by the President or Auditor of the Company shall have the right of access to, and control of, the contents of Safe No. in the Safe Deposit Vault of Central Hanover Safe Deposit Company, situated at No. , Borough of Manhattan, City of New York, with power to remove therefrom any or all the contents thereof and power to surrender the Safe.

FURTHER RESOLVED that the authorisation contained in said Certificate of the Company shall continue in full force and effect until written notice of revocation thereof

shall be communicated to and received by said Central Hanover Safe Deposit Company.

MR. KLUNE being present, stated that since his resignation as Vice-President, Treasurer and Director, he had been instructed by Mr. Lent to sign checks as Treasurer on behalf of the Corporation, a schedule of which he presented to the Board. Whereupon upon motion duly made, seconded and carried, the following resolution was unanimously adopted:

BE IT RESOLVED, that the action of Raymond A. Klune in signing certain checks, (schedule of which was presented to the meeting), as Treasurer of the Corporation, since his resignation as Vice-President, Treasurer and Director, be and the same is hereby ratified, confirmed and approved.

Mr. Bamshaf, as General Counsel of the Corporation, reported that he had a conference with Mr. Hammons as President of the Edgewater Point Corporation, regarding the non-payment of taxes by said corporation and the tax sale thereof, and with Messrs. Magnor of the Federation Bank, and Metz, representative of the State Bank, examiner in charge of said bank's affairs, and that further conferences were to be had as to what steps were to be taken in the matter.

Mr. Lent then stated that he would like to adjourn the present meeting until he could confer with Mr. Griffith regarding further action by the board relative to various matters of the Corporation. Whereupon upon motion duly made, seconded and carried, the meeting was adjourned to Wednesday, May 25th, at the same time and place.

E. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

DATE	NUMBER	TO WHOM	AMOUNT
April 21,1932	9255	Consolidated Film Ind. Inc	$ 1299.66
April 22,1932	9256	Lloyds Film Storage Corp.	250.00
April 23, 1932	9257	Raymond A. Klune	125.00
" " "	9258	C. M. Conway	75.00
" " "	9259	Jack Sherman	25.00
" " "	9260	Owners & Tenants Elec. Co.	3.28
" " "	9261	Western Union Tel. Co.	68.85
" " "	9262	Knickerbocker Ice. Co.	4.05
" " "	9263	Great Bear Spring Co.	4.70
" " "	9264	The Film Daily	10.00
" " "	9265	Consolidated Film Ind. Inc.	18.50
" 26, "	9266	Dictaphone Sales Corporation	14.82
April 29, 1932	9267	Raymond A. Klune	125.00
" " "	9268	C. M. Conway	75.00
" " "	9269	Jack Sherman	25.00
May 14, 1932	9270	Raymond A. Klune	125.00
" "	9271	C. M. Conway	75.00
" "	9272	Jack Sherman	25.00
May 7, 1932	9273	Raymond A. Klune	125.00
" "	9274	C. M. Conway	75.00
" "	9275	Jack Sherman	25.00
" "	9276	Guaranty Trust Company	100.00
" "	9277	Stern Brothers	75.07
May 14, 1932	9278	Cushman & Wakefield	100.00
" "	9279	Cont. Ill. Bank & Trust Co.	75.00

May 24, 1932.

LIST OF STORIES

TITLE	AUTHOR	COPIES	PRODUCED AS:	
ARDELIA IN ARCADY	Josephine B Bacon	2		
AMERICA			"AMERICA"	
BLACK BEACH	Ralph Stock	Several	"THE LOVE FLOWER"	L
BLOOD OF COVENANTERS	Gordon Ray Young	Several	"THE IDOL DANCER"	L
BOLSHEVIKI	J. B. Campbell	3		
BRASS BOWL	Louis Vance		SOLD	L
CYNIC EFFECT				L
CITY MOTHER	Aletha Gilbert	1		
COINCIDENCE			SOLD	L
FOOL AND GIRL	D. W. Griffith	Several		
GINGER	Mrs. R. R. Russell			
GREATER CAUSE	Daniel C. Goodman	3		
GYPSY & BANDIT	D. W. Griffith	1		
HEATHENS	Gordon Ray Young	Outline		L
HEARTS DESIRE	Howard E. Morton	3		
INTO THE WEST	D. W. Griffith	Several		
ISN'T LIFE WONDERFUL	Geoffrey Moss		"ISN'T LIFE WONDERFUL"	
JAVA HEAD	J. Hergesheimer		SOLD	L
LIGHTS OUT	Clymer & Smith	2		L
LAURA JOYCE 992	Raynale	1		
LIMEHOUSE NIGHTS)	Thomas Burke			
Chink & Child)	" "		"BROKEN BLOSSOMS"	
Twinkletoes)	" "		SOLD	
Gina of Chinatown &)	" "			
Sign of the Lamp)	" "		"DREAM STREET"	
MILLIONS VS. MUDPIES		1		
NOBODY HOME	Lois Zellner	1	"OUT OF LUCK"	
ONE OF THE FIGHTING O'SHEAS	E. V. Durling	1		
ONE EXCITING NIGHT	Irene Sinclair		"ONE EXCITING NIGHT"	

TITLE	AUTHOR	COPIES	PRODUCED AS:	
PARADISE ALLEY	Louisa Dutton	3		L
PRINCE & THE GIRL	D. W. Griffith	1		
PIONEER WOMAN	Harry Carr	Several		
ROMANCE			SOLD	L
REINCARNATION EDDIE LIST	Royal Brown	1 copy Mag.		L
SISTERS	Oscar Graeve	1 copy Mag. Outline		L
TURNING THE TABLES				L
TRIANGRE IN THE AIR				L
TOLERABLE DAVID			SOLD	L
THOU ART THE MAN	E.Roberts & M. Overhold	2		
THE BIGAMIST	John Fitzroy	1		
TWO ORPHANS	Kate Claxton		"ORPHANS OF THE STORM"	
WHITE SLAVE	Bartley Campbell	Several		
WAY DOWN EAST	Lottie Blair Parker			L
WAGERED LOVE	Francis W. Elijah	2		L
WILD ORANGES	J. Hergesheimer		SOLD	L
WAR	D. W. Griffith	Several		
WHITE ROSE	Irene Sinclair		"THE WHITE ROSE"	
Unnamed Script			"I'LL GET HIM YET"	
HEARTS OF THE WORLD				
INTOLERANCE				
Untitled	Oglesby			
"	Oglesby			
"	O'Neal			
David Story	Unknown			

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM

COPY

SECURITY-FIRST NATIONAL BANK OF LOS ANGELES

Fifth and Spring Street

Los Angeles

May 24th, 1932.

D. W. Griffith,
c/o Albert H. T. Banzhaf,
130 West 42nd Street,
New York, N.Y.

Dear Sir:

We apparently have had no response to notices sent concerning the interest of $542.50, due May 11, 1932 on your real estate loan in favor of this bank.

A prompt remittance to cover this delinquency will be appreciated.

Yours very truly,

H. H. Chase,
Assistant Secretary

EBA:RF
Loan 50284
Copy to Linda A. Griffith,
c/o M.E.Harby
31 Nassau St.,N.Y.

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(Continued on Page Two)

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$81,000 PAID TO TOWN FOR LIENS BY 2 INVESTORS

Frank E. Hirschstein Interests Of New York The Biggest Buyers

Tax liens amounting to $81,000 were sold to two investment corporations by Supervisor George W. Burton at yesterday's annual town tax sale, at which liens totalling $140,000 in unpaid taxes were up at auction.

Interests represented by Frank E. Hirschstein of New York City were the biggest buyers, bidding for $50,000 worth of liens. Unpaid taxes totalling $31,000 were taken over by the Bonded Muncipal Corporation of 1 North Avenue, New Rochelle, and $50,000 worth, for which there were no outside bidders, were bought back by the town itself.

At yesterday morning's session of the sale private owners had themselves cancelled unpaid taxes on their properties, in the amount of $7,000.

WOMAN INJURED IN AUTO MISHAP

Edgewater Point

"One mile of shore front on Long Island Sound"

EXCLUSIVE, HIGHLY RESTRICTED WATERFRONT DEVELOPMENT

1501 Broadway, New York City

PHONE
MAMARONECK 1190
PENNSYLVANIA 7496

DEVELOPMENT BY
EDGEWATER POINT, INC.
MAMARONECK, N. Y.

May 25, 1932

Mr. A. H. T. Banzhaf,
130 West 42nd Street,
New York City.

Dear Mr. Banzhaf:

In pursuance of your telephone request, this will advise you that the State, County and Town taxes for 1930 on the Edgewater Point property were paid on May 29, 1930.

The following are the unpaid taxes on such property for 1930 and 1931:

$6,081.06	Village Taxes 1930	Due July 15, 1930
2,852.70	School Taxes 1930	Due Oct. 1, 1930
2,245.49	State, County and Town Taxes 1931	Due April 1, 1931
6,988.43	Village Taxes 1931	Due July 15, 1931
4,730.86	School Taxes 1931	Due Oct. 1, 1931
$22,898.54	Total	

In addition to this, 1932 State, County and Town taxes, which were due and payable during April without penalty, aggregate $2,647.77.

Trusting this is the information you desire, I am

Yours very truly,

Chas. F. Catlin

CFC:HK

MEMBER OF THE FEDERAL RESERVE SYSTEM

FEDERATION BANK AND TRUST COMPANY

IN LIQUIDATION

34TH STREET & EIGHTH AVENUE

NEW YORK CITY

37

May 31, 1932.

Mr. Albert Banzhof, Secretary,
D. W. Griffith, Inc.,
1619 Broadway,
New York City.

Dear Sir:

Will you kindly advise us in regard to the matter of taxes on the property at Edgewater Point, on which we hold a first mortgage as collateral against the D. W. Griffith loan. As you can understand, it is necessary to have the taxes paid to date so as to keep the collateral in good shape.

Thanking you for an early advice, we are

Very truly yours,

James Magnor

JM.EM

GUIDO ORLANDO
551 FIFTH AVENUE
NEW YORK
VANDERBILT 3{ 6570
6571

May 31, 1932.

Mr. D. W. Griffith,
Hotel Astor,
Broadway & 44th Street,
New York City.

My dear Mr. Griffith:-

This is to advise you that I have been extremely busy since I saw you last in connection with the Mussolini motion picture and that I have been compelled to retain Mr. E. Paul Yaselli, an Ex-Ass't. U. S. Attorney of Italian descent, who has the proper connections with the Italo-Americans here and abroad. With his cooperation we are practically bringing the thing to a close financially and otherwise.

I would, therefore, like to have Mr. Yaselli meet you so that he can get from you directly what cooperation you are going to give in the making of the picture and your terms, etc.

It will be appreciated if you will let me know when and where Mr. Yaselli can see you. Please make it at the earliest possible date.

Cordially yours,

Guido Orlando

GO:FF

P.S. Mr. Yaselli has been having negotiations with Mr. Richard Washburn Child and they have come to an understanding. Mr. Child is to receive confirmation of the understanding on or about June 12th.

1932

KNOW ALL MEN BY THESE PRESENTS:

That the undersigned, David W. Griffith, does hereby sell, assign, transfer and set over to WARWOOD PLAYS, INC. the stories and their titles, the films thereof and the accompanying music and scores, if any, together with all claims to any profits arising from the production thereof, more fully described and entitled as follows:

"AMERICA","BLACK BEACH" (Produced as "THE LOVE FLOWER") "BLOOD OF COVENANTERS" (Produced as "THE IDOL DANCER"),"CITY MOTHER" "GREATER CAUSE", "HEATHENS", "ONE OF THE FIGHTING O'SHEAS", "ONE EXCITING NIGHT", "PARADISE ALLEY", "THE PIONEER WOMAN", "THOU ART THE MAN", "THE TWO ORPHANS" (Produced as "ORPHANS OF THE STORM") "WAY DOWN EAST", "THE WHITE ROSE", "DAVID STORY" and all of the stories in the First Volume of "LIMEHOUSE NIGHTS" by Thomas Burke, including "GINA OF CHINATOWN" and "THE SIGN OF THE LAMP" (Both stories used for picture "DREAM STREET") but excluding "THE CHINK AND THE CHILD" (Produced as "BROKEN BLOSSOMS") and "TWINKLETOES". and agrees to execute, upon request, any and all instruments and documents of whatsoever kind which may be deemed necessary to give effect to this assignment and transfer.

The undersigned also hereby sells, assigns and transfers to said WARWOOD PLAYS, INC. all his right, title and interest in Five Hundred (500) Shares of the common capital stock of the United Artists Corporation now standing on the books of said Corporation in the name of D. W. Griffith, Incorporated. Said undersigned hereby assigns to said WARWOOD PLAYS, INC. any and all rights in said stock which said David W. Griffith is entitled to receive under and by virtue of an agreement made between said David W. Griffith and D. W. Griffith, Incorporated, made and executed under date of June 29th, 1932.

Said David W. Griffith hereby agrees to execute any and all papers and documents, and to take whatever action or proceedings that might be necessary to put into effect said agreement to the end that the title to said United Artists Corporation stock may be regularly vested in said WARWOOD PLAYS, INC.

WITNESSETH WHEREOF said David W. Griffith has executed this agreement this day of , 1932.

STATE OF NEW YORK
COUNTY OF

On this day of , 1932, before me personally appeared David W. Griffith, to me known and known to me to be the individual described in and who executed the foregoing agreement, and he duly acknowledged to me that he executed the same.

June 1, 1932.

MR. JOSEPH M. SCHENCK
1041 North Formosa Avenue
Hollywood, California

UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City, N. Y.

Dear Sirs:

The undersigned, MARY PICKFORD FAIRBANKS, CHARLES CHAPLIN, DOUGLAS FAIRBANKS, signatories with you of a certain agreement dated November 22, 1924, and DAVID W. GRIFFITH and D.W. GRIFFITH, INC., who subsequently accepted the provisions of the aforesaid agreement, do hereby direct your attention to Section 3 of Article VI of said agreement, which reads as follows:

> "Section 3. Schenck (meaning Mr. Joseph M. Schenck) shall receive no compensation for any services rendered by him in such capacity (Chairman of the Board of Directors) prior to January 1st, 1927, at which time the Board of Directors shall determine by a majority vote, as to what compensation he shall receive for services rendered by him prior to such date, and what compensation he shall receive thereafter, such compensation to be paid only out of the net profits of the corporation."

and desire said Section 3 of Article VI to be modified as hereinafter provided because of the splendid success that has been enjoyed by the United Artists Corporation since Mr. Joseph M. Schenck became Chairman of its Board of Directors, which is briefly recited as follows:

That at the time of the execution of the aforesaid agreement all of the preferred and common stock of the United Artists Corporation then outstanding, was owned by MARY PICKFORD FAIRBANKS, DOUGLAS FAIRBANKS, CHARLES CHAPLIN, DAVID W. GRIFFITH and D.W. GRIFFITH, INC., subject to certain then existing escrow agreements pertaining to

the common stock, and the financial statement of United Artists Corporation showed a deficit as of the end of the year 1924 in the sum of $541,651.79.

That such deficit has been eliminated, and each of the then owners of the preferred stock, each of whom had paid the sum of One hundred thousand dollars ($100,000.) or executed his written subscription to pay such amount for one hundred (100) shares of preferred stock, and each subsequent purchaser of preferred stock who had either paid or subscribed for one hundred (100) shares of the preferred stock of such corporation at the amount of One hundred dollars ($100.00) per share, has received from the net earnings of the corporation the full amount that he had paid for such stock and/or his subscription cancelled, together with the bonus to be received by the holder of preferred stock upon its redemption, and cumulative dividends at the rate of eight percent (8%) per year on all moneys paid from the time of such payment upon such preferred stock, and, in addition, the owners of the common stock of the corporation have received the following dividends:

		Dividends Paid		
Common Stockholder	Number of Shares	2/1/30 $20.sh.	2/1/31 $10. sh.	3/8/32 $10.sh.
Art Cinema Corporation	1,000	$20,000.	$10,000.	$10,000.
Charles Chaplin	* 500	10,000.	6,660.	6,660.
Douglas Fairbanks	1,000	20,000	10,000.	10,000.
Gladys Mary Fairbanks	778	15,560.	7,780.	7,780.
Mary Pickford Fairbanks	222	4,440.	2,220.	2,220.
Samuel Goldwyn	1,000	20,000.	10,000.	10,000.
D. W. Griffith	500	10,000.	5,000.	5,000.
D. W. Griffith, Inc.	500	10,000.	5,000.	5,000.
Joseph M. Schenck	1,000	20,000.	10,000.	10,000.
Gloria Swanson	* 500	10,000.	6,660.	8,330.
	7,000	140,000.	73,320.	74,990.
Held in escrow for				
Charles Chaplin	500	10,000.	3,340.	3,340.
Gloria Swanson	500	10,000.	3,340.	1,670.
	8,000	160,000.	80,000.	80,000.

* Escrow dividends released as additional stock is released.

And, there is now a very substantial surplus in the treasury of the corporation,

The undersigned, as signatories of the aforesaid agreement and as stockholders of the United Artists Corporation, do hereby approve and confirm the acts of the Board of Directors of the United Artists Corporation in determining the amount of and payment of the compensation that has already been paid by the officers of that corporation, irrespective of whether or not such payments were made out of the net profits of the corporation, to Mr. Joseph M. Schenck for his services as Chairman of the Board of Directors of the United Artists Corporation, and the undersigned agree with you, and you with them, that the aforesaid Section 3 of Article VI of said contract shall be and is amended to read:

> "Section 3. Schenck shall receive no compensation for any services rendered by him in such capacity prior to January 1st, 1927, at which time the Board of Directors shall determine by a majority vote as to what compensation he shall receive for services rendered by him prior to such date, and thereafter the Board of Directors shall determine from time to time the compensation to be paid to the Chairman of the Board of Directors of United Artists Corporation,"

and

Subdivision (b) of Section 2 of Article VI which reads as follows:

> "To appoint Schenck to the office of chairman of the board of directors and to continue him in said office until at least November 1, 1928"

shall be and is amended to read as follows:

> "To appoint Schenck to the office of Chairman of the Board of Directors and to continue him in said office until at least November 1, 1928. It is understood, however, that the corporation shall not be obligated to appoint Schenck to said office after November 1, 1928, and that the said Schenck shall not be obligated to accept the appointment to such office after November 1,1928; but that during any period of such appointment the compensation provided hereinafter in Section

3 of this Article VI shall continue only so long during said period as the said Schenck remains in said office of Chairman of the Board of Directors; such compensation to terminate upon Schenck's resignation, in the event that the said Schenck shall elect at any time to resign therefrom."

and

"The undersigned agrees with you, and you with them, that the aforesaid agreement, as amended by these presents, shall remain in full force and effect."

The UNITED ARTISTS CORPORATION, by its execution, evidence that it has read this agreement, accepts the same and agrees to be bound by its provisions.

JOSEPH M. SCHENCK, by his execution, evidences that he has read this agreement, accepts the same and agrees to be bound by its provisions.

IN WITNESS WHEREOF, the parties hereto have executed this instrument the day and year first above written.

UNITED ARTISTS CORPORATION

By _____

_____
Mary Pickford Fairbanks

_____
Douglas Fairbanks

_____
Charles Chaplin

_____
David W. Griffith

_____
D. W. Griffith, Inc.

_____
Joseph M. Schenck

MODIFICATION OF AGREEMENT

Dated: June 1, 1932

O'BRIEN, MALEVINSKY & DRISCOLL
LAW OFFICES
KNICKERBOCKER BLDG. 152 WEST 42nd STREET
TIMES SQUARE
NEW YORK CITY

D. W. G - 13

MUSEUM OF MODERN ART FILM LIBRARY
D. W. GRIFFITH COLLECTION

At a meeting of the Board of Directors of D. W. GRIFFITH, INCORPORATED held at 1619 Broadway, New York City N. Y. on Wednesday, June 1, 1932, at 2 o'clock in the afternoon

~~The following Resolution was offered by Mr. Willard Griffith~~:

BE IT RESOLVED that Miss C. M. Conway be elected Secretary in place and stead of Albert H. T. Banzhaf, to serve for the balance of the current term or until such time as her successor may be elected.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

At a meeting of the Board of D
tors of D. W. GRIFFITH, INCORPORATED
held at 1619 Broadway, New York City
N. Y. on Wednesday, June 1, 19
at 2 o'clock in the afternoon

The following Resolution was offered by Mr. Willard Griffith:

BE IT RESOLVED that Miss G. M. Conway be elected Secretary in place and stead of Albert H. T. Banker, to serve for the balance of the current term or until such time as her successor may be elected.

ST. LOUIS UNION TRUST COMPANY

Capital and Surplus $10,000,000.00

ISAAC H. ORR, CHAIRMAN OF THE BOARD
JAMES H. GROVER, PRESIDENT
DAVIS BIGGS, VICE-PRESIDENT
GEORGE G. CHASE, VICE-PRESIDENT
LESLIE C. POST, VICE-PRESIDENT
ERASTUS WELLS, VICE-PRESIDENT
JOHN R. SHEPLEY, VICE-PRESIDENT
R. C. BEHRENS, VICE-PRESIDENT
GEORGE M. PYLE, ASSISTANT VICE-PRESIDENT
ALEXANDER HAMILTON, TREASURER
GEORGE Q. THORNTON, ASSISTANT TREASURER

OLDEST TRUST COMPANY IN MISSOURI

W. G. FRAZIER, TRUST OFFICER
J. BRYAN GROSS, TRUST OFFICER
HAROLD J. MILLER, TRUST OFFICER
O. F. MILLER, TRUST OFFICER
MILES A. HINTON, ASSISTANT TRUST OFFICER
FRANCIS A. MURPHY, ASSISTANT TRUST OFFICER
W. J. McCONNELL, ASSISTANT TRUST OFFICER
P. V. SULLIVAN, ASSISTANT TRUST OFFICER
WARREN McGINNIS, COUNSEL
ROBERT A. URIAN, AUDITOR
J. A. WEHMEYER, REAL ESTATE OFFICER

ST. LOUIS

June 2nd, 1932.

D. W. Griffith, Inc.,
130 West 42nd Street,
New York City, New York.

Gentlemen:

We have written several letters to you in the past requesting a copy of your company's balance sheet and earnings statement for the year ending December 31st, 1931 to be used in connection with the Oliver L. Garrison Estate.

Inasmuch as we have not received these statements to date, or an answer to our letters, we assume that they have gone astray in the mail, and we are therefore taking the liberty of bringing this matter to your attention again at this time and request that you send us a copy of these statements when they are available.

Thanking you for your kind attention to this request, we remain

Yours very truly,

K. H. Eggers.
Statistician.

KHE:DS.

June 3, 1932

Mr. Joseph M. Schenck
United Artists Studios
Hollywood, Calif.

Dear Joe:

Mr. Nayfack, Mr. Burkan and I have been in conference relative to the legality of the United Artists Corporation loaning its funds to a stockholder-producer for the purpose of producing or paying for a photoplay to be distributed by United Artists Corporation, and we are in agreement that although such a loan, if made in the State of California, where the United Artists Corporation is licensed to transact business, would be legal in that State if made in conformity withthe corporation laws of that State and in conformity with the laws of the State of Delaware, where the corporation was organized, yet, it might be held in the State of New York that the officers and directors having to do with such loan will be responsible to any creditor in New York State for any transaction growing out of any obligation created in the State of New York to the extent of any unpaid balance by the borrower to the corporation, and for that reason deem it inadvisable for the United Artists Corporation to make loans to its stockholders.

It is admitted that the law is unsettled on the point involved to the extent that Mr. Justice Cardozo of the Court

of Appeals of the State of New York, its highest court, supported by his associate Justices, has held in the case of German-American Coffee Co. v. Diehl, (1915) 216 N. Y. 57 as follows:

> "As long as a foreign corporation keeps away from this state, it is not for us to say what it may do or not do, but when it comes into this state and transacts its business here, it must yield absolutely to our laws.....For many purposes the fiction of its residence in the state of its origin must then be disregarded.....This statute makes no attempt to regulate foreign corporations while they keep within their domicile. It is aimed against them only while they elect to live within our borders. The duty which it imposes arises only when they come to us, and ends the moment they leave us.....If they take the corporation out of the state, they may declare dividends as they please. If they elect to keep it with us, they must not lead it into the paths of ruin. In these days when countless corporations organized on paper in neighboring states live and move and have their being in New York, a sound public policy demands that our legislature be invested with this measure of control. If the control is irksome, it may be avoided by leaving us. Even if the prohibited act is done in the home state, it may be so bound up in its results with the business in this state that we cannot view it with indifference....
>
> We hold, therefore, that directors of a foreign corporation transacting business in this state and subjecting itself to the conditions established by our laws, may be charged with liability if they declare dividends from capital,"

while Mr. Justice Hand of the United States Circuit Court of Appeals in the case of Borg v. International Silver Co., 11 Fed. 2d 147, has held as follows:

> "That case does not decide that a dividend paid by a New Jersey corporation lawfully under the laws of New Jersey may be unlawful in New York because the corporation does business there under a New York license. The payment there at bar was unlawful in New Jersey as well as in New York, and the court merely held that the New York directors were liable for the repayment under the New York law. We hardly suppose that one rule applies to a New Jersey corporation in New Jersey and another in New York; but if so, at least it has never been so held, and it is the flimsiest possible assumption that the defendant's directors acted with any such possibility before."

We are of the opinion that the judges in the State courts would be obliged to follow the ruling of Mr. Justice Cardozo.

We believe it to be inadvisable, both in fact and in law, for the corporation to pursue any policy that will subject its officers and directors acting in good faith and for the benefit of the corporation, to a possible or probable law suit, endangering them personally to the extent of unpaid balances, if any, upon such loans by the corporation to its stockholders.

Recognizing the desirability of United Artists Corporation having sufficient product for it to operate at a profit, we have considered the recommending of a subsidiary corporation organized primarily to aid in the financing of the production of photoplays to be distributed by United Artists Corporation, the stock of the subsidiary corporation to be 100% owned by the United Artists Corporation.

We asked Mr. Arthur W. Kelly, treasurer of the corporation, to sit with us in our conferences and to give us such information as will aid us in our recommendations to you.

We agree that such corporation might be organized and function under the laws of the State of California, where the loans could be made and all of the transactions be within that State, and made pursuant to the new corporation law of that State now in effect, concerning which I wrote to you fully.

We next considered what moneys, if any, will be available by United Artists Corporation to finance such subsidiary corporation.

Mr. Moskowitz and Mr. Kelly prepared a financial statement showing the approximate amount of cash that United Artist:

Corporation might use to finance such subsidiary corporation, which is based on the cash position statement of United Artists Corporation as of April 30, 1932, copies of which are sent to you weekly. Attached is a copy of that statement.

It is the opinion of Mr. Burkan, Mr. Nayfack and myself that not over $500,000. of the funds of United Artists Corporation should be invested in the finance corporation.

As of April 30, 1932, the date of this statement, the United Artists Corporation had already loaned Caddo $321,000. plus interest; Columbia $100,000. - this loanwas paid in full on May 18, 1932; Samuel Goldwyn $200,000. plus interest; D. W. Griffith, Inc. $45,000. plus interest; Disney $14,000. plus interest; Inspiration $30,862.50; Gloria Swanson $336.43.

From the above, you will observe that we have well over $500,000. now loaned to producers.

We deem it essential for United Artists Corporation to maintain a sufficiently strong cash and surplus position at all times, because its financial statement showing its ability to pay at all times the moneys to become due the producers, is of major importance, enabling the producers to borrow substantially against the negative of each motion picture, and offering as collateral security an assignment of the earnings of such motion picture to be received by United Artists Corporation.

Without the financial statement of United Artists Corporation showing a very substantial amount of cash and surplus, we doubt seriously if the producers could obtain primary loans from their bankers. Such a financial statement helps each producer and is equally available to each producer; whereas, making

separate loans to producers may not be in conformity with equal opportunity to, and equal treatment of, each producer and thus give rise to dissensions among the producers who are stockholders.

As pointed out to you in a previous letter, the Music Publishers Protective Association is making demands and threatening to enforce the same against Erpi, which, in turn, will transfer those demands to its licensees including United Artists Corporation. These demands are something over two millions of dollars, and they are based upon the use of music by the licensees in theatres which are equipped with mechanical apparatus provided by corporations other than Erpi. It has been estimated that the claim against United Artists Corporation is from $150,000. to $200,000. Erpi has also notified United Artists Corporation that it will seek royalties from United Artists Corporation for its distribution of the so-termed Disney pictures. It is estimated that this claim will be in the neighborhood of $50,000. per year.

You have remaining the practical question of whether the aforesaid sum of $500,000. will be sufficient to provide the amount of loans each producer may require to finance his productions; that the above capital with security to be obtained from the borrower should enable the finance corporation to borrow substantially for its needs. A liberal estimate of its borrowing capacity would be $500,000.

In order to preserve the element of fair dealing among the stockholder-producers, it will be essential to devise some fair and equitable method in the allocation of the amount of moneys available to each producer and the period of time within which such loan is to be repaid. This seems to us to be a very

difficult question and a rather hazardous undertaking for the officers and directors of the finance corporation. We believe it to be a matter that should not be delegated to any representative, and that each stockholder of United Artists Corporation should be a member of the Board of Directors of the finance corporation and the loans made by the Board in conformity with the by-laws that should be approved by the stockholders of United Artists Corporation.

It is impossible to foretell the value of a photoplay. We know at the present time that it is very hazardous to loan above a certain amount upon the average photoplay distributed by United Artists Corporation, and the directors making such loans will be charged with the duty to protect the capital of the corporation evidenced by loans to the producers against possible income to be derived from the distribution of the motion pictures produced with such loans.

We doubt very much if the finance corporation can be operated without causing dissension among the producer-stockholders of United Artists Corporation and without seriously jeopardizing the success of United Artists Corporation; and because of the fact that the finance corporation is in existence, each producer will seek aid from it, claiming he has as much right as the other producers to such aid, and the amount of money available will not be sufficient to provide the results that United Artists Corporation is seeking, and that the policy of United Artists Corporation is confining its activities to the distribution of motion pictures only should not be departed from.

Of course, that leaves a very practical question:

Where will United Artists Corporation get sufficient product to enable it to continue to operate without incurring a deficit, which would in time use up all that surplus, unless conditions in the motion picture business substantially improve?]

When you became associated with United Artists Corporation we had exactly the same problem, and it was solved by the finance corporation which you caused to be organized and was a separate and distinct unit from the United Artists Corporation and aided it.

There was no thought then on the part of any producer to obtain his finances in whole, or in part, from the United Artists Corporation. Shouldn't we aim to procure such a unit?

Today, a gentleman called upon me and stated that he knew of between $500,000. and $1,000,000. that are available for the financing of the production of motion pictures to be loaned to reliable producers whose photoplays enjoyed distribution by an outstanding corporation, and he desired me to meet with the gentleman representing the money. Of course, this is somewhat beside the questions we have for consideration, but if this representation be well founded, it evidences that money in a substantial amount is available for production purposes.

We are informed that each producer has been able to arrange his finances.

Mr. Nayfack is sending a copy of this letter to the producers he represents; Mr. Burkan is doing likewise as am I.

With kindest regards and best wishes to you always, I am,

Sincerely yours,

The undersigned, Nathan Burkan and Bertram S. Nayfack, do hereby certify that they have read the above communication and do hereby approve of it in the same manner as if it had been dictated by them or each of them.

_____

_____

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

ALBERT H.T. BANZHAF
ROBERT C. RICHTER

BANZHAF & RICHTER
COUNSELLORS AT LAW
BUSH TERMINAL BUILDING
130 WEST 42ª STREET
NEW YORK

TELEPHONE
WISCONSIN 7-1665
CABLE ADDRESS
"PEMBAN"

June 3rd, 1932

Mr. D. W. Griffith
Hotel Astor
New York City

Dear Mr. Griffith:

Enclosed herewith is copy of letter which I have today received from Mrs. Griffith.

Very truly yours,

AHT Banzhaf.

AHTB.P

(nd. ~~6/9/32~~ 6/3/32)

COPY

c/o Mrs. Burrows
2300 Webster St.,
San Francisco, Calif.

Dear Mr. Banzhaf.

I have been trying to get a letter to you for sometime, and I dont know why it seems so difficult. I have been here two weeks and am leaving this evening for San Francisco to see my sister.

I didn't get very far in the matter of the picture work in Mexico for things were rather at a standstill in business same as in the U.S.A. and the Government considering a Corporation Tax of double previous amount whether the company was in the red or not. I did learn a great deal about the country and really grew so fond of it, I rather hated to leave but the altitude in Mexico City was a little trying and sometimes I didn't feel so well. However, I went to Indian towns which were at a lower altitude and there I felt better Calles was out of the country. rather in different parts of the country than I was in, and it got rather dusty and hot as the dry season approached, so I decided to come on here to see my sister for a while, and I will probably return by way of Mexico. I think there is a wonderful field for pictures there although they have a Mexico Company under Antonio Moreno and their first picture turned out to be a success. But it is virgin country, everything is so cheap, the peso is way down, and I am quite enthusiastic. Sorry I didn't get further but things move slowly.

Has the deal come through with Fox about "Broken Blossoms". I do hope Mr. Griffith will get to direct it if it is done. I imagine it would rather break him up to have someone else do the directing.

What about this matter of the Presidency of the Berkshire Hunts and Country Club? I thought we were all poor but that sounds far from it. I am most curious which is a thing I seldom am.

How are things? How is Mr. Griffith? Would be pleased to hear from you as to what is going on. Your letter was far from cheerful but none of us have much to be cheerful about these days. I am in just as bad a position as the worst wastrel, and I have been so conservative and have tried so hard to take care of money and things. Is Albert Griffith being taken care of and is Mr. Griffith living on Company's money or what.

If he has gone "social" I think I had better come back and join him.

Hope you've been well and that things dont look as bad as they did. One can not be poor and the President of a swank country club.

Sincerely,

May 2nd (signed) Linda A. Griffith

(over

I did enjoy the Holbys, they are a charming couple. Mrs. Holby and I went in quite a number of trips together.

Did you ever get the magazine "Cinema" with the article about Mr. Griffith.

I sent under separate cover "The Vassar Miscellany News". The first column on the first page appeals to me as a good movie subject. It could be had very cheaply, What do you think about it?

114a

June 6th, 1932

Mr. Raymond A. Klune
% D. W. Griffith Co., Inc.
1619 Broadway
New York City

Dear Mr. Klune:

I have been receiving requests from the stockholders for the financial statement of D. W. Griffith Inc. as of December 31st, 1931, and particularly a number of requests for same from the St. Louis Union Trust Company, in connection with the Oliver L. Garrison Estate. I have not replied thereto, as I have been expecting to receive a financial statement from you any day.

In this morning's mail, I received another demand for such statement. Therefore, kindly send me some printed statements in order that I may forward same to at least the Class "A" stockholders who demand a copy.

Very truly yours,

BANZHAF & RICHTER

AHTB.P

SECURITY-FIRST NATIONAL BANK OF LOS ANGELES

SAVINGS COMMERCIAL TRUST

SECURITY OFFICE
FIFTH AND SPRING STREETS
LOS ANGELES

June 6, 1932

D. W. Griffith,
c/o Albert H.T. Banzhof,
130 West 42nd Street,
New York City, New York.

Dear Sir:

We wish to again call your attention to the delinquent installment of $542.50 interest, which became due May 11 on your real estate loan in favor of this bank.

Kindly favor us with your check promptly in payment of this delinquency.

Yours very truly,

H. H. Chase,
Assistant Secretary.

HHA:WR
Loan No. 50284

ALBERT H.T. BANZHAF
ROBERT C. RICHTER

BANZHAF & RICHTER
COUNSELLORS AT LAW
BUSH TERMINAL BUILDING
130 WEST 42D STREET
NEW YORK

TELEPHONE
WISCONSIN 7-1665
CABLE ADDRESS
"PEMBAN"

June 6th, 1932

Mr. D. W. Griffith
Hotel Astor
New York City

Dear Sir:

Enclosed herewith is document mentioned by Mrs. Griffith in her letter recently forwarded to you, which was received today.

Very truly yours,

BANZHAF & RICHTER

Hotel Mark Hopkins
No. 66 Hill
San Francisco

Dear David,

While in Mexico a Vassar woman whom I knew told me of a play called "Can You Hear Their Voices" by a Vassar graduate that had had considerable success in Experimental Theatres from California to Russia. Many fine tributes were printed in a Vassar paper I sent on to Mr. Banzhaf sometime ago. The author Mrs. Hallie Flanagan of the Vassar Experimental Theatre sent me on a copy of the play but as happens in Mexico, it was held at an hotel, and I have asked my friend to send it direct to you. So will you please read it. It is tremendously pregnant for the present disturbed world conditions and I feel something could be done with it for a movie. It could be had for very little; I imagine you could get it for percentage alone. It has IDEAS, and something with ideas has got to come along if the movies are to be saved for they are dying of dry rot.

Did you ever receive the Vassar paper I sent Mr. Banzhaf, as also the Movie Magazine "Cinema" with the interesting article about you and Hollywood?

I enclose my friend's letter as there is a paragraph about you that is rather nice.

I do hope you are well.

Linda

June 9th
(1932)

June 13th, 1932

Mr. D. W. Griffith
Hotel Astor
New York City

Dear Mr. Griffith:

I am enclosing herewith additional letters received from Mr. Dennis F. O'Brien, supplementing those letters which I have heretofore forwarded to you, relative to Schenck's contract with United Artists Corporation and the proposed new finance corporation of United Artists, for your consideration. Attached thereto is the amended letter of contract addressed to Joseph M. Schenck and United Artists Corporation under date of June 1st.

Will you kindly send a copy of the within letters and contract to Mr. Lent for his attention, and advise me of your and his instructions in the matter.

Very truly yours,

AHTB.P

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

JANSEN
Stevenson Building, E. E.,
Pittsburgh, Pa.

June 16, 1932

Mr. D. W. Griffith
729 Seventh Avenue
New York, N.Y.

Dear Mr. Griffith-

I am publishing a series of "Interesting Moments", similar to the one enclosed, and I am wondering if you recall some incident in your career about which you would let us have a word or two.

Thanking you for your consideration, I am,

Yours very truly,

Roy Jansen

In the Spring of 1930 while filming the Pavalry Scenes we were on location shooting the battle of ~~Bull Run~~ Cedar Creek. The stage of the battle we were taking at the time depicted the defeat of one section of the Confederate forces and the Confederate flag bearer was to be fallen with the flag. After the scene had progressed to this point and before the Confederate colors had touched the ground one of the Federal forces ran out and grabbed the

flag and waving it aloft proceeded to lead the Confederate troops and in making the scene ran the risk of great injury ~~because~~ ~~the director~~ picture ~~the lack of make believe~~ ~~in the interest of realism~~ because of the great number of ground explosions that had been set. This action was of course not in accordance with history as our story and time the cost of retaking such a scene is an expensive procedure. I called the actor responsible to me and proceeded to berate him prior to discharging him. Suddenly in a broad southern manner of talking he said, "Mr. Griffith - As an from Alabama Virginia Both of my Grandfathers was killed defending that flag and when I saw it falling and the gun man ~~[illegible] called~~ I forgot that we were making a motion picture. I am sorry." I am a southerner. My father defended that same flag and when this young man told me what he did my mingled emotions only permitted me to say to my assistant "Put this man in a confederate uniform and get ready to retake the scene. It will be great then!

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Publicity file

June 17, 1932.

Mr. Roy Jansen,
Stevenson Building, E. E.
Pittsburgh, Pa.

Dear Sir,

The enclosed article conforms with the request in your letter of June 16th.

We would be pleased to have a copy of the published article for our files.

Very truly yours,

D. W. GRIFFITH, INC.

CC/S

Mr. D. W. Griffith June 17, 1932.

In the spring of 1930, while filming the production "ABRAHAM LINCOLN", we were on location shooting the battle of Cedar Creek.

The stage of the battle we were taking at the time depicted the defeat of one section of the Confederate forces and the Confederate flag bearer was to have fallen with the flag. When the scene had progressed to this point, and before the Confederate colors had touched the ground, one of the Federal soldiers ran out, grabbed the flag, and waving it aloft proceeded to lead the Confederate troops, and in making this switch he ran the risk of great injury because of the number of ground explosions that had been set.

This action was not, of course, in accordance with either history of our story and since the cost of re-taking such a scene was an expensive procedure, I called the actor responsible for the error to me and proceeded to berate him prior to discharging him.

Suddenly, in a broad, southern manner of speech, he said: "Mr. Griffith, I'm from Virginia. Both of my grandfathers were killed defending that flag and when I saw it fall out there just now I forgot that we were making a motion picture. I am sorry."

I am a southerner myself, and my own father defended that same flag, and when this young man told me what he did, my mingled emotions only permitted me to say to my assistant "Put this man in a Confederate uniform and get ready to re-take the scene. It will be great this time."

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

with 289 in the first quarter of 1931. The injured were 10,865 against 9,943.

press it was simply referred to as a "Jackson convention." News traveled less rapidly 100 years ago, and it

No. 13

My Biggest Thrill

D W Griffith

Soldier in Movie Battle Forgot Fighting Was Not Real

The Press today presents another of a series of stories written by famous Americans to Roy Jansen, Pittsburgh newspaperman, who asked them "what was the biggest thrill of your life?"

IN THE spring of 1930, while filming the production "Abraham Lincoln," we were on location shooting the battle of Cedar Creek.

The stage of the battle we were taking depicted the defeat of one section of the Confederate forces, and the Confederate flag bearer was to have fallen with the flag. When the scene had progressed to this point, and before the Confederate colors had touched the ground, one of the Federal soldiers ran out, grabbed the flag, and waving it aloft proceeded to lead the Confederate troops. In making this switch he ran the risk of great injury because of the number of ground explosions that had been set.

This action was not, of course, in accordance with either history or our story and since the cost of retaking such a scene was an expensive procedure, I called the actor responsible for the error to me and proceeded to berate him prior to discharging him.

Suddenly, in a broad, southern manner of speech, he said: "Mr. Griffith, I'm from Virginia. Both my grandfathers were killed defending that flag and when I saw it fall out there just now I forgot that we were making a motion picture. I am sorry."

I am a southerner myself, and my own father defended that same flag, and when this young man told me what he did, my mingled emotions only permitted me to say to my assistant: "Put this man in a Confederate uniform and get ready to re-take the scene. It will be great this time."

David Wark Griffith

got the bonds, which they are now unable to sell or trade for things they wish to have any cannot buy.

"The home-town folks will have to begin over again, re-build or re-open their local shops and factories, local stores and local banks, and live together again as neighbors."

Tomorrow—Sylvia Sidney, movie actress writes about her biggest thrill.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

June 23, 1932.

STORIES PROPERTY OF D. W. GRIFFITH, INC.

TITLE	AUTHOR	COPIES	PRODUCED AS	
ARDELIA IN ARCADY	Josephine B Bacon	2		
AMERICA	On set by D.W.Griffith	None	"AMERICA"	
BLACK BEACH	Ralph Stock	Several	"THE LOVE FLOWER"	L
BLOOD OF COVENANTERS	Gordon Ray Young	Several	"THE IDOL DANCER"	L
BOLSHEVIKI	J. B. Campbell	3		
BRASS BOWL	Louis Vance		SOLD	L
CYNIC EFFECT	Unknown	None		L
CITY MOTHER	Aletha Gilbert	6		
COINCIDENCE		None	SOLD	L
GINGER	Mrs.R.R.Russell	None		
GREATER CAUSE	Daniel C. Goodman	3		
HEATHENS	GORDON RAY YOUNG	Outlines 6		L
HEARTS DESIRE	Howard E. Morton	3		L
ISN'T LIFE WONDERFUL	Geoffrey Moss	Entire Book	"ISN'T LIFE WONDERFUL"	
JAVA HEAD	J. Hergesheimer		SOLD	L
LIGHTS OUT	Clymer & Smith	2		L
LAURA JOYCE 992	Raynale	6		
LIMEHOUSE NIGHTS)	Thomas Burke	Book		
Chink & Child)			"BROKEN BLOSSOMS"	
Twinkletoes)			SOLD	
Gina of Chinatown &)			"DREAM STREET"	
Sign of the Lamp)				
MILLIONS VS. MUDPIES		Several		
NOBODY HOME	Lois Zellner	6	"OUT OF LUCK"	
NATHAN HALE	John L. E. Pell	None		L
ONE OF THE FIGHTING O'SHEAS	E. V. Darling	6		
ONE EXCITING NIGHT	D.W.Griffith under non-de-plume Irene Sinclair	None	"ONE EXCITING NIGHT"	

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM

STORIES PROPERTY OF D. W. GRIFFITH, INC.

TITLE	AUTHOR	COPIES	PRODUCED AS:	
PARADISE ALLEY	Louisa Dutton	3		L
ROMANCE			SOLD	
REINCARNATION EDDIE LIST	Royal Brown	Several		L
SISTERS	Oscar Graeve	Several of Magazine outline		L
TURNINGTHE TABLES	Unknown	None		L
TRIANGLE IN THE AIR	"	None		L
TOLERABLE DAVID			SOLD	L
THOU ART THE MAN	E.Roberts & M.Overhold	2		
THE BIGAMIST	John Fitzroy	6		
TWO ORPHANS	Kate Claxton		"ORPHANS OF THE STORM"	
WAY DOWN EAST	Lottie Blair Parker	None		
WAGERED LOVE	Francis W. Elijah	2		L
WILD ORANGES	J. Hergesheimer		SOLD	L
WHITE ROSE	D.W.Griffith under non-de-plume Irene Sinclair		"THE WHITE ROSE"	
UNNAMED SCRIPT	Unknown		"I'LL GET HIM YET"	
HEARTS OF THEWORLD	"	None		
UNTITLED STORY	Oglesby			
" "	"			
" "	"			
DAVID STORY	Unknown			

June 23, 1932.

STORIES PROPERTY OF D. W. GRIFFITH

TITLE	AUTHOR	COPIES	PRODUCED AS:
FOOL AND THE GIRL	D.W.Griffith	Several	
GYPSY & BANDIT	D.W.Griffith	"	
INTO THE WEST	D.W.Griffith	"	
PRINCE & THE GIRL	D.W.Griffith	"	
PIONEER WOMAN	Harry Carr	Several	
WHITE SLAVE	Bartley Campbell	"	
WAR	D.W.Griffith	"	
INTOLERANCE	On Set by D.W.Griffith	None (Several prints)	

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

I hereby certify that the following is a true and correct copy of a resolution adopted at a meeting of the Board of Directors of D. W. Griffith, Inc. held at the office of the Corporation, 1619 Broadway, New York, N. Y., on the 27th day of June, 1932, at 2:30 P. M.

RESOLVED:

That the President be, and he hereby is, authorized to negotiate a settlement of the matters involved in litigation between Mr. D. W. Griffith and the Corporation and, in the event of his negotiating a settlement of such litigation on such terms as he deems to the interest of the Corporation, to execute the papers necessary to put such settlement into effect and consent to discontinuing such action."

CERTIFIED TO this 16th day of March, 1933, at New York, N. Y.

_____

Secretary.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

JANSEN
Stevenson Building, E. E.,
Pittsburgh, Pa.

June 27, 1932

Mr. D. W. Griffith
1619 Broadway
New York, N.Y.

Dear Mr. Griffith-

Thanks for the excellent story.

Enclosing copy of the article as published today in The Pittsburgh Press.

Sincerely,

Roy Jansen

22

June 28th, 1932.

Department of Taxation & Finance,
State Office Building,
Albany, N.Y.

Gentlemen:

Enclosed herewith is Franchise Tax Report of the DAVID W. GRIFFITH CORP. for the year 1932.

Very truly yours,

f

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

FORM 3 IT 3-21-32-350,000 (3-6325) Page 1

Receipt Stamp

EVERY CORPORATION INCORPORATED PRIOR TO NOV. 1, 1932, MUST REPORT

(32) Every corporation incorporated prior to July 1, 1932, must make this report. (See EXCEPTION, page 3, under Special Instructions)

FRANCHISE TAX ON BUSINESS CORPORATIONS

To DEPARTMENT OF TAXATION AND FINANCE, ALBANY, N. Y.

This report is DUE JULY 1, 1932. Corporations filing reports with the United States Treasury Department after June 1, 1932, for a fiscal year ending before July 1, 1932, must file this report within thirty days after such filing and give date of filing federal report.
The report must cover the conditions and the entire net income for the corporation's last fiscal year ending on or before June 30, 1932.

DO NOT WRITE IN THIS SPACE

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NEW CORPORATIONS see special instructions on page three (3).

DAVID W GRIFFITH CORP 11 13 NY
130 WEST 42ND. ST.
NEW YORK CITY

T. A.
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DO NOT WRITE IN THIS SPACE

DAVID W. GRIFFITH CORPORATION
(Name of corporation) (Exact corporate title)

130 West 42nd Street, New York City.
(Mail address) (Full details for delivery of blanks and notices of assessment must appear above)

(1) Organized Dec. 1, 1913, under the Laws of N.Y. (2) Began business in New York Dec.31, 1913

(3) If not incorporated under the laws of New York, has it been legally authorized to do business in New York State?

(4) Authorized capital stock, $ (5) Amount of average indebtedness for year, $ (Exclusive of capital stock) Method 3, subd. 10, § 214

Answers to item 6 below must show issued and subscribed stock as of June 30, 1932.

(6)	Number of shares	Par value per share	Total par value
Common	100	$ 100	$ 10,000.00
Preferred		$	$
Non par value		Am't paid in on same	$

(6-a) Dividends paid during fiscal or calendar year
$
$
$

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Any capital stock issued or subscribed after June 30, 1932 and prior to November 1, 1932 must be reported to the Department of Taxation and Finance, Corporation Tax Bureau, within 30 days after November 1, 1932.

(7) If your fiscal year has been changed since July 1, 1930, how? None

(8) ENTIRE NET INCOME FOR THE YEAR ENDING DECEMBER 31, 1931, or the FISCAL YEAR (PERIOD) COMMENCING AND ENDING, as shown by its report to the UNITED STATES TREASURY DEPARTMENT $ None
(Note: Above answer must agree with report to Federal Government for a period ending between July 1, 1931 and June 30, 1932.)

(8-a) State entire amount of salary and other compensation paid to all appointed or elected officers; and to all stockholders owning in excess of 5% of issued stock ..... $ N

(9) Dividends received from corporations, not included in (8) ..... $ o

(10) State amount of interest received from Federal, state, municipal, or other obligations, not included in item (8) $ n
(Furnish complete detailed schedule of Item 10 above at Item 32, Page 3)

(10-a) State the amount of all other income received, not included in answer to items 8, 9, 10 and 11 herein $ e
(Attach rider explaining such income in detail)

(11) *TOTAL GROSS INCOME* reported at item 11 on Federal Income Tax Return for the above period.. $

(11-a) DEDUCTIONS (as shown on federal report)

(a) Compensation of officers.... $
(b) Rent on business property.. $
(c) Repairs..... $
(d) Interest..... $
(e) Taxes (Item 16 Fed. Rpt.).. $
(f) Losses by fire, storm ..... $
(g) Bad debts..... $
(h) Depreciation..... $
(j) Depletion..... $

(k) Other deductions not shown above must be shown in detail ON SHEET ATTACHED..... $

TOTAL DEDUCTIONS shown above..... $

Item 11 above less item 11-a above..... $

12 (a) Has the net income as originally reported to the Federal Government for any year from 1916 to 1930 inclusive been changed by any federal authority?
(Answer "Yes" or "No")

(b) If the answer is "Yes" schedule 42, page 4, of this form MUST be answered in detail.

(c) What year's federal income tax reports are now in process of examination or review by the Federal Government or its representatives?

(13) If a corporation is not organized under the laws of any state within the United States it should return its entire net income, wherever earned, $

(14) If the amount reported in (8) is inaccurate, state the amount claimed to be correct, $

(15) Nature of business and how transacted Holds title to two motion picture negatives from which no income has been received during taxable yr

(16) Place, street and number where business is conducted 130 West 42nd Street, New York City.

(17) State the city or town, street number and state where the company maintained any permanent store, warehouse, factory or other place of continuous business outside the State of New York during the year None

(18) Any corporation may omit the segregation of assets on page 3 *only* by signing the following waiver:

I AM AUTHORIZED by the Board of Directors of this corporation to waive and I do hereby waive the rights of said corporation to a segregation of assets in and out of the State.

Do not sign waiver unless taxable by the State of New York on entire income or entire issued capital stock.

THIS REPORT MUST BE SWORN TO ON PAGE FOUR

ALL QUESTIONS ON THE BLANK MUST BE ANSWERED

(19) Does this corporation own a majority of the stock of another or other corporations? No Give name of each and amount held

(20) Is a majority of the stock of this corporation owned by another corporation? No If so, by what other?

(21) Did this corporation file a consolidated report with the United States Treasury Department? No

(21-a) If so, state amount of consolidated net income, $

(22) Were its income and assets included in the consolidated report of another corporation?

If so, name of corporation reporting the consolidated net income

and amount of consolidated net income so reported, $

(23) Give the names and net income or loss attributable to each corporation, including the reporting corporation, included in the consolidated report, and specify whether gain or loss

$ $

$ $

$ $

(24) Has this corporation since January 1, 1917, either directly or indirectly, acquired by merger, consolidation or purchase, the major part of the assets or the franchise of any other corporation or corporations?

Has it merged or consolidated any other corporation or corporations? no

If so, give name of each corporation and date of acquisition, merger or consolidation

(25) Has the entire net income of any corporation which has been acquired by, or merged or consolidated with this company been changed by the Federal Government, and not heretofore reported to the State Tax Department?

(Answer "Yes" or "No")

If changed, reduce such changes to affidavit form and file with this report.

(26) OFFICERS SCHEDULE FOR THE FISCAL OR CALENDAR YEAR COVERED BY THIS REPORT

Name and Residence	Title	Salary	All other Compensation received from this corporation	Number Shares Held	
				Preferred	Common
D. W. GRIFFITH 1619 Bway, N.Y.	President	None	None		97
Albert H.T.Banzhaf Larchmont, New York	Treasurer	None	None		3
J.C.Epping 1619 Broadway, N.Y.	Secretary	None	None		None

MUST BE ANSWERED

Are any of the above named officers also officers in any other corporation?

If so, add rider, showing in what company, title, and salary or other compensation received from such other companies during fiscal or calendar year covered by this report.

(27) Was any stock, owned during the period of this report by an elected or appointed officer, transferred or assigned to any relative or agent? If so, by whom and to whom was such stock assigned and what relationship to assignee?

1. From To
2. " "
3. " "

(27-a) 1. In what amount $ Number of shares
2. " " " $ " " "
3. " " " $ " " "

(28) Schedule for stockholders (not including any in officers' schedule) owning more than five percent of issued capital stock.

Name in full — Total compensation of every character received from this corporation

$

(29) THE FOLLOWING INFORMATION REQUIRED BASED ON FISCAL OR CALENDAR YEAR

(A) Gross sales from trading or manufacturing, less returns and allowances. $

(B) Gross profit from trading and manufacturing. $

(C) Gross profit from other than trading and manufacturing. $

(D) Entire assets. $

(E) Entire liabilities, excluding capital stock and surplus. $

(F) Net worth as shown by balance sheet at end of calendar or fiscal year. $

(G) Number of people employed, average

		High	Low
(30) Average price at which this corporation's stocks sold during the year	Common		
	Preferred		
	No par		

(31) How many shares of the corporation's stock were transferred on its books during the period covered by this report?

(32) Detailed statement of interest received on bonds, item 10, page 1.

	Federal	New York State	New York State Municipal	Other Bonds	Total
Amount held					
Interest received					

MUST BE ANSWERED

(33) **Does this corporation use or occupy any part of the real property of another corporation which it owns or controls, either directly or indirectly?** No (Answer "Yes" or "No")

(34) **If the answer is "Yes" name the corporation holding such real estate**

(35) **Does this company use or occupy any part of the real property of another corporation which either directly or indirectly owns or holds a controlling interest in this corporation?** No (Answer "Yes" or "No")

(36) **If the answer is "Yes" name the corporation holding such real estate**

SPECIAL INSTRUCTIONS TO NEW CORPORATIONS

The Commission will permit corporations subject to taxation under Article 9-a of the tax law, organized between January 1st and July 1st, 1932, and foreign corporations commencing business in New York between January 1, 1932 and July 1, 1932, to omit filing report on form 3-IT due July 1st, 1932, conditioned that such corporations file a report on form 60 C. T. during the month of November, 1932.

Corporations organized between June 30th and November 1st, 1932 will be required to file a report on form 60 C. T.

This form will be mailed about November 1st, and the report must be filed not later than November 30th, 1932.

SEGREGATION OF ASSETS NOT INCLUDING THOSE OF ANY OTHER CORPORATION

(This segregation must be based on same fiscal or calendar year as report)

Read: The following segregations MUST be made by all corporations which have not signed waiver (18)

TOTAL SEGREGATED ASSETS WHEREVER LOCATED

(37-a) Average total monthly value for the fiscal or calendar year of bills and accounts receivable arising from personal property sold by the corporation from merchandise manufactured by it within and without this state	$ N
(37-b) Average total monthly value for the fiscal or calendar year of bills and accounts receivable arising from the purchase, or sale of, or trading in, personal property, or from services performed by the corporation, its officers or agents, excluding those arising in any way from advances or loans	$ O
(37-c) ‡Average monthly value of all its real property wherever located (actual value)	$ N
(37-d) ‡Average monthly actual value of all machinery and fixtures wherever located	$
(37-e) ‡Average monthly actual value of all other tangible personal property wherever located	$ E
(37-f) §Average total *actual* value of shares of stocks of other corporations owned by this corporation (notes, bonds, cash and evidences of debt must not be included). (Note: List of shares must be made on separate sheet and show corporate name, number of shares held, par value per share, actual value and dividends received)	$
Total	$

(37-g) Does the segregation above made include assets of any subsidiary or other corporation?

ADDITIONAL INFORMATION—To be used to determine fees under § 181 of Tax Law and one mill tax.

(38-a) Average monthly bank and cash balance during the year	$ N
(38-b) Average value of bills and accounts receivable during the year arising from advances or loans and not included above	$ O
(38-c) Average value of bonds, loans on call and other financial securities wherever held, used or employed during the year (not including shares of stock)	$ N E

ASSETS SEGREGATED TO NEW YORK STATE ONLY

(39-a) Average monthly value of bills and accounts receivable arising from personal property sold by the corporation from merchandise manufactured by it within this State	$ N
(39-b) Average monthly value of bills and accounts receivable arising from personal property owned by the corporation and not manufactured by it within this State but sold by it or its agents and located within the State at the time of the receipt of the order	$ O
(39-c) Average monthly value of bills and accounts receivable arising from the purchase or sale of, or trading in, goods, wares or merchandise not located at any place at which the corporation conducted a permanent or continuous business without the State and where the bills and accounts receivable arose from orders received or accepted by any officer or agent, or at any place of business, in this State	$ N
(39-d) Average monthly value of bills and accounts receivable arising from services performed by any officer, agent or representative of the corporation connected with, sent from, or reporting, either directly or indirectly, to any officer located in this State or at any office located, owned, rented or occupied in this State	$ E
(39-e) ‡Average monthly value of its real property within this State as detailed in this report (actual value)	$
(39-f) ‡Average monthly actual value of all machinery and fixtures in New York State	$
(39-g) ‡Average monthly actual value of all other tangible personal property in New York State	$
(39-h) §Average total *actual* value of shares of stocks of other corporations owned by it and allocated to this State by rule below	$
Total	$

ADDITIONAL INFORMATION—To be used to determine fees under § 181 of Tax Law and one mill tax.

(40-a) Average monthly bank and cash balance in New York State during the year	$ N
(40-b) *Average value of all bills and accounts receivable in New York State during the year	$ O
(40-c) Average value of bonds, loans on call and other financial securities held, used or employed in New York during the year (not including shares of stock)	$ N E

* All bills and accounts receivable due for goods located in New York State at the time of sale or receivable by the corporation at an office within New York State and not already included in 39-a, 39-b, 39-c, and 39-d, in assets segregated to New York State, must be included in this item.

‡ Real property and tangible personal property shall be taken at its actual value where located.

§ The value of shares of stock of another corporation owned by a corporation liable hereunder shall for purpoees of allocation of assets be apportioned in and out of the State in accordance with the value of the physical property in and out of the State representing such share stock.

(41) **DISTRIBUTION SCHEDULE (Must be completed)**

Do not confuse the political subdivisions "incorporated village" and "town."

Names of hamlets or postoffices other than incorporated villages are *not* wanted.

Schedule of Real and *Tangible* Personal Property in New York State by Cities, Towns and Incorporated Villages

City of	County of	Personal actual value	Real estate actual value	Real estate assessed value
		$	$	$

Town of	Incorporated village of	County of			

(If more space is needed add a paster)

(42) The net income of this corporation as originally reported to the Federal Government has been changed or corrected by the Federal Government to be in the amounts and for the several years set forth below respectively:

For the year ending ..... 192.... in the amount of $.....

" " " ..... 192.... " " .....

" " " ..... 192.... " " .....

" " " ..... 192.... " " .....

" " " ..... 193.... " " .....

Note.—The entire net income as finally determined should be shown, not the amount of the change or the amount of tax.

(If more space is needed, add a rider)

PENALTIES

Any OFFICER making a fraudulent report becomes personally liable to a FINE OF $1000.

The Law provides a PENALTY of not more than $5000 for neglect or refusal to file this report.

FOR FAILING, THROUGH NEGLIGENCE, TO PAY TAX WHEN DUE:

Ten per cent of the tax due and unpaid plus interest at the rate of 1 per cent per month during the period in which it remains unpaid.

INFORMATION

The word "average" wherever it appears in this report has its plain, ordinary significance; neither the highest amount nor the lowest, but the mean.

In making report every space must be used except where the blank states that the spaces are not to be filled. Wherever no figures are to be inserted the word "none" should be inserted.

If there is no net income to be returned in answer to paragraph (8) insert the word "deficit" and state the amount thereof.

ALL CORPORATIONS MUST MAKE THIS REPORT EXCEPT THE FOLLOWING:

(1) Real estate corporations wholly engaged in the purchase and sale of and holding title to real estate for themselves (this does not include so-called real estate companies having leasehold interests only, except as specified in subd. 2 below, or real estate agents or brokers).

(2) Corporations engaged in the business of subleasing real property held under a leasehold for a term of twenty years or more, by the terms of which the taxes on the real property are paid by the lessee corporation as part of the consideration for the leasehold.

(3) Corporations whose sole business consists of holding stocks of other corporations for the purpose of controlling the management and affairs of such other corporations, except such as are specifically subject to report under the provisions of subdivision nine of section two hundred and eleven of the tax law.

(4) Farmers', fruit growers', and other like agricultural corporations organized and operated on a co-operative basis for the purposes expressed in and as provided under the co-operative corporations law of the state of New York.

(5) Transportation, transmission, heating, lighting and power corporations, insurance companies, savings banks and other corporations taxable under Sections 184 to 189 of the tax law, inclusive.

(6) Corporations taxable under Articles 9-B and 9-C of the tax law.

Simply to write "out of business," "never began business," "dead," et cetera, is not a sufficient compliance to relieve from the penal provisions of the statute.

THIS TAX IS DUE AND PAYABLE ON OR BEFORE JANUARY 1, 1933 OR WITHIN 30 DAYS OF BILLING DATE IF BILLED AFTER DECEMBER 3, 1932. DO NOT SEND CHECK WITH REPORT.

AFFIDAVIT OF PRESIDENT, VICE-PRESIDENT, SECRETARY OR TREASURER

STATE OF NEW YORK, }
County of New York } ss.:

On this ..... day of June, A. D., 1932, before me personally came .....

Albert H.T. Benzhaf, to me known, who, being by me duly sworn, did depose and say

that he resides in 55 Woodbine Ave. Larchmont N.Y. (Residence, including street, address)

that he is Treasurer (Title of Office)

of the David W. Griffith (Name of Corporation)

that the foregoing report is just, true and correct and that it includes a true statement of the annual net income of said company for the year shown therein.

Albert H Benzhaf

Treasurer (Official title)

Sworn to before me the day and year aforesaid.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

..... *Notary Public*

July 7, 1932.

STORIES

MATTERS CONCERNING THE SALE OR MARKETING OF WHICH ARE TO BE TAKEN UP WITH MR. KLUNE OR MISS CONWAY OF D. W. GRIFFITH, INC.

ARDELIA IN ARCADY

BOLSHEVIKI

CHINK AND THE CHILD ("Broken Blossoms")
CYNIC EFFECT

GINGER

HEARTS DESIRE

ISN'T LIFE WONDERFUL ("Isn't Life Wonderful")

LIGHTS OUT
LAURA JOYCE 992

MILLIONS VS. MUDPIES

NOBODY HOME ("Out of Luck")
NATHAN HALE

REINCARNATION OF EDDIE LIST

SISTERS

TURNING THE TABLES
TRIANGLE IN THE AIR
THE BIGAMIST

WAGERED LOVE

HEARTS OF THE WORLD

UNNAMED SCRIPT (Produced as "I'll Get Him Yet")

July 7, 1922.

STORIES

MATTERS CONCERNING THE SALE OR MARKETING OF WHICH ARE TO BE TAKEN UP WITH MR. D. W. GRIFFITH.

AMERICA

BLACK BEACH ("The Love Flowers")
BLOOD OF COVENANTERS ("The Idol Dancer")

CITY MOTHER

FOOL AND THE GIRL

GREATER CAUSE
GYPSY AND THE BANDIT

HEATHENS

INTO THE WEST

LIMEHOUSE NIGHTS - First Volume, including
GINA OF CHINATOWN) Both stories used
SIGN OF THE LAMP) for "Dream Street"
and all other stories in this first volume, excepting CHINK AND THE CHILD ("Broken Blossoms") and TWINKLETOES.

ONE OF THE FIGHTING O'SHEAS
ONE EXCITING NIGHT

PARADISE ALLEY
PRINCE AND THE GIRL
PIONEER WOMAN

THOU ART THE MAN
THE WHITE SLAVE
THE TWO ORPHANS
THE WHITE ROSE

WAY DOWN EAST
WAR

INTOLERANCE.

July 8th, 1932

Mr. Dennis F. O'Brien, Vice-President
United Artists Corporation
152 West 42nd Street
New York City

Dear Cap:

I have just received the Minutes of the meeting of the Board of Directors of United Artists Corporation held on the 6th day of May 1932, with the request that I sign the same as Secretary.

I wish to recall to your memory the fact that I voted "no" on the resolutions regarding the amendment of the certificate of incorporation and the resolutions calling a special meeting of the stockholders at the United Artists Studios at Hollywood, California, and the subsequent resolution authorizing an establishment of a banking account in California, especially that part thereof "and for the consideration of ways and means of assisting producers producing pictures to be distributed by United Artists, and ways and means of increasing and promoting the production of pictures for the distribution of United Artists".

The reason I voted "no" on these resolutions was that I believe the Griffith Corporation should have a representative on the ground at the special meeting of the stockholders at which meeting any proposed resolutions might be fully considered by such representative on behalf of the Griffith Corporation and Mr. Griffith personally, and since Mr. Griffith and the Griffith Corporation have no ~~officers~~ representative ~~of the corporation~~ in California for this purpose, and since all the other stockholders of the corporation have such representatives in California it would be eminently unfair to amend the certificate and the by-laws without such representation on behalf of Mr. Griffith and the Griffith Corporation.

Will you therefore have the Minutes corrected by having the words "unanimously adopted" stricken out in the two sets of resolutions and have my vote noted in the negative. After such change I will sign the Minutes as Secretary.

Very truly yours,

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

AHTB.P

135

ATTORNEYS & COUNSELLORS AT LAW

DENNIS F. O'BRIEN
M. L. MALEVINSKY
ARTHUR F. DRISCOLL

O'BRIEN, MALEVINSKY & DRISCOLL
LAW OFFICES
KNICKERBOCKER BLDG. 152 WEST 42ND STREET

TIMES SQUARE
NEW YORK CITY

CABLE ADDRESS "OBMADRIS"

EDWARD C. RAFTERY
ARTHUR R. WALSH
BENJAMIN PEPPER
EDWARD J. CLARKE
PAUL D. O'BRIEN
GEORGE D. BRADFORD
EDWARD S. COONS, JR.
SIDNEY G. ROSENBLOOM
WALTER A. VOLLMEKE

IN - RE .....

July 11, 1932

Mr. Albert H. T. Banzhaf
130 West 42nd Street
New York City

My dear "Bert":

Answering your letter of July 8, 1932 regarding the draft of the minutes of the special meeting of the Board of Directors of United Artists Corporation held on May 6, 1932, may I point out that it is my recollection that you expressed your opposition to the proposed resolutions for the reasons set forth in your letter, but after several directors present pointed out the unusualness of your proposal and the very damaging precedent such proposal would cause, if adopted, you stated that you would withdraw, for the purposes of the record, your opposition and requested me to forward to Mr. Schenck your sentiments on behalf of your client, which I have since done.

I thought I had fairly expressed what you stated at the meeting in the following language contained in the minutes:

> "Mr. Banzhaf stated that the holding of the meeting of the stockholders away from its office in New York would necessitate a hardship upon Mr. D. W. Griffith and D. W. Griffith, Inc. his clients, and for whom he holds a proxy to represent at meetings of stockholders of the Corporation. He submitted to the meeting of the Board of Directors that in view of the fact that all of the stockholders lived, or had legal representatives in Los Angeles, they would be able to attend the meeting without incurring any financial expendi-

ture, and that in his opinion it was only fair that the Corporation pay him or his principals, so that they might pay him, for his transportation from New York to Los Angeles and return, including his necessary traveling expenses and other expenses while in Los Angeles for this purpose, and a reasonable compensation which he stated he would communicate to the general counsel of the corporation, within a day or two.

Statements were made by several directors present that they had no authority to establish such a precedent and in their judgment his request should be presented to the stockholders; that every stockholder or his proxy pays his expenses in attending meetings of the stockholders of corporations and that it would be a bad precedent to establish.

Mr. Banzhaf did not press a vote upon the resolution, having been assured by the Chairman of the meeting that he would communicate his request to the President of the corporation for the consideration of the stockholders."

I have no objections to making the change in the minutes which you suggest, providing it is agreeable to the other directors present. A majority vote is all that is necessary to authorize the holding of a meeting of the stockholders.

I shall have the draft of the minutes prepared both ways and submit the same for the approval of the directors at the next meeting.

Sincerely yours,

DFO'B/IC

135

ATTORNEYS & COUNSELLORS AT LAW

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O'BRIEN, MALEVINSKY & DRISCOLL
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WALTER A. VOLLMEKE

IN - RE .....

July 11, 1932

Mr. Albert H. T. Banzhaf
130 West 42nd Street
New York City

My dear "Bert":

Will you be good enough to arrange an appointment when I may meet with Mr. Griffith and yourself, or any one else whom Mr. Griffith or you may desire to be present, for the execution of the contracts dated June 1, 1932 addressed to Mr. Joseph M. Schenck and United Artists Corporation, which have been already signed by Mary Pickford Fairbanks, Douglas Fairbanks and Joseph M. Schenck.

Mr. Chaplin had not returned to Los Angeles when these contracts arrived at that place.

This is the agreement that pertains to the payment of the compensation to Mr. Joseph M. Schenck, a copy of which you have had for several weeks.

Sincerely yours,

Dennis F. O'Brien

Note:

I am in the city this week amd expect to be away beginning Friday afternoon and will appreciate being able to do this sometime this week.

DFOB

July 12, 1932

Mr. Dennis F. O'Brien
152 West 42nd Street
New York City

Dear Cap. O'Brien:

I have your letter of July 11th relative to the Schenck-United Artists contract, copy of which I have forwarded to Mr. Griffith at the Hotel Astor.

Since it is quite likely that I will not represent Mr. Griffith in this matter, I would suggest that you write to him directly regarding same, although I have forwarded copy of your letter to him in order to save time.

With kindest regards and best wishes, I remain

Sincerely yours,

AHTB.P

ALBERT H.T. BANZHAF
ROBERT C. RICHTER

BANZHAF & RICHTER
COUNSELLORS AT LAW
BUSH TERMINAL BUILDING
130 WEST 42ND STREET
NEW YORK

TELEPHONE
WISCONSIN 7-1665
CABLE ADDRESS
"PEMBAN"

July 12, 1932

Mr. D. W. Griffith
Hotel Astor
New York City

Dear Mr. Griffith:

I am sending you herewith copy of letter this day received from Cap O'Brien under date of July 11th relative to the Schenck-United Artists contract which speaks for itself.

I have written Cap O'Brien stating that I would undoubtedly not represent you in this matter and that he should get in touch with you directly. I have not advised him of your resignation from the Griffith Co. since I felt that it was a matter that should come from you. This should however be referred to Mr. Lent as President of the Griffith Corporation for his attention as well, since it primarily affects the Griffith Corporation.

Very truly yours,

AHTB.P

CUE IS: "And bring your wardrobe with you."

I looked up at the clock to see the time and it had stopped! I don't wonder - enough to stop any clock! Its face was turned toward Mary Pickford! Imagine - 17 or 18, the roguish Irish of her, with the smooth skin, the yellow curls! Oh well, days of the past. Arthur Johnson with his one worn suit. The first Biograph girl with the blue ribbons. Mary Pickford. Pictures made in the country. Never mind. That was how Mary Pickford first entered the movies.

I tried to get you on the phone soon as the meeting adjourned, but it was then five o'clock here - nine o'clock there so you could not be found.

ROOSEVELT HOTEL
"Winning the West"
HOLLYWOOD, CALIFORNIA

July 13 - 1932.

Dear David, The meeting lasted for three hours. Schenck and Goldman tried very hard to put the proposition through and Loyd Wright was with them. Fairbanks did not take any very decided stand but was apparently not friendly to the proposed amendment. Miss Pickford was in the earlier stages of the discussion opposed, but toward the end of the meeting when Schenck stated failure to pass the amendment would mean no money could be loaned without the consent of all the stockholders she was not against it. Chaplin took your view & his opposition in connection with yours and the rather doubtful attitude of Fairbanks evidently

decided Schenck to withdraw the proposed amendment. I had pointed out to them that it would require six votes to pass it. Schenck was not to lend out the money or at least to have the amendment passed so he could handle all loans applications as he pleased & I am more convinced than ever that you are right in opposing this proposition.

The meeting approved the loans already made, approved a loan to Miss Swanson of $75.000, to make a picture in England. I believe it was Miss Swanson - anyway it was the one for whom Loyd Wright represents. Mr O'Brien told me in N.Y. this loan had been promised her and that it helped out in the quota of English made pictures required to do business there. She has $75.000 - from another source to put in and it is work

D. W. GRIFFITH COLLECTION
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without [illegible].
The resolution approving the proposition to keep an account in the Fiduciary bank was passed. I asked Mr Fairbanks why the stockholders did not represent themselves on the Board instead of having dummies represent them. He then started an agitation to have this done. All appeared to favor it except Schenck. Naturally he had rather keep this as it is - He pays no attention to the dummies runs everything as far as the authority of the Board of Directors goes, to suit himself.
The meeting was entirely pleasant, altho

all of those present spoke their minds quite frankly. Eschman notified them he would probably need $250.000, next day or day & wanted it understood now when he got ready to ask for it he wanted it no back talk about, or words to that effect. Fairbanks bristled a bit at this demand, as he termed it, Miss Pickford told "Sam" where to get off. Chaplin said nothing, no one appeared frightened or appeared in a hurry to throw the money in his lap, so Eschman said "consider the suggestion withdrawn, and forget it." Everyone inquired as to your health and happiness, & pressed themselves as sorry you could not attend

Sincerely yours

D. W. Griffith

D. W. GRIFFITH COLLECTION
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ATTORNEYS & COUNSELLORS AT LAW

DENNIS F. O'BRIEN
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GEORGE D. BRADFORD
EDWARD S. COONS, JR.
SIDNEY G. ROSENBLOOM
WALTER A. VOLLMEKE

IN - RE .....

July 13, 1932

Mr. D. W. Griffith
Hotel Astor
New York City

My dear Mr. Griffith:

Mr. Banzhaf has informed me that he has sent to you a copy of the proposed modification agreement between Joseph M. Schenck on the one part, and United Artists Corporation and the then stockholders of that corporation on the other part. This contract has already been signed by Joseph M. Schenck, Mary Pickford Fairbanks and Douglas Fairbanks, and I shall be very happy to call upon you at the hotel to obtain the signatures of yourself and D. W. Griffith, Inc.

I discussed this contract with your cousin, Congressman Oglesby when he called upon me some weeks ago.

I should like to have this matter disposed of by Friday, if convenient to you, because I am going to be away for ten days beginning Friday afternoon.

With kind personal regards to you, I am,

Sincerely yours,

Dennis F. O'Brien

DFO'B/IC

135

Mr. Dennis F. O'brien
15[illegible] West 42nd Street
New York City

July 13th, 1932

Dear Cap O'Brien:

Replying to your letter of July 11th regarding the Minutes of the meeting of the Board of Directors of United Artists Corporation held on May 6th last, I am afraid there is a misunderstanding between us as to what took place at the meeting.

My recollection is that I voted negatively at the time the resolutions were put to the vote and thereafter I explained to the Board my reasons for objecting to holding the stockholders meeting at the Coast unless my expenses, or those of any other representative of the Griffith Corporation and Mr. Griffith who might attend the meeting, were paid by the United Artists Corporation. The arguments with the Board arose as to the power of the Board to authorize such an expenditure. They pointed out that it would establish an unusual precedent and that it was a matter after all for Mr. Schenck as President to determine whether or not he thought it a proper disbursement. In order not to put the Board to a consideration of a resolution on this matter, I stated that I would not press the question as to such disbursements, but would submit the same to Mr. Schenck for his consideration. However, I did not withdraw my negative vote as to the resolutions, well realizing that it would not change the result.

I feel that if Mr. Schenck should not approve such expenditure, the Griffith Corporation or Mr. Griffith should not be put to the expense of having me or other counsel or representative go to the Coast, although they should be represented at said meeting and participate in the discussions which must of necessity be had in considering this very important amendment to the charter and By-Laws and the adoption of rules and regulations that should be had indicating the terms and conditions upon which such proposed loans are to be made in case of such amendment, or providing for the organization of a new corporation.

I have received the report which you and Messrs. Burkan and Nayfack made to Mr. Schenck and the respective stockholders of the United Artists Corporation, and the very report indicates that there will be considerable discussion in the meeting whether or not the United Artists should enter into this new venture, and since all the stockholders of the United Artists, with the exception of Mr. Griffith and the Griffith Company, have representatives at the Coast as well as representatives here, who are receiving compensation from United Artists for said representation, it is my opinion that whether the meeting is held here or at the Coast, the representative of the Griffith Corporation and Mr. Griffith should receive compensation for such time as will of necessity have to be given to the consideration of this matter on their behalf in accordance

with the policy which was established by the stockholders and directors, as was so clearly stated by Mr. Burkan under cross-examination by Mr. Driscoll on the witness-stand in the Griffith-Jolson action.

Q. As a matter of fact, you draw a salary from the United Artists, don't you?

A. Yes, I get $5,000. a year, and Mr. Banzhaf gets $5,000, and your partner, Mr. O'Brien, gets $15,000.

Q. As a matter of fact, Mr. Banzhaf gets $5,000 as secretary, doesn't he? . . . . .

A. As secretary, yes.

Q. And Mr. O'Brien, one of my partners, gets $15,000 as counsel, doesn't he?

A. Yes, that is right.

Q. And you get $5,000 as associate counsel, don't you?

A. Not at all. I am not associate counsel, and never have been, and I would not be for $5,000 a year.

Q. What is the excuse for giving you the $5,000, Mr. Burkan?

A. Because it was arranged with these parties - they are all in California, and have no time to attend to the business of the company in New York, and they want lawyers to represent them and act for them, and it is natural that these men who give up their time should be paid, and it was arranged that these people should get a compensation of $5,000 a year. In other words, instead of Mr. Chaplin paying it, it comes out of the company, and the same thing applies to Mr. Griffith. Mr. Griffith should pay it, but it comes out of the pockets of the company; and as to Mr. Banzhaf, that secretary business is the nominal title. And as to your partner, I am not going to say. I like him too much.

Q. Does the title of director mean nothing then to you?

A. We have no power. We have to carry out the instructions of our principals. Before I vote on any proposition, I have to wire to California to Chaplin and he gives his consent. I have no power at those meetings.

My responsibility to vote as directed by the Griffith Corporation and/or Mr. Griffith is somewhat different than that of Mr. Burkan since as Secretary and Director of the Griffith Corporation I would have to exercise my own judgment as far as the Griffith Corporation is concerned, especially if there were any conflict of interest between Mr. Griffith and the Griffith Corporation.

GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

I am citing this statement of Mr. Burkan's in order to recall to your mind that all of the stockholders of the United Artists Corporation, with the exception of the Griffith Corporation and Mr. Griffith, have personal representatives either on the Board or in official executive capacities in the United Artists Corporation, who are receiving compensation from United Artists with the possible exception of Miss Swanson, and since her legal adviser, Mr. Wright, is at the Coast he can without much extra expense attend the meeting and sit in on the conferences regarding the proposed amendments if he and she so desire.

I am giving you this resume of my position in order to make my personal attitude clear. It is most unlikely that I shall be called upon by Mr. Griffith or the Griffith Corporation to represent them at said meeting under present circumstances, although as Secretary and Director of the Griffith Corporation and as Secretary and Director of the United Artists Corporation it might be considered my duty to attend such meeting even though I personally am not compensated therefor.

Very truly yours,

_____

AHTB.P

CABLE ADDRESS - MUSCHENHEIM - NEW YORK

Hotel Astor
TIMES SQUARE
New York

FRED. A. MUSCHENHEIM

July 14th, 1932.

PUBLIC WRITING ROOMS

Mr. D. W. Griffith
In Person
Calderwood.

My dear Mr. Griffith,

In regards to the proposition I have mentioned, I am writing this letter to say that I am awaiting a letter from Mr. Lasky from Col. Winter, acting for Dr. Hanson in charge of the Armistice Day finale of the George Washington Natural Bicentennial.

(Here is, alas, a District of

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Hotel Astor
TIMES SQUARE
New York

FRED. A. MUSCHENHEIM

PUBLIC WRITING ROOMS

y Columbia Geo. Washington Bicentennial, which is my "Hell" with the National!) We have to walk on egg-shells between the two!

I give you this tip: the National junk is solidly Republican under Sol Bloom's finger and money-thumb! Col. Winter is an independent Republican with a Southern wife, and refuses to acknowledge Mr. Sol Bloom as a "Superior Officer." Sol Bloom is sick!

Col. Winter is an interesting, keen, sagacious and determined old-timer — a character in which you would revel. He

CABLE ADDRESS-MUSCHENHEIM-NEW YORK

Hotel Astor
TIMES SQUARE
New York

FRED. A. MUSCHENHEIM

PUBLIC WRITING ROOMS

acted George Washington in "The Continental Congress" — an amateur performance that made quite a hit in Washington (about 1912, I think).

One thing certain Ch. Winter will not allow Sol Bloom to finance this, but Mr. Bloom awaits an interview with me at any time I suggest it. I can decide between Hall Bros!

Yet, Will Rogers is the man I desire to finance this George Washington picture and you to produce it. Has Ch. Winter no influence with Dr. Storey Pres. of National Biscuit to do almost what we please for Armistice Day celebration.

Yet, I do abhor not giving even

CABLE ADDRESS-MUSCHENHEIM-NEW YORK

Hotel Astor
TIMES SQUARE
New York

FRED. A. MUSCHENHEIM

PUBLIC WRITING ROOMS

Cl. Winter sez you to me, the plan of your production. I want to bring you and Will Rogers together. — to what I should do is to have you approximate the cost to produce the picture, and I can say to Cl. Winter it can be done for so much, and that you will take entire charge for so much and allow so much weekly for incidentals to the picture and assistants (i.e. to me and Cl. Winter!!!).

Then is a thrilling dramatic episode in connection with Wm Byrd III and Geo. Washington — Byrd the King's representative — of rich mercantile interests and George — the semi-aristocratic defender of the American freedom lovers — so much true history unrevealed of the poor Southern aristocrat.

You have been my goal of ambition, Mr. Griffith, for many years! However, I would not take your (one)

just to meet you, as we doubtless, shall do!

My dear:

"Music of the Winds"

"Life's Laughter"

"Flame of the Heart"

is the evolution of woman into politics and comradeship with man, and I have wanted you to develop them with all the artistic and humanistic conception that characterizes your understanding of the human heart!

I shall phone you this afternoon to ascertain if you have received this letter.

Most sincerely yours

Mary Stafford Porter.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

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12018

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION (50)

B-54

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

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Received at 1932 JUL 16 PM 9 50

P173 46 NL 5 EXTRA=LEN340=UNIVERSALCITY CALIF 15 VIA RANSIT

PITTSFIELD MASS 16

DAY LETTER

D W GRIFFITH=

HOTEL ASTOR NEWYORK NY=

DEAR D W SORRY DELAYED ANSWERING YOUR WIRE AM RETURNING SILENT VERSION WHITE SLAVE LIKE STORY BUT DONT FEEL ADVISABLE PROCEED THIS TYPE PICTURE PRESENT TIME STOP EXPECT TO BE EAST IN FALL AND WILL CONTACT YOU KINDEST REGARDS AS ALWAYS=

CARL LAEMMLE JR.

D W.

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES.

UTHERN COUNTIES

INGLEWOOD HOLDS PIONEER PARADE

Second Night of Pageant Ends Centinela Days Fete

Group Recalls City's Early Days

Left to right are Robert Haenggi, president of the Centinela Valley Pioneer Society; David W. Griffith, one of district's first school trustees; Mrs. David W. Griffith and Mrs. Mina Kelso, wife of Inglewood's first Mayor.

INGLEWOOD, July 23.—Centinela Days came to a close tonight with the second presentation of "The Romance of Centinela Springs." Plans for the return of Spanish and Indian costumes to the city next year insured repetition of the historical atmosphere annually, as residents of the valley joined in a parade tracing the history of the Centinela Valley in picturesque floats.

City pioneers co-operated in staging the parade which covered the city limits this afternoon. Mrs. Mina Kelso, wife of the first Mayor of Inglewood, was carried in state in an old-fashioned horse and carriage with Robert Haenggi, president of the Centinela Valley Pioneer Society; David W. Griffith, one of the first school trustees in the district, and Mrs. Griffith. Another feature of the parade was the horse ridden by Richard Dix in "Cimarron."

The Inglewood Boys' Band, winner of second prize of $350 in cash in the Lions' International band contest, led the parade.

In the final night of the pageant, Frances Forster, concert violinist, [illegible] brilliant note to the inter-

PRICE GAINS HELD START OF UPTURN

Much Optimism Evident Among Valley Growers Who Say Signs Significant

EL CENTRO, July 23.—Much optimism has been evident in Imperial Valley during the past few days as a result of recent advances in live-stock prices, according to W. A. Scheniman, director of the local Chamber of Commerce.

"An increase in the price of butter fat, although small, is also regarded by many valley farmers as the beginning of an upward trend which will soon place the dairying industry again on a profitable basis. From the viewpoint of the farmer these gains in the market value of major products are the most significant signs of improvement which have been in evidence for [illegible]

YOUNG FOLK GIVEN MUCH FAIR SPACE

Junior Display Will Have More Than 2000 Entries in Major Classifications

POMONA, July 23.—Announcement of Los Angeles County Fair officials that 20,000 square feet of floor space has been set aside for the junior fair at the big exposition September 16 to 25, brings to attention the importance which the boys and girls will play this year in the event.

James Tate, former president of the Future Farmer organization at Chaffey Union High School, has been re-elected superintendent of the department this year. Some of the foremost agricultural leaders of the State will serve on the advisory

CROGHAN PLANS FOR PROBATION

Prosecutor Won't Oppose Move, He Says

Attorney Will First Ask for New Trial

Juror May Be Called to Give Testimony

SAN DIEGO, July 23.—Possibility that Herbert Croghan, former tax collector, convicted of misusing public funds, will escape prison appeared today when Dist.-Atty. Whelan announced he will not oppose probation proceedings for the collector.

J. H. McKinney, Croghan's attorney, will move for a new trial when Croghan faces Judge Turrentine for sentencing Tuesday. If the motion is denied, he will file an application for probation, McKinney said.

He claimed a juror had told him several members of the jury were convinced Croghan had taken no public money and had decided to recommended leniency but forgot it.

McKinney said he might ask the juror to come to court at the probation hearing and testify in Croghan's behalf.

Otto Benziger, assistant probation officer, said he would not oppose probation for Croghan providing his investigation showed Croghan did not benefit from the missing money.

Girl Rescues Little Brother From Drowning

CLAREMONT, July 23.—"Keep a cool head and act quickly" is one of the teachings in Girl Scouting, and Ruth Whitney, daughter of Prof. and Mrs. Walter T. Whitney of Pomona College, courageously acted upon these principles recently when she saved her little brother from drowning at Balboa Beach. She has been receiving commendations from a host of friends here.

A number of children, including her 5-year-old brother and 13-year-old sister, were enjoying a sail in a catboat in Balboa Bay. The older children were sleeping on deck when a cry was heard and Jimmy was seen struggling in the water, fully clothed.

Ruth dived into the bay and held her brother's head above water until other children could pull them to safety aboard the boat.

Teachers Get Perris Posts

PERRIS, July 23.—New teachers have been employed for all the vacant positions in the Perris schools. William Weybright, a graduate of Pomona College, has been elected teacher of history, sicence and physical education for the boys in Perris Union High School. Miss Elizabeth Ogden of [illegible]

BLANTYRE
LENOX, MASSACHUSETTS

July 26, 1932

Dear David:

I reached Albany at 4:50 this morning and came directly to Lenox.

I had a very busy and tiresome trip and do not expect to come to New York until Monday morning unless I receive an urgent call which I do not now expect.

I find that during my absence little Woodson accepted an invitation to go with your friend "Evelyn" McLean and her boys to Los Angeles to see the games.

Kate and Leewood are also away visiting friends in Falmouth, and Mrs. Oglesby is going to the city tomorrow to spend the rest of this week. So you see I will have a chance to rest a bit and have decided to take advantage of it.

I had a pleasant visit with Linda in San Francisco. In fact she was my guide on a tour of inspection of the city.

I'll tell you all about it as well as the meeting in Los Angeles when I see you next Monday, unless you decide to take a run up here on receipt of this and "batch" it.

Sincerely yours,

W R Oglesby

Mr. D. W. Griffith
Room 502
Hotel Astor
New York City

CABLE ADDRESS "GEHLAW"

TELEPHONE RECTOR 2-3350

OLCOTT, HOLMES, GLASS, PAUL & HAVENS

170 BROADWAY

NEW YORK

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WILLIAM M. K. OLCOTT
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VALENTINE B. HAVENS
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WILLIAM BRITTON STITT
CHARLES B. McINNIS
WILLIAM POLGLASE
JONATHAN C. GIBSON

THEODORE BLUM
JEROME WEINSTEIN

THADDEUS G. BENTON
SYLVESTER J. RYAN

July 28, 1932.

Mr. David W. Griffith,
Hotel Astor,
47th Street and 7th Avenue,
New York, N. Y.

Dear Sir:

Miss Dorothy West, of 383 Park Avenue, New York, has consulted us with reference to a claim which she has against you involving a breach of contract on your part.

Miss West has advised us that you have indicated your desire that this matter be handled through a Mr. Oglesby. However, we feel that in a matter of this sort we should address you in the first instance to offer you the opportunity of communicating directly with us or of indicating whether you wish us to take any further steps which may appear necessary through Mr. Oglesby or your attorneys or some other person.

We would appreciate the courtesy of an immediate reply.

Yours very truly,

Olcott, Holmes, Glass, Paul & Havens

WBS:ES

Thanks for check.

July 28-1932

Dear David:

Your letter received Wed 2 say we were glad to hear from you not alone on account of financial troubles but to hear directly from you. You are forgiven before you ask I know in this time of great depresion you hands as well as your heart are full I know you do your very best and I know the demands are great I wish from my heart things might be different for you and hope they may be sometime we think of you every day and hope you are as happy as one can be in these troublsome time We all send love to the best of Brothers
Sister Ruth

P.S. So sorry Willard and his wife have been an expense to you. I thought I was enough invalid for this family.
I am trying to take up story writing, really hope to make money at it, have you any suggestions?

718 w. Sixth St.,
Santa Ana, Calif.
July, 28, 1932.

Dear uncle David:

You are a JEWEL, our household is fairly walking on air this morning, and only last night we were in despair. Auntie was sure we were going to lose our home etc., and we could'nt convince her otherwise. THANKS A MILLION FOR YOUR ANSWER TO HER worries.

Our house cost $6000 we have paid in $4,000. plus interest, taxes and repairs. We have a $2,000 mortgage on the place which was due four years ago. I've been able to extend it each year, but this is the last year the law allows me, so in June I will have to do something about it; and that's what worries Auntie, she says there is'nt any thing I can do. The bank made the mortgage, so you may be sure the place is worth it; however, we could not sell now at any price. I know because I've tried.

Our interest on the place is at seven percent, so that means that we are paying $140. yearly. Our taxes are only $70. this year, but they have been about ninety, because of road work that was included. I think we can count on a $100 a year taking care of the taxes and repairs, now that we have the place in good condition. I do'nt know if that is enough margin to cover exterior painting or not, and that will be needed in a year or so. I do the interior painting myself.

I am enclosing an itemized list that will show you that our actual expenses come to $160 a month, in it I have not encluded any wearing apparel, no car or gasoline espense.

Since you have been giving me an allowance I have taken care of the taxes, water rent, repairs on the house, and paid for the gasoline and all the little pleasures we have, as well as bought a great deal of the food. It has been neccessary for me to do this; because these are the expenses that bother Auntie. She will buy what she feels we actually need, more than that she simply cannot do; and I'm telling you uncle David, Geraldine would be as much of a weakling as I am, if I did not supply her with more than Auntie permits. I have been able to clothe the three of us with Alma's wonderful help.

From this list you will realize that we can exist on $100 a month, but we can not live comfortably on it. May I suggest that you send or allow Auntie the hundred, and then if you can afford more, let the other check come in my name; then you will know we are living comfortably and happily in the style that you afford us, other wise money will be saved and Auntie as well as the rest of us will merely exist.

Thank you so much, and love from all,

I've read this letter to Auntie + she is writing you a personal. Ruth

EXPENSE ACCOUNT
For RUTH GRIFFITH.

1932

MONTHLY ACCOUNT

$ 5.00	electricity for light& ice.
5.00	gas average for cooking & heat.
4.00	milk
2.25	phone, no long distance calls.
3.50	garage, there is none on premises
I.25	water
39.50	average monthly of big bills.
60.50	actual expenses without food.
39.50	cost of food for month while foods are cheap.
$I00.00	Total of Actual expenses, figured as close as possible, unless we cut out the church expense.

YEARLY ACCOUNT.
Of small bills.

$ 60.00	
60.00	
48.00	
26.00	
42.00	
I5.00	
$25I.00	Total of small bills for year.

YEARLY ACCOUNT
Of large bills.

$ I00.00	Insurance expires in 3 yrs.
I00.00	taxes and repairs.
I00.00	church, most important of all.
I40.00	Interest on mortgage.
35.00	ins. on car.
$ 475.00	average monthly amt. is $39.50.

$25I.	small bills for year.
475.	big bills for year.
474.	food for year
$I200.	Total expense for year,

Dear uncle David;
Because of the depression I have given you a statement of bare neccessities, and want to assure you that we are willing to do with out any thing more rather than work a hardship on you.

Ruth

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Wichurn 2
7882

D. W. GRIFFITH COLLECTION
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PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

12208

THE SENDER OF THIS MESSAGE authorizes us to say that a TELEGRAPHIC reply is desired via WESTERN UNION

3938

WESTERN UNION

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DL = Day Letter
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Received at

1932 AUG 8 PM 11 28

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

SA196 73 NL COLLECT XU=SANTAANA CALIF 8

D W GRIFFITH=

192-10 ASTOR HOTEL NYK= C5113

ARRIVED HERE FRIDAY AFTER LOOKING AROUND FTWORTH AND DALLAS ABOUT TEN DAYS CONDITIONS VERY BAD IN TEXAS WILLARD THOUGHT IT ADVISABLE TO COME ON HERE THINGS SEEM MUCH BETTER IMPOSSIBLE TO SELL CAR FOR SOME TIME OWING TO DIFFERENCES IN CALIFORNIA LAWS NEED MONEY BADLY CAN YOU WIRE THE EXTRA HUNDRED YOU PROMISED NOW WOULD BE VERY GRATEFUL FOR IT NOW WILL SELL CAR QUICKLY AS NECESSARY LEGAL ARRANGEMENTS ARE COMPLETED LOVE=

MONTE.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART

D. W. GRIFFITH, INCORPORATED

TELEPHONE COLUMBUS 5-1477

1619 BROADWAY

NEW YORK CITY, N. Y.

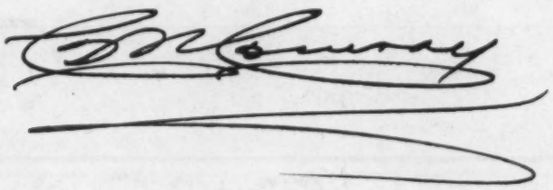
August 29, 1932.

Dear Mr. Griffith,

Attached hereto is a wire which I just received, collect, from Willard. It explains itself, and I have done nothing about it and will not unless otherwise instructed by you.

Hope you are feeling better and having a nice time. Best regards to you and Mr. Oglesby.

Very sincerely,



PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

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WESTERN UNION

CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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Received at 203 West 52nd Street, New York

1932 AUG 29 PM 2 46

NBK181 11 COLLECT XU=WA HOLLYWOOD CALIF 29 1129A

MISS C M CONWAY,D W GRIFFITH INC=

1600 BROADWAY=

1-26

IMPOSSIBLE SELL CAR MUST HAVE MONEY TODAY VERY URGENT

DESPERATE=

WILLARD.

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

D. W. GRIFFITH, INCORPORATED

TELEPHONE COLUMBUS 5-1477

1619 BROADWAY

NEW YORK CITY, N. Y.

August 30, 1932.

Mr. D. W. Griffith,
c/o Berkshire Hunt & Country Club,
Lenox, Mass.

Dear Mr. Griffith,

I am sending you herewith four copies of the Schenck agreement, two copies of which you signed before you left.

Inasmuch as there are six individual entities involved, the signing of these four copies will make it possible for each member to have a copy, signed in original, for his files.

Will you kindly sign the four as "David W. Griffith" on the line indicated and return to me as soon as possible.

With best wishes,

Sincerely,

Raymond A. Lee

RAK/CC

COMMERCIAL TRUST COMPANY OF NEW JERSEY

Jersey City, N. J.

SAFE DEPOSIT DEPARTMENT

Jersey City, N. J., SEP 1 1932

Belle J Jennings
C/o A & J. Banzaf
130 W 42 St
NYC

Rents on Boxes payable in advance.
Make checks to order of Commercial Trust Company of New Jersey.
PLEASE NOTIFY US OF CHANGE OF ADDRESS.

For rental of Safe for one year

from SEP 1 1932 to SEP 1 1933 Amount $ 20

Federal Tax 10% 2.

At Main Office.

Arrears $.....

Total $ 22 00

9/979 SUBJECT TO RULES AND REGULATIONS ON REVERSE SIDE HEREOF.

Please return this stub with your remittance.
When paying by check detach and retain bill for your records. Your cancelled check will be your receipt.
Receipt mailed on payments only when specially requested.

To COMMERCIAL TRUST COMPANY OF NEW JERSEY

Jersey City, N. J.,.....

Enclosed herewith is payment for rental of safe.

Amount $.....

9/979 N 19

SUBJECT TO RULES AND REGULATIONS GOVERNING BOX RENTAL, RECEIPT OF COPY OF WHICH IS HEREBY ACKNOWLEDGED.

Name .....

Address .....

COMMERCIAL TRUST COMPANY OF NEW JERSEY

Rules and Regulations Governing Rental of Safe Deposit Boxes

The vaults will be open from 9 A. M. to 5 P. M. of each business day, excepting Saturday, when the hour of closing will be 12 M.

The lessee of the safe deposit box agrees to the terms, conditions, agreements, rules and regulations governing the rental of such box.

1. The Trust Company will not retain any key or keys, nor will it have any knowledge of any combination which will open the box.
2. The box must be examined only in rooms which the Trust Company provides for that purpose.
3. The Trust Company shall have the exclusive right to fix the hours for the opening and closing of the vault and said hours may be changed from time to time without notice.
4. The rental of the box is personal to the lessee and the box shall not be assigned, sublet or transferred, and any assignment, transfer or subleting thereof or any part thereof shall immediately terminate the rental.
5. At the expiration of the first year of the rental, or at the expiration of any succeeding year, if the box is not surrendered in accordance with the terms of the rental contract, the hiring of the box, unless terminated by the Trust Company, will be considered as renewed without notice for another year at the same rental.
6. The lessee must notify the Trust Company immediately in writing if a key to the box is or the keys are lost.
7. The Trust Company may refuse access to the box at any time until all charges connected with the renting of the box have been paid, and the Trust Company shall not be liable for any loss occasioned by such refusal of access.
8. The lessee agrees that each and every time access to the box is had that the lessee or the person having such access will sign such papers or statements as may be required by the Trust Company to evidence the fact, date and time of access to the box.
9. The rental of the box shall be payable in advance.
10. The Trust Company shall not under any circumstances, be considered as bailee or otherwise howsoever in control or possession of the contents of the leased box, the relation of the Trust Company and the lessee being that solely of landlord and tenant.

The liability of the Trust Company with respect to property deposited in the box is limited to ordinary care in the performance by employees and officers of the Trust Company of their duties.

11. Upon surrender of the box or upon termination of the rental by expiration of time, or otherwise, the keys must be returned or the combination of the box revealed and surrendered.
12. The box must not be left unlocked at any time.
13. Any expense occasioned by loss of keys or by forcible opening of the box by loss of keys or loss of combination shall be paid by the lessee.
14. The foregoing rules and regulations and such other and/or additional rules and regulations as the Trust Company my adopt and post in its vault are made a part of the rental agreement as fully as if particularly set out in the contract of hiring signed by the lessee.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Mr. Griffith,

The number of your safe deposit box is 2330 and it is in the name of John W. Williams whose address is 2015 Cheremoya Ave, Hollywood.

The bank as you know is the Security First National on the corner of Cahuenga and Hollywood Blvd.

RAK.

SECURITY-FIRST NATIONAL BANK OF LOS ANGELES

SAFE DEPOSIT BOX NO. 2330

THE UNDERSIGNED SOLE OR JOINT RENTER, OR DEPUTY, OR OTHERWISE DULY AUTHORIZED PERSON, ENTITLED TO ADMISSION TO THE ABOVE NUMBERED SAFE DEPOSIT BOX AND CONTROL OF THE CONTENTS THEREOF, HEREBY APPLIES FOR ENTRY THERETO.

NAME JOHN W. WILLIAMS

ADDRESS 2015 - CHEREMOYA AVE. Hollywood

PLEASE SUPPLY YOUR CORRECT ADDRESS IF RECENTLY CHANGED

829 11-29 200M® 50

116c

ALBERT H.T. BANZHAF
ROBERT C. RICHTER

BANZHAF & RICHTER
COUNSELLORS AT LAW
BUSH TERMINAL BUILDING
130 WEST 42º STREET
NEW YORK

TELEPHONE
WISCONSIN 7-1665
CABLE ADDRESS
"PEMBAN"

September 1st, 1932

D. W. Griffith, Inc.
1619 Broadway
New York City

Adjusted Bill

1931			
Nov. 1	-	Bill Rendered: Disbursements - books purchased during month of September, 1931..	$ 10.80
		Disbursements - books purchased during month of October, 1931 ..	8.25
	9 -	Carfares, taxi, etc.	.60
		Fee paid for copyrighting "The Struggle"	5.00
Dec.31	-	Search and report "DRINK"	10.00
1932			
Apr. 20	-	Messenger service	.80
		Transfer Tax Stamps (June)	2.00
May. 5	-	Telegram to Hollywood re "Broken Blossoms"	1.88
	20 -	Messenger service to Hotel Astor	.25
June 1	-	Search and report "Blood of the Covenanters"	10.00
		TOTAL DISBURSEMENTS	$49.58

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Hollywood, Calif.
Sept 6 - th
(1932)

Dear Mrs. Oglesby:

Jim and here in California now trying to get along. I find conditions in the movie industry changed considerably, and owing to these changed conditions, see an opportunity whereby Mr. G. could make a lot of money without much investment, and without working himself to death.

Mr. G. has never taken full advantage of his interest in the United Artists. By a little maneuvering which you could put over, his interest could be made invaluable.

In the past it was very difficult for an independent producer to make a successful picture, due to the fact that most of the big stars and capable directors were under contract to the major studios and were not available.

This condition does not now exist and practically any star or any director can be borrowed from the big studios, and they are glad to lend them. Such is the general practice now. It is an established fact that an independent who knows the business, can make a picture much cheaper than any of the major studios because of the lack of the tremendous overhead which all the big studios have to shoulder. Moreover, money is procurable here for the making of independent pictures.

Giannini of the Bank of America makes a regular practice of it. But the one stumbling block that most independents run up against when they go to borrow money is that they have no definite release.

If Mr. G. could promise a release — with his uncanny knowledge of talent and his knowledge of stories and the picture business, together with the high regard and respect with which he is generally held out here, and provided he got a good man to handle the business end of it — there is a great opportunity for him to either get together with an independent producer out here, using his release as a bargain lever, or else to get a good story and hire the stars and director and supervise the picture himself, forming his own company. It is even possible to get them, in some cases, to work on a sharing basis.

Mike Levy, formerly production manager of United Artists is doing this very thing, and the only reason he has been able to do it, is that he has secured his release through United Artists.

Of course, if Mr. G. wants to direct his own pictures all right, or if he doesn't want to work at all, but knowing him as I do, I don't believe he will ever be happy unless he is working and if he confines his activities to supervising, he will still be in the firm without the pressure against him which the actual direction causes. Anyway, with his knowledge of the business, the way to really make money, is to find competent people to carry out his ideas. In other words, let him be the general instead of the captain.

Mr. G.'s objection to the above has always been that he didn't have the release and he didn't believe he could get it. But I believe you with your ability could secure this without much trouble. It is true that Mr. G.'s charter with United Artists calls for pictures directed by

him alone. But originally Mr. Schenck's contract calls for pictures starring Norma Talmadge only. Now he has the right to release any picture he wants to apparently. So has Sam Goldwyn who was only recently taken into the company. And now Mike Levy, who isn't even a member of U. Artists has that right. So it must be a right that cannot be secured at a directors meeting.

I thought I would call this to your attention because I believe you could put it over, and even if Mr. G has no idea of taking advantage of it, at the moment, it would be a very good thing, and a very valuable thing to have. I don't think Doug Fairbanks or Chaplin or Miss. Pickford or Miss Swanson would have any serious objection. Mr Schenck or Mr. Goldwyn might, but their position is not invulnerable. Mr. Schenck is now in New York, I believe.

We are both well, not very happy, and naturally very brave —.

Best regards to you & Mrs Oglesby.

Sincerely,

Willard Griffith

5500 Monroe St.,
apt. 1,
Hollywood, Calif.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Friday Sept 9th 1932.

My dear Sir Griffith:-

I am writing you because I am panicky & don't know which way to turn. Anna is so very ill again with that same trouble she had last year. I have tried so hard to find work - tried to borrow on the furniture - can't unless one is steadily employed - nor can you sell any thing out here.

We were dispossed at the other place - moved here - now we are about to be put out here - God only

for any thing you may do for us - I am most sincerely, Isma Mother -

Mrs. L. Harrison -
954 North Hayworth Ave
Hollywood
Calif -

know what we will do -
if you don't help us.
I hav'nt even the money
to buy her food much less
the medicine - won't you help me
please - I am so alone out here
Inna has had so little
medical attention - now she
has'nt any - after all she
is a human being and all
that I have in this world -
any thing at all Dr Griffith,
I will be ever grateful to you
and God knows I mean it
from the bottom of my heart,
thanking you in advance

BLANTYRE
LENOX, MASSACHUSETTS

Sep. 9-1932.

Dear David, Upon receipt of your telegram I told Robert to pack your trunk and express it to you at once. He said one suit and extra trousers had not been returned from the cleaners. I sent him for them at once and got word they had been sent to Pittsfield by the Lenox tailor and would not be back until tomorrow morning. So I told Robert to get the trunk ready & send it at once & pack the suit & extra trousers in the suit case & start it to you in the morning.

Sorry you can not be here this week end. Have had several phone calls from

your lady friends. Hope you are on track of some real money following a hot trail. Next Friday & Saturday the Lenox Horse Show is on- the 16th & 17th. Then on Sunday the 18th there is a drag. We shall be pleased to have you on hand if it suits your convenience and pleasure.

If you can't make it then come any time. The door is always open to you. No trouble is taken on your account, as we give you pot luck as one of the family.

Sincerely

Woodman

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

SUPPLEMENTAL AGREEMENT made this day of 1932 between D. W. Griffith, party of the first part, and Robert E. Lent, party of the second part, in manner following.

For the consideration hereinbefore paid by the party of the second part ~~to~~ and the further consideration of the delivery by the party of the second part to the party of the first part of five hundred shares of the common capital stock of United Artists Corporation, the party of the first part agrees, upon receipt of said stock free and discharged of all claims or liens thereon of any corporation or individual whatsoever that he will simultaneously therewith deliver to the party of the second part 374,900- shares of the class B common capital stock of D. W. Griffith, Inc. and 26965 shares of Class "A" stock of D. W. Griffith, Ing.

The party of the second part agrees that he will procure the release by the Federation Bank and Trust Company, its successors or assigns, of said five hundred shares of the common capital stock of United Artists Corporation of and from all claims or liens which it may have or claim thereon and deliver ~~same~~ said stock to the party of the first part in compliance with the terms of this agreement on or before the ~~Sept~~ 30th day of Sept 1932.

D W Griffith

Robert E Lent

MUSEUM OF MODERN ART FILM LIBRARY
GRIFFITH COLLECTION

THE BERKSHIRES HUNT AND COUNTRY CLUB
LENOX, MASSACHUSETTS
TELEPHONE: LENOX 340

LAW OFFICES OF
FREDERICK DE VRIES
11 WEST 42ND STREET
NEW YORK

TELEPHONE LONGACRE 5-1114

September 20th, 1932

Mr. David W. Griffith
Hotel Astor
New York City

Dear Sir:

The Fidelity and Casualty Company of New York

v

DAVID W. GRIFFITH

Pol. No. 1097914 E.P. $88.40

The Fidelity and Casualty Company have referred to me for attention the claim captioned above. Repeated demands have been made upon you but the amount is still unpaid.

Unless a remittance is in my hands within one week from date, I shall be compelled to prepare papers for suit. I hope you will make that action unnecessary.

10-20-32

Yours truly,

FREDERICK DE VRIES

FDV:AA

D. W. GRIFFITH LEASES SUITE

D. W. Griffith, the motion picture director, has leased a suite in the Park Central, 7th ave. from 55th to 56th sts., according to Malcolm A. Sutton and Robert J. Gary, renting managers, who also report leasings to G. Olano, Consul General of Colombia, to Bobby Clark, the stage comedian, and to Mrs. Amy Reiss of Palm Beach and Newport.

H. Spragg & Company leased a suite in the Majestic Apartments at 115 Central Park West to Benjamin Kaufman; to George Schwartz at 255 West End ave. for Conrad Stein; to Lucille Gershenson at 240 West End ave. for Paterno Bros.; to Max Sanders at 175 W. 79th st.; furnished apartment to J. Gould at 25 Central Park West for Herbert S. Simons.

Knott Management Corp. leased apartments in The Albert, 65 University pl., to Dorothy Long, Lillian R. Brown and John K. Traeg; in Standish Hall, 45 W. 81st st., to Dr. Peter J. Kesseler, A. Harte and N. B. Kuklin; in Holley Chambers, 33 Washington Square West, to Mrs. Mary Ford, Herman Ball and Harry Dunn.

Sharp & Nassoit Management Corp. rented apartments to Thomas F. McInerney and Kunio

This is not true when the tenant has been prevented from moving by illness, act of God, or inevitable accident.

Holding over after the expiration of a lease containing a privilege of renewal is an election to renew the lease.

However, the presumption that a tenant holding over after the expiration of a yearly term is a tenant from year to year may be rebutted as, for instance, by showing a parole agreement for a monthly tenancy.

An option to renew must be exercised at or before the end of the existing term. If the option is for a definite term, exercise will be implied if the tenant holds over and manifests by words or actions no contrary intent. But if the option is for an indefinite period no implication in law is made of the exercise thereof.

The measure of damages if a tenant remains in possession after the expiration of the lease is the rental value of the premises from the date of the expiration of the lease until the tenant moves or is removed, plus the cost of removing the tenant's property from the premises. It does not include attorney's fees.

Where a tenant sublet the leased premises with the landlord's permission and the sub-tenant refused or failed to vacate the premises at the expiration of the lease the landlord was permitted to hold the tenant for another year's rent because of the failure to vacate the premises.

It has been h
holde

HOME OFFICE
729 SEVENTH AVENUE
NEW YORK

TELEPHONE BRYANT 9—7300

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

1937 Completed

Oct. 6, 1938

TO ALL CONCERNED

In error, the Manager's name and cable address for the Rio de Janeiro, Home office, were omitted from the address list of October 3,1938. These are as follows:

Manager: Enrique Baez
Cable address UNARTISCO

Please take note on your address list that we have opened an exchange in Manila, Philippine Islands, at Cuunjieng Bldg.,Post Office Box #434.

Also an exchange in Bombay, India, at the Pathe Building.

ba

UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York

October 3, 1932

LIST OF FOREIGN OFFICES, THEIR ADDRESSES, NAMES OF MANAGERS, CABLE ADDRESSES AND COUNTRIES IN WHICH THEY DISTRIBUTE

DISTRIBUTING IN THE BRITISH ISLES

Home Office; UNITED ARTISTS CORPORATION, LTD.
FILM HOUSE, WARDOUR STREET
LONDON, W. 1., ENGLAND

Cable Address; UNARTISCO

M. Silverstone, General Manager
E. T. Carr, General Sales Manager

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Exchanges distributing in England

EXCHANGE	STREET ADDRESS	MANAGER
BIRMINGHAM	1-7 Hill Street	L. Edgar
LEEDS	1 Upperhead Row	S. Jackson
LIVERPOOL	10 Commutation Row	Timothy Coop
LONDON	Film House, Wardour St.	W. Walsh
MANCHESTER	3,The Parsonage, Deansgate	D. Carr
NEWCASTLE-ON-TYNE	Waterloo Chambers, 11 Bath Avenue	A. Henderson

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Distributing in Ireland	71 Middle Abbey St. Dublin, Ireland	J. J. Martin
" " Scotland	240 Clyde Street Glasgow, Scotland	W. Bendon
" " Wales	9 Queen Street Cardiff, Wales	E. G. Milloy

DISTRIBUTING IN CONTINENTAL EUROPE

Home Office; LES ARTISTES ASSOCIES, S.A.
20 RUE D'AGUESSEAU
PARIS, FRANCE

Cable Address; UTARTISTU

Guy Croswell Smith, General Manager
Lacy Kastner, Asst. General Manager

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Exchanges distributing in FRANCE

EXCHANGE	STREET ADDRESS	MANAGER
BORDEAUX	42, rue Vital Carles	Edouard Bizet
LILLE	8a, 14 rue Anatole France	Maurice Feyabois
LYONS	22 rue Centrale	Jean Boulin
MARSEILLES	26 rue Lafon	Henri Rachet
PARIS	20 rue d'Aguesseau	Emile Bertrand
STRASBOURG	22 rue du Dome	Ernest Muller

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Distributing in Algeria, Morocco & Tunis	33 rue Marshal-Soult ~~3 Boulevard Gambetta~~ Algiers, Algeria	Rene Toubol

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Distributing in Belgium	LES ARTISTES ASSOCIES, S.A. BELGE 33 Boulevard du Jardin Botanique Brussels, Belgium
Cable Address;	UTARTISTU
Manager	Marcel Coppens

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Distributing in Denmark	UNITED ARTISTS CORPORATION Vestre Boulevard 3-A Copenhagen, V, Denmark
Cable Address;	BIGFOUR
Manager	William Jensen

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Distributing in Czecho Slovakia	UNITED ARTISTS SPOLECNAST, s.r.o. Prag II Vaclavske nam 49, Palais Avion Prague, Czecho Slovakia
Cable address;	UNITEDFILM
Manager	Josef Kabelac

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Distributing in Finland	A. B. UNITED ARTISTS, O.Y. 39 Esplanadgatan Helsingfors, Finland
Cable Address;	UTARTISTU
Asst. Manager	Gunnar Stenblom

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Distributing in Holland	N.V. UNITED ARTISTS CORPORATION Hoefkade 9 Hague, Holland
Cable address; Manager	UNARTISCO Loet C. Barnstijn

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Distributing in Norway	UNITED ARTISTS A/S Dronningensgaten 21 Oslo, Norway
Cable address; Asst. Mgr.	UTARTISTU G. W. Boo

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Distributing in Spain	LOS ARTISTAS ASOCIADES ~~UNITED ARTISTS CORPORATION~~ Rambla de Cataluna, 62 Barcelona, Spain
Cable address; Manager	UTARTISTU Eduardo Gurt

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Distributing in Sweden	UNITED ARTISTS A/B 55 Kungsgatan Stockholm, Sweden
Cable address; Manager	UTARTISTU Harold Astrom

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Distributing in Switzerland	UNARTISCO, S. A. 3 rue de la Confederation Geneva, Switzerland
Cable address; Manager	UTARTISTU Edouard Thorel

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Distributing in Italy	Mario Luporini 11 Via XX Settembre Rome, Italy
Cable address;	UTARTISTU

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Distributing in Germany	TERRA - UNITED ARTISTS Kochstrasse 73 Berlin, S. W. 68, Germany
Cable address; Representative	UNITEDFILM Christophe Goldstein

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DISTRIBUTING IN AUSTRALIA

Home Office; UNITED ARTISTS (AUST.) LTD.
221 Elizabeth Street
Sydney, N.S.W., Australia

Cable address; UNITARTAUS

Ralph Doyle, General Manager
Cecil Marks, General Sales Mgr.

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Exchanges distributing in Australia & Tasmania

EXCHANGE	STREET ADDRESS	MANAGER
ADELAIDE	Berger House, 88 Currie St. Adelaide, South Australia (Sub branch of Melbourne)	Alf. North
BRISBANE	372 Queen Street Brisbane, Queensland, Aust.	F. Kenny
MELBOURNE	234 Swanston Street Melbourne, Victoria, Aust.	Hal Andrews
PERTH	Film House, 621a Wellington St. Perth, West Australia	Eric Lamb
SYDNEY	221 Elizabeth Street Sydney, New South Wales, Aust.	A.R.Carmichael

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Distributing in New Zealand: 55 Courtenay Place, Wellington, New Zealand — Bernie Allen

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DISTRIBUTING IN CENTRAL AND SOUTH AMERICA

Distributing in Cuba: UNITED ARTISTS CORP. OF CUBA, S.A.
(ARTISTAS UNIDOS, S.A.)
39-41 Rafael Maria de Labra
Habana, Cuba

Cable address; UNARTISCO
Manager — Henry Weiner

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Distributing in Argentine, Uruguay & Paraguay
Home office: UNITED ARTISTS CORPORATION
(LOS ARTISTAS UNIDOS, S.A.)
Calle Cordoba, 1249
Buenos Aires, Argentine

Cable address; UNARTISCO
Manager — Guy P. Morgan

Exchange	Calle Rioja 1247 Rosario, Argentine	Manager E. Zanovello

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Distributing in Mexico: ARTISTAS UNIDOS, S.A.
Capuchinas 67
Mexico, D.F., Mexico

Domestic Telegrams: Full address used

Manager: George Kallman
Treasurer: Clothilde Schondube

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Distributing in Central America, Colombia, Venezuela, British, Dutch & French Guianas, Curacao, Trinidad, Windward and Leeward Islands

UNITED ARTISTS CORPORATION
Masonic Temple Building
Cristobal, Canal Zone
Mailing address; P.O.Box 5044

Cable address; UNARTISCO
Manager: Walter Gould

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DISTRIBUTING IN BRAZIL

Home office; UNITED ARTISTS CORPORATION
Rua Alvaro Alvim, 52-3°
Rio de Janeiro, Brazil

EXCHANGE	ADDRESS	MANAGER
RIO DE JANEIRO	Rua Alvaro Alvim, 52-3°	Emilio Lacoste
SAO PAULO	Rue dos Gusmoes 53 a	Virgilio Castello
PORTO ALEGRE	Rue Andrade Neves 41	Jose B. Pavao

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Distributing in China: GENERAL FILM EXCHANGE
21 Museum Road
Shanghai, China

Cable address LESIRK

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Distributing in Straits Settlements: UNITED ARTISTS CORPORATION
c/o Alhambra Theatres Inc.
Beach Road, Singapore, S.S.

Marcus Baker, Manager

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DISTRIBUTING IN INDIA, BURMA & CEYLON

Home office — UNITED ARTISTS CORPORATION
Tower House, Chowringhee Square
Calcutta, India

Cable address — UNARTISCO
Manager — H. A. O'Connor

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Exchange — Pathe Bldg.
Bombay, India

Manager — Roland Lewis

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DISTRIBUTING IN PHILIPPINES

UNITED ARTISTS CORPORATION
Cuunjieng Bldg.
Manila, Philippine Islands

Cable address — UNARTISCO
Manager — Edward Ugast
Mailing address — P.O.Box 434

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Richard F. Garner
United Artists Representative
P. O. Box F-143 Central
Tokyo, Japan

- - - - - - - - - - - - - - -

BA

BLANTYRE
LENOX, MASSACHUSETTS

Oct 15-1932

Dear David,

Had a call from your Mrs Dwyer this morning. I fear she is a bit miffed by your neglect. I lied for you and to ease her ruffled feelings the best I could. I told her of your hasty trip to Lenox and of your phone call and disappointment at not finding her in, and of the incoherent directions as to her whereabouts. I also told her of your holding the manuscript until the "test bit" reader should return from his vacation. Also of the "Receivership" causing delays in getting answers to anything because all recommendations by the "auto-operating" heads had to be approved by the Receiver. I think this mollified her. Asked me to thank you for

your trouble &c. I think she would like the "Mauve" book back & some word from you about it. She is going to Europe Tuesday to be gone until next Spring. I think it would be a good idea for you to phone her, 346 Stockbridge, to follow up on my efforts & bid her bon voyage &c. Since she goes on Tuesday a call on Monday will not entail any further — well whatever you like or are afraid of x

I thought Leewood was going to phone you Thursday night to see if you would ride up with them on Saturday, but it seems she got it mixed & thought it was Sunday. Anyway I suppose you would wish to be on hand to greet the "Star" you said was returning this weekend. Weather fine & sorry you are not here.

Sincerely Woodson

Just a letter of thanks and love. Please read

718 W. Sixth St.,
Santa Ana, Calif.,
Oct., 18, 1932.

Dear uncle David:

This is just a line to thank you for Auntie's check; my but we were relieved when it came. I wish there were some way we could convey our thanks to you, for I know it is hard for you to realize what a Blessing you are to us.

Uncle David you do not believe it, but we love you for what you are. We think you are simply a marvel; you have more brains, more ability in ten minutes than ~~all~~ the rest of our family have in ten years, and you know it. I think you may be lonely at times, especially since Willard is not with you, and I wish you were nearer so that we could be kind to you, so that we could do little things for you; like I do for Auntie.

Now while times are hard, if I could I'd get out and earn the living for the three of us, and relieve you of the responsibility you have had for so long. But with my health, companion work is the only thing I can do, and I can not do that with out deserting Auntie, and I can't do that now, because she needs me more than ever, she is getting along in years and depends upon me more each year. Owing to bunions, walking is hard for her, but we've had the car overhauled and I'm usually able to drive when she wants to go places.

We are happy, and we owe our being together, and our comfort in life all to you, I wish I could hug and kiss you for your goodness to us; except for you life would be hell for the three of us. Are you glad you make us so happy? I hope so. Auntie is ten times as happy as when she tried living alone, and it is'nt costing any more for the three of us than it did for her alone; we are helping in every way we can. If there is any thing that I can do directly for you, please let me know, I should be so happy to serve you.

Love from all
"Little" Ruth

For the considerations hereinafter mentioned we, the undersigned, hereby sell, assign, transfer and set over to the Corporation to be organized to produce the play "DAMN DEBORAH", all our right, title and interest in and to the agreement made by WALTER CHARLES ROBERTS on the 19th day of October, 1932, giving us the first option on any and all plays that said WALTER CHARLES ROBERTS may write during the next five (5) years.

The considerations for this assignment are the agreements heretofore entered into between the undersigned for the production of said play "DAMN DEBORAH", and a further consideration of Seven Hundred and Fifty ($750.00) Dollars of the Debentures of the said proposed Corporation, which said Seven Hundred and Fifty ($750.00) Dollars Debentures shall be delivered to the undersigned GEORGE L. MILLER to reimburse him for monies heretofore paid to said WALTER CHARLES ROBERTS.

IN WITNESS WHEREOF, the undersigned have executed this agreement in triplicate this 19th day of October, 1932.

D W Griffith

George Miller

Agmt.

WHEREAS, GEORGE L. MILLER and WALTER CHARLES ROBERTS, entered into a "dramatic contract" on July 20th, 1932, wherein and whereby said Roberts granted a lease to said Miller of a play entitled "DAMN DEBORAH", and said "dramatic contract" provided that said Miller should manage the production of said play on the terms provided in said "dramatic contract" and,

WHEREAS, D. W. GRIFFITH has agreed with said Miller to direct the production of said play and to organize a corporation under the laws of the State of New York, to which all rights and interests of said Miller in said "dramatic contract" are to be conveyed, now this paper writing,

WITNESSETH:

I. That said D. W. GRIFFITH has this 19th days of October, 1932, paid to said WALTER CHARLES ROBERTS the sum of Two Hundred and Fifty ($250.00) Dollars as advance royalties to extend the date of production of said play, and a further sum of Two Hundred and Fifty ($250.00) Dollars as advance royalties on British options, and a further sum of Two Hundred and Fifty ($250.00) Dollars as advance royalties on options for all other foreign rights, to meet the requirements of said "dramatic contract".

2. Said WALTER CHARLES ROBERTS admits receipt of such advance royalties and has extended, and hereby extends the date of production of said play for six (6) months from the First day of November, 1932, and consents to the assignment and conveyance by said Miller of all said Miller's rights and interest in said play and "dramatic contract" to said above mentioned corporation, when organized.

IN WITNESS WHEREOF, said GEORGE L. MILLER and said WALTER CHARLES ROBERTS have affixed their signatures hereto, this 19th day of October, 1932.

W.C.R. George L. Miller

W.C.R. Walter C. Roberts

New York, N. Y.
October 20th, 1932.

Mr. Walter Charles Roberts,
New York, N. Y.

My dear Mr. Roberts,

Confirming our conversation, we write you this letter as constituting the agreement between us.

In consideration of our having agreed to produce your play "DAMN DEBORAH", it is agreed between us that you are to give us the first option on any and all plays that you may write during the next five (5) years.

We agree that we will notify you of our intention regarding any and all plays which you may submit to us within ten (10) days after the receipt of such play by us for consideration.

In the event that we shall accept any play for production, we herewith agree that we will immediately furnish you with a dramatic production contract (standard Dramatists' Guild form) and an advance royalty of not less than Three Hundred Dollars ($300).

If this constitutes your understanding of the agreement between us, please sign your name under the word "accepted" in the lower left hand corner hereof.

Very truly yours,

George Miller.

D. W. Griffith.

ACCEPTED:-

Walter Charles Roberts.

Walter Charles Roberts.

New York, N. Y.
October 20th, 1932.

Mr. Walter Charles Roberts,
New York, N. Y.

My dear Mr. Roberts,

Confirming our conversation, we write you this letter as constituting the agreement between us.

In consideration of our having agreed to produce your play "DAMN DEBORAH", it is agreed between us that you are to give us the first option on any and all plays that you may write during the next five (5) years.

We agree that we will notify you of our intention regarding any and all plays which you may submit to us within ten (10) days after the receipt of such play by us for consideration.

In the event that we shall accept any play for production, we herewith agree that we will immediately furnish you with a dramatic production contract (standard Dramatists' Guild form) and an advance royalty of not less than Three Hundred Dollars ($300).

If this constitutes your understanding of the agreement between us, please sign your name under the word "accepted" in the lower left hand corner hereof.

Very truly yours,

George Miller
George Miller.

D. W. Griffith
D. W. Griffith.

ACCEPTED:-

Walter Charles Roberts
Walter Charles Roberts.

H.R.H.Don Louis de Bourbon
c/o American Express
Athens. Greece.

Maison Royale de Bourbon

D.W.Griffith Esq.
1619 Broadway,
New York City.N.Y.

Athens,October 21rst,1932.

Dear Sir,

Your fame is great. You are a man of vision and you can offer the world great education.

You know the general depression due to the gold standard. Countries one after another are bankrupt,there is no government which can solve the present economic situation,the whole world is in a chaotic state and we all are looking for a salvation.

After l[illegible] years of labor and study we have found "the solution". [illegible] substitution of the gold standard. I came to Ameri[illegible] r se[illegible] a memorandum to President Hoover. The United [illegible]e Senat took a good will toward the plan. Then I offered to the European governments,the fame reached even the Asiatic Kings who made a study of the plan deciding that this is the only solution of the present financial chaos.

The plan is accepted,the governments are willing to adopt it,there is the big question: - how to make the people understand it- there is only one way,the motion picture. We all agree. Now, who other than you can posess the art to produce it? This question was greatly dissussed and I am writing you to obtain your opinion.

The plan is printed in form of a book and I am mailing it to you under separate cover. A synopsis of the proposed picture is attached here.

You must take into con[illegible]ieration that you will save the world from the present mise[illegible]y,Such a picture will become the most famous on earth."The Dethronement of the Gold Standard"! your imagination and art only can find the way to reach the inteligence of every person regardless of age, race or religion. The solution of the present stagnation.

You will imortalise your name and art and you will be the greatest benefactor.

Taking the offer as a business matter you will be the better judge than I. I only can point out to you that such a film will not interest one class of people or one country,but it will be universal.

If you desire to have more informations please ask Mr. Wallace Doying,521 Fifth Ave.c/o Fish and Marvin.

In case my coat of armes are of any use I be glad to sign the permission of its use.In case my presence in United States is required shall be glad to come.

Very truly yours,

HM/DL.

Lenox, Mass.
October 24, 1932

Mr. Joseph Schenck
United Artists Studio
Hollywood, California

Dear Mr. Schenck:

D. W. phoned me of his telegram to you and of your reply. He is somewhat nonplussed that you do not understand the import of his inquiry. He was quite pleased with your very friendly attitude and by what he understood to be a favorable reaction to his suggestion of a modified liquidation of the U. A. Corporation, so as to permit those who wished to remain in control, more freedom to intensify and enlarge the scope of their activities, and those who might have other plans would have their stake in U. A. made available for such other use. You stated at our conference in New York that if D. W. followed his suggestion of initiating the above proposal by writing the other stockholders, and the majority were found favorably inclined, you not only would not oppose the plan, but would assist in working out the details of carrying it through. As you know, D. W. wrote such a letter to each stockholder. There are now only seven, of whom you represent two. Mr. Goldwyn wrote it would be agreeable to him to attend a meeting to consider the proposition if held in Hollywood. Miss Pickford and Mr. Chaplin are there. D. W. did not expect the stockholders would immediately commit their ideas on the subject to paper, but did think they would, after giving the matter consideration, discuss it with you and make known to you their attitude. He thought you would then either call a stockholders' meeting, unless a majority were plainly opposed to the idea, and thrash it out; or that you would confer with the stockholders individually and decide, after getting a clear expression of their views, whether to arrange to carry the plan through by getting the written consent of each stockholder, or to drop it entirely if it became apparent unanimous consent could not be obtained. You also told D. W., in the happening of this latter event, you would endeavor to arrange for him to realize his present value on his share, and felt sure you could accomplish this result. He has every confidence in your ability and promise and is sure you will do this. He understands it would take time for whatever is done, to become an accomplished fact, but is anxious to learn what progress has been made in your conversations with the other stockholders.

Cognizant of the fact that it will take time to work out the details and carry through whatever plan, if any, is adopted, I told Captain O'Brien it would greatly simplify the conserving of D. W.'s interest in D. W. Griffith, Inc. if that corporation could obtain a temporary advance of $40,000, to be secured by 500 shares of U. A. stock. Captain O'Brien promised to take this matter up with you and see what could be done about it. In the event objection is found to such an advance by the corporation direct, I have no doubt one of the banks where U. A. carries a good balance, would, at your request, make such a loan on your assurance that at least that much would be paid for the stock in the event the loan were not taken up. After all, it seems to me, stockholders consenting, no one other than those who are now creditors, could raise any objection to the U. A. lending its money or retiring its stock. Since there are ample assets to care for all existing debts, the stockholders are free to decide.

D. W. would greatly appreciate your writing him what progress has been made and advise him of your opinion as to the ultimate outcome of these matters. In the meantime, if you can devise some plan whereby D. W. Griffith, Inc. can with reasonable promptness obtain the advance as above suggested, we will much appreciate it.

Very truly yours,

The
PLAYGOER
TRADE MARK
THE MAGAZINE OF THE BROAD ST.
AND SHUBERT THEATRES
NEWARK, N. J.

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Week Beginning Monday Evening, October 24th, 1932

DELOS CHAPPELL, Inc.
(Central City Opera House)
presents

LILLIAN GISH

In
DUMAS' WORLD-FAMOUS
LOVE STORY

"CAMILLE"

With a Distinguished New York Cast

Marguerite Gauter	LILLIAN GISH
Prudence Duvernoy	Cora Witherspoon
Olympe	Helen Freeman
Nanine	Mary Morris
Nichette	Leona Boytel
Anais	Edna James
Armand Duval	RAYMOND HACKETT
M. Georges Duval	Moffat Johnston

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CARL HUNT. SHUBERT THEATRE BLDG=
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DEAR MR HUNT HAVING READ PLAY AGAIN AFTER TALKING TO MR (
GRIFFITH CANNOT SEEM TO HELP COMING BACK TO MY ORIGINAL
DECISION THAT PLAY AND PART HAVE TOO MUCH THE QUALITY OF
WARRIORS HUSBAND REALLY HATE TO DECIDE AGAINST IT BECAUSE IT
WOULD ALL HAVE BEEN GRAND EXPERIENCE LETTER FOLLOWS=

KATHARINE HEPBURN.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

...a radiant rightness ... is strangely satisfying, if for no other reason than by defying the conventions, it lends an undeniable freshness to the script.

An Untraditional Marguerite

IF YOU can imagine a Mother Superior playing Thais, Ophelia cast as Cleopatra, or a gazelle pulling an old-fashioned fire engine through the streets, you have some notion of what "Camille" is like in Miss Gish's tranquil hands. But you have to see her performance to sense the unexpected beauty she manages to lend the text at many moments.

As she demonstrated in her lustrous performance in "Uncle Vanya," and as she has proved innumerable times on the silent screen, Miss Gish is the most ethereal of our actresses. Her voice is flatter at times than one might wish. And her acting has occasionally a tired, listless, passive quality which can be as disconcerting as it is inappropriate. But there is an effulgence about her person which cannot be denied. She has a miraculous way of lighting up the darkness, of filling a stage with an unearthly brightness, and giving an unconscious splendor to portions of even so ramshackle a script as this long-lived sample of the younger Dumas's juvenilia.

Last night, Miss Gish's light did not fail her. Wrong as her perform- ...old claptrap scenes—that one keeps waiting for are not what they might be. He appears to have composed them rather than to have heard them. Hence it is that his "Camille" has a disconcerting way of seeming like a silent film which has been turned into a talkie at the last minute.

Of the subsidiary actors there is little reason to speak. Mary Morris is the faithful maid, Helen Freeman is an energetically stylized Olympe, and Cora Witherspoon as Prudence is Cora Witherspoon with a bustle. Raymond Hackett does as well, I suspect, as can nowadays be done with Armand, and Moffat Johnston is strangely mild as his interfering father. When some of these good people are not called upon to play the parts here described, they bob up in other costumes and as other characters—an informal practice which makes the production seem all the more like an evening spent at the old Provincetown. That is, of course, if one excepts Miss Gish, as one must. Miss Gish, after all, is an exception in every way—even as Camille.

Taking the Water Route

The "Gay Divorce" company, which expects to open a Boston engagement next Monday, will travel to that city aboard the Eastern Steamship Company's *S. S. St. John*. A deck has been reserved for the troupe, which will rehearse en route.

The Supper Clubs

ARROWHEAD INN, Riverside Ave., 246th St.—Dining and dancing on the terrace. Irving Conn's Orchestra.

MAYFAIR YACHT CLUB, 450 E. 52d St. — Unusual setting ... river. Open ...

...some use in the theatre, Miss Gish moves delicately and quietly through the part. She is frail, as Marie Duplessis must have been, and her features are exquisitely modeled. Her voice is as innocent as a stir of air in the evening. In the death scene her voice is pathetically childish. Her gestures are limp. Throughout the performance her miniature, chaste little Camille seems quite unaware of a courtesan's perquisites, duties and prerogatives. She is as detached from worldly turmoils as a vagrant wisp of cloud. Sometimes her attitudes rave the artlessness of a John Held woodcut. And yet when you have noticed all these aspects of her Camille you still have the idealized spirit of Miss Gish to contend with. Even in a part to which she is unsuited she can silence a first-night audience.

Her company is of no great assistance. Some of them overact to the point of burlesque. Some of the make-ups are bad. What with one thing and another it is frankly hard to discover why any one should want to revive this outmoded play. This production was created last Summer as the chief feature of a local festival in Central City, Col. Treated frankly as a piece of anachronism it has a sort of distant charm. Being an artist with imagination as well as knowledge Mr. Jones has made the most of it. And Miss Gish has reminded us again that the tenuous quality of her acting is not to be imprisoned in a midnight review.

Boys in Uniform.

...play in three acts, by John ... Staged by

THE THEATERS

By PERCY HAMMOND

"CAMILLE," a play in five acts, produced by Robert Edmond Jones and presented by Delos Chappell, Inc., at the Morosco Theater with the following cast:

Marguerite Gautier	Lillian Gish
Prudence Duvernoy	Cora Witherspoon
Olympe	Helen Freeman
Nanine	Mary Morris
Nichette	Leona Boytel
Anais	Edna James
Armand Duval	Raymond Hackett
M. Georges Duval	Moffat Johnston
Baron de Varville	Frederic Worlock
Gaston Rieux	Lewis Martin
Gustave, Comte de Giray	Ian Van-Wolfe
Saint Gaudens	Robert le Sueur
The doctor	Moffat Johnston
Arthur	Paul Stephenson

SYNOPSIS

Act I—Marguerite's drawing room. Paris. Early spring.
Act II—Marguerite's boudoir. Four days later.
Act III—Auteuil. Early summer.
Act IV—The gambling room at Olympe's. Paris. Autumn.
Act V—Marguerite's bedroom. New Year's Day.

Miss Lillian Gish and "Camille"

THE mysterious desire of Miss Lillian Gish to play "Camille" was explained to some extent last night at the Morosco Theater by her exquisite impersonation of the title role. Here, indeed, was Dumas's courtesan carved in alabaster, pale, thin, reticent of the flesh and draped with the "lilies and languors" of an incurable phthisis. No carnal thoughts entered her pretty head, even when Armand, her favorite lover, held her, heart-beat to heart-beat, in the cosmic embrace. She was, as her creator intended her to be, an ornament to her ancient profession, delicate almost to the point of daintiness, and influenced by no mercenary motives. I have seen, in a rough estimation, two dozen Camilles, ranging from Barrymore to Bernhardt—some of them chill, some of them passionate—but they all left me with eyes undimmed, excepting Miss Gish and Duse. Last evening I was quite upset by Miss Gish's clean and holy stepchild of Nature, a fascinating blend of ingenue and harlot, patterned, I should say, after that of the divine Eleonora.

* * *

One wonders why Miss Gish selected "Camille" as an instrument with which to express herself and her art. It is as ludicrous a rattle-trap as "Uncle Tom's Cabin" and she would have been as successfully emotional as Little Eva as she is as Marguerite Gautier. She could have asserted herself as Juliet, Hester Prynne, Tess, the Second Mrs. Tanqueray, Lady Macbeth or Little Buttercup in plays better than "Camille." For she has the cryptic Something that glorifies every role the hem of whose garment she touches. In the Camille mess last night she shone like a good deed in a naughty world. There was no strain and no effort in her quiet exertions and, so far as I could see, nothing else but Lillian Gish. It was all ridiculous, saving the appearance of the star and such dependable planets as Messrs. Moffat Johnston and Frederick Worlock.

* * *

A bad play deserves bad acting, but the cast of Miss Gish's "Camille" is too generous. While she herself is perfect in every movement of her body and every inflection of her voice, some of her associates go astray. Mr. Raymond Hackett, for instance, although he is a fine romantic actor, errs, I fear, in his denotement of Armand Duval. He reminded me last night of a floorwalker at Woolworth's, working on a commission basis, deferential and timid though acquisitive. But he has the purity appropriate to Miss Gish's vestal Camille, and he is tense and handsome.

Lillian Gish

In "Camille"

NEWS OF THE S...

"Camille" as a Pastel

Lillian Gish a Sweet and Shadowy Copy of The Dumas Heroine

"Camille," drama by Alexander Dumas fils, revived by Delos Chappell, Inc., at the Morosco theatre, New York, Nov. 1, 1932.

★ ★

THE CAST:

Marguerite Gautier.....Lillian Gish	Baron de Varville..Frederic Worlock
Prudence Duvernoy..Cora Witherspoon	Gaston Rieux.....Lewis Martin
Olympe.....Helen Freeman	Comte de Giray.....Ian Van-Wolfe
Nanine.....Mary Morris	Gustave.....Ian Van-Wolfe
Nichette.....Lenna Boytel	Saint Gaudens.....Robert Le Sueur
Anais.....Edna James	The Doctor.....Moffat Johnston
Armand Duval.....Raymond Hackett	Arthur.....Paul Stephenson
M. Georges Duval..Moffat Johnston	

"In viewing the presentation of "Camille," the audience is asked to recall and bear in mind the fact that Dumas' great heroine, Marguerite Gautier, was intended by him to be a young woman. His "Camille" was based upon the life of Marie Duplessis, one of the most famous of all Parisian courtesans—who died and was deeply mourned at the age of twenty-four. Dumas' Marguerite was no middle-aged sophisticate, taking quick profit of her life. Instead, she was a young girl who, governed solely by her great heart, rose at last to spiritual heights which have immortalized her."

By BURNS MANTLE.

IT is no more than fair to grant Delos Chappell and Robert Edmond Jones the statement of their premise to justify their revival of "Camille" at the Morosco, with Lillian Gish playing their spiritually immortalized heroine.

But it happens to be a premise that is not borne out in the playing or the casting of this "Camille." Marguerite Gautier was a young woman of 24, but by all the records she was also a 24-year-old sophisticate.

That dear Lillian Gish, as wraithlike and fascinating a personal force as the stage knows, can no more suggest the Camille of tradition, or the Camille of fact, than she could suggest a popular conception of Cleopatra, or the Du Barry, or Catherine of Russia.

To expect her to do so is to exploit her charm at the expense of her art, and to do her no good save in the matter of such added publicity as she is given.

And, also, such added opportunity as she has to indicate by a carefully routined and graciously earnest performance that she is blessed with about twice as much intelligence as her promoters have shown in her selection.

For this little Camille, this baby Camille, if you will, plays little scenes with a disarming technical proficiency. While she was never at any time physically such a Camille as could reasonably have attracted the type of admirer that De Varville or De Giray represents, there was a wise twinkle in the eyes that burned through her pale mask, and a touch of the cynicism than even very young women of the world acquire in their acceptance of a fool's adoration.

The Short Breaths.

And while she was pathetically unequal to exciting Armand's impassioned resentment in the gambling scene, when next we see she came to die, though she could not escape the suggestion that she was a sort of glorified Little Eva on a golden bed, she read her letter between short, pale-shot breaths with much less heaving and greater art than many an actress of

Lillian Gish

Raymond Hackett

forty times her stage experience has done.

Mr. Jones' part of the enterprise is admirably carried out. His old-theatre settings, from footlights to backdrops, are delightful approximations of the real thing. His costuming and his ensemble poses are pictorially perfect. His direction, though he has found it difficult to hold some of his players to just the right line of extravagance in pose and gesture, is generally inspired.

Raymond Hackett is such a boyish Armand as matches Miss Gish's heroine, but by the same token it suffers an immaturity that makes it an entirely negative characterization.

Prudence Trimmed.

Cora Witherspoon's Prudence sacrifices, evidently by direction, all the rowdy comedy of the vulgar one, and the supporting sentimental story of Nichette, goes for nothing.

In fine this is a sort of pastel "Camille" done in soft, thin, colors on transparent backing. I dislike to think that many a new playgoer will get his or her first impressions of the sturdy old drama from seeing it.

But for the matter of that, we

GALA OPENING

A New 'Camille'

Miss Lillian Gish Plays Marguerite Gautier at the Morosco Theater.

By RICHARD LOCKRIDGE.

The diaphanous charm of Miss Lillian Gish was prettily displayed last evening in a revival of "Camille" which, with Robert Edmond Jones settings of truly appropriate daintiness, was offered at the Morosco Theater. Admirers of Miss Gish's art, gathered to applaud, found the sweet old melodrama produced with lightness and grace and without any undue self-consciousness. And if it was rather wistful than emotional, what matter?

Miss Gish brings to the role which so many stage queens have delighted in, a rare pictorial fitness. All her slight fragility melts into the role of Marguerite, so that no miracle of art is necessary to convince us in the last act that she has wasted away to death. From the beginning of the play she seems one with so feather-light a touch on the rough world that any gust may blow her from it, and that is certainly no hindrance in the playing of Marguerite.

If, of course, you expect in Dumas's seemingly immortal heroine that bright burning of a guttering candle, that intensity of life on the verge of death, you may find Miss Gish's playing a little lacking. Not from it does there emanate any emotional heat, or intensity of passion. Pretty and pristine is her lady of the Camellias, and it is difficult not to feel that her love for Armand is purely sisterly. The light, clear little voice protests great passion, and the oddly fascinating little face glows with what may be love-light. And Miss Gish continues to suggest a girl who has stepped, all unawakened, from the convent.

And although the lines and action still report that she is a courtesan of many light loves, finally swept away by a grander passion, it is quite impossible to think of Miss Gish as anything so earthy. She went to gay parties with her sisters in sin, and stayed up to all hours before she met her true love, and lost him, and regained him and died in his arms. But that is all make-believe. She was a pretty little girl, playing in a child's garden of Camellias; good little girl, playing at being bad.

Miss Gish's acting sets the tone for the production, and in her mood the others follow as well as they are able. Raymond Hackett occasionally permits deeper notes to creep into his Armand; Moffat Johnston, in a couple of roles, is a stalwart "heavy" of the old school, which is the only possible thing to be under the circumstances. The cast is generally excellent; Mr. Jones's sets are light and full of grace and the whole thing is nicely charming. I suspect, however, that M. Dumas would be surprised if he could see it.

FREDERIC WORLOCK

Appears with Lillian Gish in the revival of "Camille."

'CAMILLE.'

Delos Chappell, Inc., presents Robert Edmond Jones's production of Dumas's play at the Morosco Theater. The cast:

Marguerite Gautier....Miss Lillian Gish
Prudence Duvernoy,
Miss Cora Witherspoon
Olympe .....Miss Helen Freeman
Nanine .....Miss Mary Morris
Nichette .....Miss Leona Boytel
Anais .....Miss Edna James
Armand Duval.....Raymond Hackett
M. Georges Duval.....Moffat Johnston
Baron de Varville...Frederic Worlock
Gaston Rieux.....Lewis Martin
Comte de Giray.....Ian Van-Wolfe
Gustave .....Ian Van-Wolfe
Saint Gaudens.....Robert Le Sueur
The Doctor.....Moffat Johnston
Arthur .....Paul Stephenson
Guests, Servants and Others—Mmes. Harriett Ingersoll, Betty Upthegrove, Lillian Bronson, William James, Bartlett Robinson, Richard Kendrick.

Karl K. Kitchen Presents

JOHN ANDERSON REVIE

Lillian Gish Portrays Tender 'Camille' in Revival of Old Dumas Drama

By JOHN ANDERSON.

As a tender nosegay for the dramatic antiquarians, Lillian Gish has exhumed "Camille," and is to be seen at the Morosco nowanights illustrating the lacy griefs of Dumas' noble heroine in the manner, as the program aptly puts it, of 1878. For it Robert Edmond Jones has designed some charming scenes of the period before what-nots became why-nots, and it is all done as it was last Summer in the old opry house in Central City, Colo., when even the audience came in the costumes of the time. That must have been bogey for the depression. Yet for all Miss Gish's fragile grace and Mr. Jones's scenic eloquence, "Camille" remains a reluctant mummy, full of time and other ailments, for which I suspect the local dramagoers will not even put on their overcoats.

JOHN ANDERSON

This makes, of course, the second "Camille" for the Manhattan stage, since Miss LeGallienne installed the old play in her repertory season before last and is still playing it in Fourteenth St., though why, I, for one, cannot imagine. It belongs so completely to its time and lacks so obviously the elements of enduring greatness in the theatre, that its revival in any circumstances seems but an exercise in preciosity and a frolic among the drama's attic trunks.

Its tearful claptrap is, when you get into it up to the funnybone, merely the sweet syrup of 1878. Since the imagination of the audience is, ultimately, the scene of any play, it is not enough to put the actors in accurate costumes and the stage in all the museum trappings of an older day. There must be something about it all which can lure the playgoing mind backward to do its part in the make-believe, and "Camille" hasn't the quality for that magic because the playgoing mind has changed since the days when people wept bucketfuls over the plight of poor little Marguerite.

It takes the compulsion either of humor or great playwriting to do that and, in spite of its hokum, "Camille" has neither. Possibly one of the giants of "Camille's" own day and heyday could bridge the distance if, for instance, Bernhardt could enact it this night in Times Square—the Bernhardt of LePage's portrait—but Bernhardt is in Pere Lachaise with a brass plaque from an American vaudeville circuit on her tombstone. Not that I ever saw her do anything except the last part of "Camille" on what, possibly to her own surprise, turned out actually to be her farewell tour.

All this is not a reflection upon Miss Gish's performance; only the querelous wish that an actress who might do important things for the drama at a moment when it needs all the help it can get could have found something better for her talent and her energies than this dessicated tear-jerker.

For actually Miss Gish is very lovely to look at, and very sensitive in her playing. Her Marguerite is younger and less hardened than the traditional lady of the camelias. It has fineness and an ethereal beauty which illuminates the tenderness of the character and explain completely her touching sacrifice. In a way her portrayal gives validity to the characters around her as it takes them in by reflection. It makes the play reasonable and that is, undoubtedly, the last blow that can be dealt it. If it is to be any sort of play at all, especially nowadays, it must be unreasonable. It must be true only to the falsehoods of the theatre. It cannot be now or maybe ever again true to life. Miss Gish is, in a curious way, too honest for it, too real in her spirituality, or to put it in all honor to her, "Camille" isn't by a thousand odds good enough for her.

It's a pity so much time, and energy and loveliness have been wasted. The theatre can't afford it.

"Camille"

Produced by Robert Edmund Jones at the Morosco Theatre last night by Delos Chappell, Inc.

THE CAST

Marguerite Gautier	Lillian Gish
Prudence Duvernoy	Cora Witherspoon
Olympe	Helen Freeman
Nanine	Mary Morris
Nichette	Leona Boytel
Anais	Edna James
Armand Duval	Raymond Hackett
M. Georges Duval	Moffat Johnston
Baron de Varville	Frederic Worlock
Gaston Rieux	Lewis Martin
Comte de Giray	Ian Van-Wolfe
Gustave	Ian Van-Wolfe
Saint Gaudens	Robert Le Sueur
The Doctor	Moffat Johnston
Arthur	Paul Stephenson

OFFICIALS PLAN TO SEE 'VANITIES'

The executives and office attaches of the American Telegraph and Telephone Company will hold their annual party tomorrow night at the Broadway Theatre to witness Earl Carroll Vanities. Employes of the Chase National Bank will hold their annual theatre event at Earl Carroll Vanities next Monday, November 7.

BUILDS SETTINGS FOR MARQUIS PLAY

Cleon Throckmorton has been chosen by Lodewick Vroom to design and build the settings for the production of Don Marquis' "The Dark Hours," which Vroom will disclose at the New Amsterdam Theatre, Monday evening, November 14.

AMUSEMENTS.

HELD OVER BY DEMANDED THE

AMUSEMENTS.

The Cha

THE PLAY

Lillian Gish as La Dame aux Camelias at the Morosco Opening of "Incubator."

CAMILLE, a play in five acts, based on the original French text of Alexandre Dumas fils. New acting version made by Mr. and Mrs. Delos Chappell and Robert Edmond Jones. Staged and settings prepared by Mr. Jones; incidental music by Macklin Marrow; revived by Delos Chappell. At the Morosco Theatre.

Marguerite Gautier	Lillian Gish
Prudence Duvernoy	Cora Witherspoon
Olympe	Helen Freeman
Nanine	Mary Morris
Nichette	Leona Boytel
Anais	Edna James
Armand Duval	Raymond Hackett
M. Georges Duval	Moffat Johnston
Baron de Varville	Frederic Worlock
Gaston Rieux	Lewis Martin
Comte de Giray	Ian Van-Wolfe
Gustave	Ian Van-Wolfe
Saint Gaudens	Robert Le Sueur
The Doctor	Moffat Johnston
Arthur	Paul Stephenson

By BROOKS ATKINSON.

To say that the new "Camille," which came to the Morosco last evening, is a museum-piece is to tell something of the truth but not enough. For museum-pieces may be dingy and faded. But the "Camille" which Robert Edmond Jones has designed and in which Lillian Gish is acting has a strange, quaint sort of magic. Obviously the play, even in its revised version, has no relation to this hard-surfaced day, nor is the acting or the production in any of the modern idioms. But whatever the intellectual response of the audience may be, this white, unassertive lady of the camellias casts some elusive sort of spell throughout the threatre and silences the coughing and the shuffling that usually greet a play at this time of the year. If it is not Camille, it is Lillian Gish who still remains one of the unworldly mysteries.

Acting and production are of one piece. Treating "Camille" as a charming token from other times, Mr. Jones has set it behind the hooded footlights of olden days, designed a curtain with innocent, conventional figures and hung it beneath the rope-braided plushes that correspond in time. Like the new version of the play, the production is tightly-enclosed in small rooms on a shallow stage. In the materials of the settings Mr. Jones has kept to the same motive of make-belief, although he has never made that common patronizing gesture of substituting ugliness for the quaint. They are not beautiful settings, but they have a sentimental charm, and the chandeliers, ornamented screens and period furnishings recapture a modern artist's longing for things that no longer exist.

Within these antimacassar surroundings Miss Gish enacts the Marguerite Gautier who was Dumas's Marie Duplessis who has been "La Dame aux Camélias" ever since. Gone are the pyrotechnics and brazen coquetries and the vibrancy of worldly courtesans—all qualities that might account for this beauty's command of the hearts and pocket-[illegible] of men. Clad in the flounces, [illegible]ws of a time when [illegible]f some use in the theatre, Miss Gish moves delicately and quietly through the part. She is frail, as Marie Duplessis must have been, and her features are exquisitely modeled. Her voice is as innocent as a stir of air in the evening. In the death scene her voice is pathetically childish. Her gestures are limp. Throughout the performance her miniature, chaste little Camille seems quite unaware of a courtesan's perquisites, duties and prerogatives. She is as detached from worldly turmoils as a vagrant wisp of cloud. Sometimes her attitudes rave the artlessness of a John Held woodcut. And yet when you have noticed all these aspects of her Camille you still have the idealized spirit of Miss Gish to contend with. Even in a part to which she is unsuited she can silence a first-night audience.

Her company is of no great assistance. Some of them overact to the point of burlesque. Some of the make-ups are bad. What with one thing and another it is frankly hard to discover why any one should want to revive this outmoded play. This production was created last Summer as the chief feature of a local festival in Central City, Col. Treated frankly as a piece of anachronism it has a sort of distant charm. Being an artist with imagination as well as knowledge Mr. Jones has made the most of it. And Miss Gish has reminded us again that the tenuous quality of her acting is not to be imprisoned in a midnight review.

☆☆☆

Viewing the New Play with

Camille a la Gish

The Screen's Lovely Lady in Mr. Jones's Colorado Classic

By GILBERT W. GABRIEL

For the cruelly short term of two weeks, which those on both sides of last night's footlights must have hoped to see stretched double, Miss Lillian Gish is with us in "Camille." Miss Gish and that specially assembled company of the Central City, Colorado, Opera House, which held festival in memory of the old Argonaut days there this Summer past.

Here we have it transported into the Morosco Theatre, an exposition of studied charm and gracious touch, a conception of Robert Edmond Jones's, which can certainly boast a dainty Gish to set before the gallery gods, and which belongs on any romantic theatregoer's mantlepiece, so Fragonard it is in style and shape—or, as vulgarians would say, so Dresden china.

* * *

Miss Gish is and ever has been, to my way of cooing, the loveliest lady the stage has borrowed from Hollywood or pretty nearly any other outpost. I may find myself glumly unequipped to compare this latest Camille with all her celebrated ancestresses, and I think she herself would give one of her subtle shudders if too many boisterous superlatives were hurled at her Cinderella-sized feet. So let's shun that belligerent word, "great." Miss Gish seems content to be lovely.

It is, I bear muddled witness, a curiously, incredibly lovely performance she gives. Let all our grandpappies tell you that Clara Morris used to be ten times more roundly eloquent in the big renunciation scene, or that the Divine Sarah was a full - grown panther in comparison to this slim white kitten, or that Duse's large dark eyes were cavernous with such a sense of tragedy as Miss Gish seldom seems to comprehend. I'm sorry, Miss Gish's performance is still lovely—and lovelier for all that.

* * *

Only a few years before the Junior Dumas wrote his life's romance, a stout and over-energetic cynic named Balzac declared in fiction that nothing in this world is ever so passionate and hotly noble as a courtesan in love. Miss Gish's Marguerite Gautier is neither loudly noble nor uncomfortably hot. It is not the most conceivably passionate Marguerite. I have seen and heard a great many mighty coloratura-sopranos do a good deal more heaving of their India-rubber bosoms on the subject.

THE CAST.

Marguerite Gautier	Lillian Gish
Prudence Duvernoy	Cora Witherspoon
Olympe	Helen Freeman
Nanine	Mary Morris
Nichette	Leona Boytel
Anais	Edna James
Armand Duval	Raymond Hackett
M. Georges Duval	Moffat Johnston
Baron de Varville	Frederic Worlock
Gaston Rieux	Lewis Martin
Comte de Giray	Ian Van-Wolfe
Gustave	Ian Van-Wolfe
Saint Gaudens	Robert Le Sueur
The Doctor	Moffat Johnston
Arthur	Paul Stephenson

But, on the contrary, as the program takes unnecessary pains to point out, Miss Gish's Marguerite is a young girl doomed to die, still wondering, still reluctant, at the small age of twenty-four. Miss Gish's Marguerite stays fragile, almost gossamer, almost shroud-white, a young and incredibly poetic wraith already dew-drenched with the cold baptism of impending death.

I recommend seats as far forward as you can buy them for the full fragrance of Miss Gish's play. She does not speak to be heard from here to Denver—perhaps she purposely disdains to—and this rare persuasion which is in her small voice and her exquisitely enigmatic face deserves rapt listening and watching. It will be worth your scramble.

* * *

I cannot raise the same hosannas for the remainder of Mr. Jones's company. Mr. Moffat Johnston as the elder Duval,

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'INCUBATOR' OPENS AT AVON THEATRE

SAN CARLO SINGERS HEARD IN 'TOSCA'

Two Arrivals in Bro

The Play : *By John Mason Brown*

Delos Chappell, Inc., Presents Robert Edmond Jones's Production of "Camille" With Lillian Gish

WHEN Eva Le Gallienne added "Camille" to her repertory down on Fourteenth Street, it was noted in these and other columns that her Marguerite Gauthier was not played for its traditional points, that it dodged the pyrotechnics in which the part abounds, and that, if anything, her performance was underdone.

I mention Miss Le Gallienne because last night another "Camille" was shown to this town. This time it is Lillian Gish who has essayed the part, and the production in which she finds herself is the Robert Edmond Jones revival of the younger Dumas's tattered script which Delos Chappell is said to have offered to the theatregoers of Denver with many flourishes and much success during the past summer.

If, to some of us, Miss Le Gallienne's Marguerite seemed subdued to a Chekovian key, permit me to assure you that her interpretation is noisily virtuoso compared to Miss Gish's sensing of the part. Miss Gish's "Dame aux Camelias" is quietness itself. It is the ultimate in negation.

What Would Sarah Say?

WHAT Matilda Heron, or Clara Morris, or the Divine Sarah would have thought if they had dropped into the Morosco last evening, I cannot pretend to imagine. But I suspect they would not have recognized the tawdry script in which they were accustomed to shake the rafters. If they had seen the raging waters of the Atlantic suddenly turned into a phosphorescent mill pond, I doubt if they would have been more surprised.

On one score, at least, they might have felt the pangs of envy. With memories of their own autumnal sturdiness still rankling in their hearts, they would have been forced to listen to a frail and luminous woman who, in the words of the program, seemed young enough to die, even as Marguerite's prototype had died, at the age of twenty-four. If they laid claim to any sort of generosity, they would have found other qualities to admire—even in the midst of their horrified amazement.

Miss Gish last night threw overboard every tradition of the part she was playing by consistently refusing to meet the falsities of the text in the spirit of their writing. She treated the wheezy old script as if it were real, folded it around her shoulders as if it were not a moth-eaten mantle, and spoke its artificial lines with as much simple conviction as if she were trying to please the curator of the Agassiz Museum by bending over his famous "Glass Flowers" to inhale their fragrance.

Technically Miss Gish is about as wrong for Marguerite Gauthier as an actress could be; that is, if you judge her by the Polo Grounds "acting points" which New York Giants against the

"Camille"

A revival of the play by Alexander Dumas, Fils, designed and staged by Robert Edmond Jones. Presented by Delos Chappell, Inc., last night at the Morosco Theatre. Music arranged by Macklin Morrow.

THE CAST

Marguerite Gautier.....Lillian Gish
Prudence Duvernoy....Cora Witherspoon
Olympe.....Helen Freeman
Nanine.....Mary Morris
Nichette.....Leona Boytel
Anais.....Edna James
Armand Duval.....Raymond Hackett
M. Georges Duval.....Moffat Johnston
Baron De Varville.....Frederic Worlock
Gaston Rieux.....Lewis Martin
Comte De Giray.....
Gustave.....} Ian Van-Wolfe
Saint Gaudens.....Robert Le Sueur
The Doctor.....Moffat Johnston
Arthur.....Paul Stephenson
Guests, Servants and Others: Harriett Ingersoll, Betty Upthegrove, Lillian Bronson, William James, Bartlett Robinson, Richard Kendrick.

ance may have been according to tradition, it was the only living thing in a dead script. Her frail innocence was a new explanation of Marguerite's professional success and a fairly convincing one. Though Miss Gish failed to rise to her acting opportunities by not seeming to act at all, her negative Marguerite was not without its lustrous moments. At such times it illumined Dumas's empty script like a candle shining in a hollow pumpkin.

Mr. Jones's Scenery and Direction

VISUALLY Mr. Jones's production is as simple as it is pleasing. It recreates a past period with the same gayety that Mr. Jones showed when he designed "Fashion" and "Patience" some years back. It finds him skillfully rearranging a series of flats to procure the five changes in setting that are necessary. The backgrounds he supplies have a distinction which one associates with Mr. Jones's work. They are happily selective in their use of detail and deliciously rococo, even in their furnishings.

It is hard to summon the same approval for Mr. Jones's direction that his settings win so easily. He provides no end of groupings which are pictorially effective [illegible]

Mr. D. W. Griffith #(a) 1 November 2, 1932

Ideas ? for Radio Talk.

Boys and girls, you boys and girls from seven to seventy that read and hear so much about motion picture people and Hollywood and their homes. Let's move our camera and show you this place by night along this Main Street. You'll see the best looking boys and girls in the world gathered from everywhere seeking fame. Jaunty little brunettes, clinging and alluring blondes, fiery red-heads among the girls; all sorts of boys also from seven to seventy. We pass the lighted windows of the homes where they live. You wonder what's going on behind the windows, gay parties? Yes, surely. Just about the same percentage as there would be in any other branch of business, celebrating something, relaxing. But no late party for the girl that has to be on the set made up and ready to work at 9 o'clock in the morning.

In a hot California sun, more likely you will see something like this. Looking through this window, two girls from the East talking.

FIRST GIRL — Course down to earth voice such as you hear any day in any of our big cities.

Well, Susie Wilson, for cryin out loud, what's all the weeps about?

SUSIE (TEARFULLY)

I have got to go home.

FIRST GIRL

Yeah?

SUSIE

My money's all run out.

FIRST GIRL

Who's ain't?

SUSIE

All the family have scraped, everything they could get together to send me here and they were all so sure I was going to click and I just haven't done anything

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

but extras. Haven't done that for two weeks.

FIRST GIRL

Don't I know. I am so full of cheap roles and imitation coffee I can't look a bog shot in the Face.

SUSIE

I know If I could just get one little chance I'd get there. I am as goodlooking as Norma Shearer, ain't I?

FIRST GIRL

Sure and then some.

SUSIE

I studied dramatics for two whole years and the dramatic teacher said I had as fine a voice as he ever heard.

FIRST GIRL

Well, they tell everybody that. That's to get you and your coin and just kid you along. But Sue I have to hand it to your voice, it's good.

SUSIE

Yes, but the only one's that hear it are the neighbors next door and every time I start practicing and reciting they knock on the walls and I have to stop.

FIRST GIRL

Oh, that family runs a meat store, if you could give an imitation of a pig squealing , they would think it were great.

SUSIE

Well, it's over now and I thought I'd get money and get Mama out here. It would her health good and everything and now I'm just a washout.

GRIFFITH

Believe me these aren't the only two that are moaning in that fierce conflict to get to the top and to get somewhere.

FIRST GIRL

Well, I am going to crash into that new Art Film Co. tomorrow and if they give

me something I am going to pull the hair off that bald-headed casting director. Say, that egg is so ignorant that if he saw Greta Garbo and didn't know her name he wouldn't put her in the extra line. Look at my shape. It took all the prizes in the bathing contest. Why I knock them blind as soon as I walk out. If that guy would only get a good pair of glasses he'd know a good thing when he saw it.

GRIFFITH

Came the next morning - 8 o'clock.

ROBERT BLAKE

Say, D. W., that was sure great luck, getting Janet Gaynor.

GRIFFITH

And how. Say with her in this part there's nothing to do.

BLAKE

Well it's got to be good. I've got every cent in it.

GRIFFITH

Mee too. But don't bother boy, with that girl in it it can't fail. Got all the actors and stars all rehearsed. They know every bit of it. Studio's paid for. Had to do it in advance. Don't trust Independent Companies, but we will shoe 'em.

BLAKE

Yes, and we are sure stepping licky to get Struse to photograph it.

GRIFFITH

Nobody better. There he is now.

STRUSE

Good morning!

GRIFFITH

YOu've got a chance to make the greatest photographs ever made with Gaynor, boy what you should do.

STRUSE (SLIGHTLY GERMAN ACCENT)

Well I just had two thousand dollars worth of new lenses sent over.

When I lamp these down you will get results.

GRIFFITH

Great set you've got, Bill, that's just the idea.

BILL

O.K.

GRIFFITH

Get everybody ready. Get them on the set.

STAGE ASSISTANT

Yes, sir.

GRIFFITH

We've got a great story.

Asst.

Yes, sir. (This as he is disappearing)

GRIFFITH TO BLAKE

That man is the best yes man in the world. Watch me a minute, I am going to get him when he is yessing. Bill, come back

ASST.

Yes, sir. Yes, sir. Yes, sir.

GRIFFITH (VERY QUICKLY)

Don't you agree with me that that last picture I made was the worst piece of work I ever turned out?

ASSt. (WITHOUT THINKING.

Yes, sir.

GRIGGITH

What do you mean yes.

ASST.

No, sir. I mean no, sir.

GRIFFITH

Scotts Alive. I made him say no at last.

SECOND ASST. (CALLING SOFETLY AT FIRST.

Mr. Griffith. Mr. Griffith. Mr. Griffith (VERY EXCITED) Miss Gaynor, Miss Gayner. Didn't you hear

GRIFFITH - BLAKE

No. what, what's the matter, out with it.

2ND ASST.

Why, why,

GRIFFITH - BLAKE

Yes, yes, what is it

2ND ASST.

Why she - she had an accident, automobilt. Another car ran in on a crossing.

GRIFFITH

Well- Miss Gaynor - hurt.

2ND ASST.

Yes, very badly. Taken to the hospital.

GRIFFITH

No. No.

BLAKE

No. why Heavens.

GRIFFITH

Well is it fatal, anything serious?

2ND ASST.

Oh, not fatal, I went over and investigated. Doctors say she wont be able to work for at least three or four weeks.

GRIFFITH

Poor kid. Dern it.

BLAKE

Well, my Scotts Alive, just when we thought we were so lucky.

2ND ASST. (IN SAD TONE)

I knew that black cat I saw last night, I knew it meant no good.

GRIFFITH

Well, you can't blame her, she did'nt want to get hurt. Dern it, I hope it isn't going to mar or hurt her any. She is too good to have anything happen to her. Sweetest little girl in the world.

BLAKE

Everybody knows that but what about our picture?

GRIFFITH

Well, search me.

BLAKE

We will have to get somebody else for the part. We haven't any money to waste. Our contracts call for it to be released in two months and if we miss that you've got no picture. They won't take it in the summer time.

GRIFFITH

Well, let's get the hospital on the phone and find out.

GRIFFITH AT PHONE (AS HE FINISHED)

Thank goodness it nothing very serious. Just a broken bone or so, but she wont be able to get out for at least three weeks. She's all right. She talked herself. Imaging, she's so sorry on our account. Imaging her thinking about us.

BLAKE

Well, that's all right, but we will have to get somebody else for the part.

FIRST ASST.

Well, I'll call up the other companies and see who we can get. There's Bessie Love, Carole Lombard, Joan Bennet. She would be great in it. Una Merkel, she can play anything.

GRIFFITH

Get her on the phone quick.

STUDIO MANAGER

Hey, Blake, what's this I hear about your production, that your not going on with it.

BLAKE

Sure we are going on. Trying to get another girl now. D.W. is on the wire now.

GRIFFITH AT PHONE

Hello! Hello!

Girl

Yes, this is Paramount Studio (This scene played very quickly) Mr. Shulberg.

ANOTHER GIRL

This is Mr. Shulberg's secretary. --Well just a minute, Mr. Griffith.

GRIFFITH

Tell Mr. Shulberg, very important.

SECRETARY

Mr. Griffith is very anxious to talk with you Mr. Shulberg.

SHULBERG AT PHONE

Well, what's the matter Mr. Griffith

GRIFFITH

You heard about Miss Gaynor's accident.?

SHULBERG

Yes.

GRIFFITH

Well we were just starting a picture and we have got to finish it in two months. Any chance of getting Miss Joan Bennet or Miss Carole Lombard.

SHULBERG

Oh, I am sorry, no chance on earth. We are just putting them into two pictures. Can't possibly do it. Sorry.

ASSt. DIRECTOR

HEre's Metro-Goldwyn, Mr. Griffith, got Mr. Thalberg on the wire.

GRIFFITH

Oh, Mr. Thalberg, any chance of getting Bessie Love or Una Merkel for my picture?

THALBERG

No, not now, maybe in a couple of months from now.

GRIFFITH

Well, I am sorry but I can't wait. I have got to find somebody!

BLAKE

Everybody tied up, D. W?

GRIFFITH

Everybody that I know of that's any good. Our girl part is the whole shooting works. If we don't get a good girl we can just as well go and buy a hot dog stand.

FIRST ASST.

Well, Mr. Griffith, you've always been able to get somebody, let's think them over.

GRIFFITH (SARCASTICALLY)

Oh, I have, have I. Find a star right out of the air.

ASST.

No sir - Yes sir - Yes sir.

FIRST ASST.

Here is the Casting Director now. He'll know 'em.

GRIFFITH

You know this part. Have you seen anybody that you think might play it.

CASTING DIRECTOR

If their good looking their dumb - and if there not dumb they have a face that not even a Mother could love. You can look them over. There's a long line.

Note: This placed perhaps in Casting Office as any other script, adding the scene that we discussed of the people seeking work, looking over two well known actors entering. The finish of scene one of the extra men see Jack and Lionel Barrymore coming in.

EXTRA

Pretty soft for them.

OTHER EXTRA MAN

Well, he began at five dollars a day as an extra man.

OTHER VOICE WITH BARRYMORE

Well, Lionel who is your new picture

IMITATION OF LIONEL IN A DRAWL VOICE

It will be good if I am good and the stars good and their photography is good and it's developed good and produced good, it will be good, if it isn't, it wont.

OTHER VOICE

Well, you get that big salary just the same.

LIONEL(SARCASTICALY)

Yes and turn it over to the income tax collector. Their are seven of them on my coat tails now. That's why I have to use a disguise to go out of the house. I am made up now for the ice man, back door. Who's in the office.

OTHER VOICE (IN WHISPER)

Greta Garbo

LIONEL

Greta in person? and not spectacle.

OTHER VOICE (IN OFFICE)

Now Miss Garbo, your dear public needs you. You musn't quit now.

MISS GARBO

I'm tired. I go back Sweden.

OTHER VOICE

But Miss Garbo, we are going to give you two thousand a week more making eight thousand a week.

GARBO

I'M tired I go back Sweden

OTHER VOICE

Well, we think we could even go ten thousand.

GARBO

I'M tired, go back Sweden

OTHER VOICE (BURST OF IMPULSIVNESS)

Miss Garbo we'll make it twelve thousand each week for fifty-two weeks.

GARBO (A LITTLE MORE ANIMATED)

A Little tired, I go back Sweden (Groans of dispair from two men)

GARBO

Twelve thousand dollar and maybe I get rest quick. Remember twelve thousand

CASTING DIRECTOR

Here's a line of girls, D. W., none of them are any good. If you want to try them you can try.

GRIFFITH

Here this one, here young lady, here this one.

GIRL IN FIRST SCENE - ROUGH VOICE

So, look me over.

GRIFFITH

Not the type - that one behind her - pull her out.

GRIFFITH as announcer before sound and test cameras - four or five ambitious girls waiting in line.

GRIFFITH

Now all of you listen. Here are the lines you've got to read. Your a little country girl, you've got a basket of vegetables on your arm and you are coming in a gate and their is a city slicker that sees you. He happens to be a painter this time and he falls for you and you fall for him and the old story, you love not wisely, but too well. You make what the world calls a fatal step, that is they used to call it a fatal step. Now you've ~~mmkm~~ met the real man and being an unusually honest girl, you tell him about it. It's the same old story, the same old hookum, but you've got to make it seem real and new. If you make them believe it then no story is ever old. Oh, I know morning dew isn't old because it's been falling for a few hundred thousand years and our flowers, they are old but they are always new, its the same with this part. Now come on here are the lines.

Note: I think we should fallow some well known lines from some well known play or else Mr. McKnight and I had better get together on writing this situation.

FIRST GIRL READS LINES.

GRIFFITH

That's all right, we've got your name, we'll let you know later.

From this we go to Susie and her rough friend.

FIRST GIRL

What are you so nervous about Susie. Them Janes are no good. I can tell by looking at their faces.

SUSIE

Oh, I'm nervous , I'm so scared, I'm too nervous, I'm so scared. I guess I'm a wash-out, I can't do it.

FIRST GIRL

Oh, scram on it, will you. Get yourself organized. Listen to that big horse read those lines. She's got a chassis like a truck.

SUSIE

I can't do it, I'm so scared

FIRST GIRL

Come on and try, you know what that director said. It's a young girl, put your voice up high, like a young girl. Tra, Tra, (She imitates a high thin voice) Here I am playing among the daisies.

Susie

I'll try, I know my voice is to heavy. What's that line?

FIRST GIRL

I'm playing here among the daisier,(her own voice when she raises it is a burlesque)

Susie

(Imitates her and is almost as bad in her imitation) I'm just playing here among the daisies.

FIRST GIRL

Well, don't let your teel rattle, it will sound like a storm effect in the mike. Come on, he's calling you, he's calling you.

GRIFFITH

All right, try her - give her the part.

Note: Perhaps we can get something on the imitation of Camille to do this effect.

GRIFFITH

Now, Miss, what's your name?

SUSIE (TIMID VOICE)

Susan Wilson

GRIFFITH

We'll just run over it. Here, Mr. Boyd, you know the Doctors part, read it to her, help her get into it. You see, Miss Susan, your sweetheart here has left you and you will have to gorget all about the city and being up to date. You are an old fashioned girl and you just can't live without him. Mr. Boyd, read your lines.

BOYD (IN HUSHED VOICE)

I'm sorry there's nothing that I can do.

MOTHER

Well, I'm her mother and I know her better than anybody, she just lies there just like that and don't take no interest in anything.

DOCTOR

That's the trouble, if you could just get her interested in something. If you would write to John, perhaps. Have you written her sweetheart?

MOTHER

We don't know where he is. They had some quarrel - listen to her now.

Note: We go to Susie - Mother as though approaching bed.

Now Mary, I've just opened the window shade so you can look out. It's getting Spring.

SUSIE (LISTLESSLY.

Spring?

MOTHER

Yes, and the violets are coming out.

MARY (SAME DEAD VOICE

Videts. (As though apart from the world, almost delirious). Violets, John, he helped me - we picked violets, that was last spring. (Very tenderly) John, where are you, John. If I could only see him again. This dying, I wouldn't mind.

MOTHER

Oh, hush, Mary, hush, your going to live. There's nothing wrong with you.

MARY

Oh, I don't know, I just don't care Mother. I want to rest, I want to rest. I'll just quit worrying, and not trouble about things and I'll rest.

DOCTOR (YOU HEAR HIM APPROACHING)

Mary, Mary, something has happened

MARY

Yes, Dr.

DOCTOR

Mary, there is someone here and he has come a long way back to you.

MARY (TREMULOUSLY)

Youve seen John, Its John. - He's come - He's come back? You've seen John?

DOCTOR

Go slow - Go slow - slow now - slow now - yes, he's here.

MARY

John, John - Oh, John

JOHN (THIS IN EMOTIONAL BROKEN TONES)

MARY - Forgive me - Oh - Will you everyforgive me?

MARY

Oh, Joh, there's no living without you, I tried to forget I couldn't. I love you John - all my life.

JOHN

Mary, Mary

Note: Here in this scene Susie begins in the high voice and ready a part of it.

GRIFFITH

No I'm afraid your not the type. That's enough. Yout not the type. That's all.

SUSIE

Oh, I'm sorry, - I -

FIRST DIRECTOR

That's all, Miss Susie, your not the type. Can't use you.

BLAKE

No. D. W. she's not the type, she's no good.

GRIFFITH TO ASST.

ISn't that the girl that played the little bit in Abraham Lincoln in the dance scene?

FIRST ASST.

Yes, she did that's right, she did. She played in that with Mary Todd.

GRIFFITH

Call her back. She was good in that. What's the matter with her.
Say young lady - didn't you play that little bit with Mary Todd.

SUSAN * IN HER OWN NATURAL VOICE

Oh, yes sir. (Voice is now emotional. I was so grateful, I thought it would lead to something.

GRIFFITH

Yes, go on.

SUSAN

Yes, I played it. After that I thought you would like me. Everybody said I was pretty good.

GRIFFITH - STOPPING

Do you hear you you said that. In that voice - everybody said I was good.
Where did you get that high voice, up in the air stuff when you were reading that part.

SUSAN

Well, everybody told me my voice was too heavy and to make a high, that it would sound more girlish.

GRIFFITH

You are ruining yourself - listening to a lot of idiots.Come on now, read it just like you talked.

SUSAN READS

GRIFFITH

That's great, that's fine, now put a little more feeling into it. Now this way. (Griffith gives reading) (She imitates)

GRIFFITH

We will give you a trial. That's pretty good, young lady.

GRIFFITH AS ANNOUNCER.

And so we took a terrible chance and put abbeginner into the role. My money plus the whole studio's, everybody depended upon the unknown extra girl to putt us out of the hole. But it isn't over yet. How will the Audience take it.? This terrible opening night. Those people. Trying it out in a regular theatre.

BLAKE

How's it coming?

GRIFFITH

I don't know, I'm too nervous. All this in hushed tones.

BLAKE

I think it's going pretty good. What's the matter, D. W. Can't you stand still.

GRIFFITH

No, I have walked about ten miles up and down these aisles, boy I tell you the honest truty. An opening night scares me more than I ever was in the front line trenches under shell fire.

BLAKE

Their all silent. I think it's got them.

GRIFFITH

Got them silent, got them sound asleep. Listen to those lines, they've got the maching up too high, they sound as if they were yelling. It's terrible.

Note. We hear music, the finale

BLAKE

It's coming to the finish

GRIFFITH

Well, I'm going. We are ended too.

GRIFFITH DISAPPEARS

There is a sound of tremendous applause and them shouts.

WILSON - SUSAN WILSON - MISS WILSON - GRIFFITH - GRIFFITH

ASST DIRECTOR

Where is Mr. GRIFFITH -

BLAKE

He ren out the alley.

BLAKE

WHERE IS MISS WILSON

ASST

I just saw her in the balcony, she is hiding behind a chair. I thing she is fainting.

BLAKE

GET her down. Get her down. They want to see her. I'll catch D. W. Oh, D. W. Throw away that cigarette, come out of that corner. I had to run to catch you. What's the matter come on.

GRIFFITH

It's terrible, I'm going home.

BLAKE

It isn't they are shouting in their for you. We have got to get Miss Wilson. Don't you hear them. Here, open this door.

Note: Door opens to applause.

GRIFFITH

Where's Miss Wilson'

BLAKE

They are dragging her down the aisle. Boy is she a hit. Listen to them. Oh

Oh, what a night.

D. W. GRIFFITH COLLECTION
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Note: Sounds of voices, WILSON WILSON ----- CHEERS

GRIFFITH And so all of us put our money and faith on an unknown and how she romped home. A big winner. You wouldn't look at her now. She is crying and laughing at the same time. Those little hands whose every movement was watched through her first picture. All tied into knots now. They seem as happy as she is down to the bottom of her being, at this unexpected and overwhelming success.

Note: This is the best I could single out on such a short notice. Doubtless if I had taken more time it would have been worse. I didn't get in that idea of Griffith congratulating Susie at end of rehearsal.

GRIFFITH

Say you must have lived in the country to get this so right.

SUSIE

Yes, sir, but I never lived off Tenth Avenue in New York City in my life until I came here.

D R A F T

Dear ------

After hearing the statement of the Chairman of our Board that we were headed for the "red", I wrote each of our stockholders requesting they join me in asking that a meeting be called to consider permitting those of us who might so wish to surrender our stock and withdraw our proportionate share of the accumulated surplus of the United Artists Corporation. I have no doubt a proper and legal method of doing this could be arranged if all consented. Mr. Goldwyn answered, expressing a willingness to attend such meeting if held in Hollywood. I have had no other reply, but a letter from Mr. Schenck states he was not calling a meeting of the United Artists Corporation stockholders because they have all expressed themselves as being opposed to the plan outlined in my letter.

I will again repeat that my stake in the United Artists Corporation is of real moment to me and I feel far from satisfied to have it evaporate by continuing the business on the present admittedly losing basis. Since you are unwilling to permit me to surrender my interest and receive my share of the surplus, which I feel I helped to produce, I hope you will at least give serious consideration to a proposal for the inauguration of much needed economies so the business may be donducted on a less extravagant basis. The management of every other important enterprise of which I have knowledge have deemed such course wise, in fact, essential. Why should we be the exception in steering our course admittedly for the rocks?

I think a meeting should be called to examine into this question and determine whether substantial economies may not be effected without loss of efficiency. In this connection I call to your attention that we are paying annual salaries to eight individuals which amount in the aggregate to approximately <u>five times</u> the <u>total annual distribution</u> of <u>earnings</u> to the <u>eight</u> stockholders. Compared with the compensation for similar services in other enterprises of equal or greater magnitude, such salaries are clearly grossly escessive. Especially is this true when the now greatly enhanced purchasing pwer of real cash is considered.

Unquestionably, the eight men who receive these salaries are competent, but

November 9, 1932.

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that they should receive five times the total paid to all the stockholders, whose money is employed and risked and whose labor and productive genius supply a large part of the business out of which the profits are realized, is grotesque.

I think these particular salaries should be reduced and the annual distribu - tion to the stockholders increased. The total annual dividends to the eight stockholders should at least equal the amount of these eight annual salaries. Further, an exhaustive survey should be made, under the direction of the stockholders, to ascertain what other economies may be effected to the end that the business be at least kept out of the red, and I now request that you join me in calling a meeting for these purposes.

Also, I strongly favor the proposal of Mr. Fairbanks that the stockholders elect themselves directors and keep in closer touch, more fully informed, and more directly in control of the business of the Corporation than has been the practice heretofore.

I hope for the favor of a reply.

Sincerely yours,

New York World-Telegram

NEW YORK, SATURDAY, NOVEMBER 12, 1932.

"Ladies, Please Remove Their Hats"

For You Are About to See That Thriller, 'The Bachelor's Return'

Camera Man for Griffith Recalls How He Created Fadeouts, Soft Lighting.

Mr. Liebling concludes his series on old-time performers with an article on the silent movies—on David Wark Griffth, on Mary Pickford, Dorothy Gish and the many stars of the flicker days.

By A. J. LIEBLING,
World-Telegram Staff Writer.

(Copyright, 1932, by the New York World-Telegram Corporation.)

"SO Griffith says, 'You look like a bunch of bums hanging around a room. Go out to a cigar store and look at the ad for Hoffman House cigarets. That will show you how it probably looks inside a swell club.' "

G. W. Billy Bitzer, the king of cameramen—a king in exile—was describing the filming of a society drama in the Biograph studio at 11 E. 14th St.

The First Man to Photograph Mary Pickford has a curiously elongated perspective. He was in at the beginning of a national form of entertainment, the silent moving picture. He has survived it. So to him the thirty-six years since he filmed Candidate William McKinley on the lawn at Canton, Ohio, seem a century.

Yet he is chipper and keen, a stocky man, with the same shiny eye that peered into the camera when Blanche Sweet was 16.

Wallace Reid and (in centre) Violet Mesereau.

the stage crew would start breaking up the set and putting up wallpaper with large roses for the domestic sequence.

"Before we had that company we would just do news shorts and maybe a dramatization of some event like the murder of Stanford White by Harry Thaw.

Mary Pickford.

says, 'Now you've done it.' That scared me so I forgot to close the lens for a minute.

"Ordinarily I would have shot the scene a second time just to make sure, and I would have passed along the word to the developing room to make a print from the second negative. But Griffith was so impatient he wanted the negative developed right away to see how his big scene came out. Then I knew I was cooked.

"Say, after he had seen that film run through he was wild. 'My boy,' he said, 'you've done it again. That

"The picture was 'The Bachelor's Return,' or something like that," continued Mr. Bitzer. "Owen Moore was the bachelor and Arthur Johnson was his pal.

And That Was That.

"Marion Leonard was the bride, and the story was that the bachelor's friends gave him a party at the Union League Club, and he said, 'Goodby, boys, I'm through,' or something like that, and then we showed a domestic sequence. His mother-in-law, Kate Bruce, annoyed him, and his wife complained when he didn't hang up his clothes, and the punch was when he came back to his club. That was the end of the picture.

"We had one stage and that meant one set at a time. The camera man managed the drapes and settings. For a home dining room I would use a round table with a cloth. To indicate a restaurant I would set the scene with a table, a cloth and a potted fern. I had never been in a club, so to indicate extra grandeur I put in two ferns.

"The actors wore rented dress suits and none of them looked comfortable except Johnson, who had been in a society play with Jim Jeffries. Griffith was the director and he knew they looked wrong, but he had never been anywhere, either.

"'If you make this scene go off right, boys,' he said, 'I'll give you each $10 for this picture instead of $5.' Expense never meant anything to Griffith.

These Were the Stars.

"These fellows were not extras, remember. They were the stars of the Biograph Stock Co. and they would take turns in playing leads.

"There was no jealousy over feature billing in those days, because the identity of all members of the company was kept secret. Actors felt that if their names got out they were done in the profession, and when the day's work was over they would look up and down the street and then sneak.

"Well, the extra five dollars pepped them up so Johnson led them in a cheer, 'Biograph, Biograph, rah, rah, rah,' and they waved their glasses and it looked very high-toned and enthusiastic, so Griffith was sure we could fool the Union League Club.

"Then before striking the set I had to grab the film and run down the stairs to the dark room in the basement. There I would develop it with wake-the-dead, that's a quick solution simply to show up what you've got on the film. If it was all right I would yell, 'Test O. K.' A janitor up at the first landing would relay it. A carpenter on the second floor would pick up the cry. Then I would set up the table with one potted fern and we would go down to the penny weighing machine company on the ground floor and kid two clerks into acting Thaw and White, and we would give any hot-looking girl $3 to sit at the table with White and then the other clerk would come in and fire a revolver. White would fall and you had a good saleable product.

"I took that film of the Empire State Express that was such a sensation at Hammerstein's Olympic—the one where it seemed the engine was coming right out of the screen. Women in the stage boxes fainted at every performance, and they weren't stooges, either.

Recalls Old Stars.

"That old Biograph outfit. Mary Pickford came to us as a kid of maybe 15 and worked for $3 a day until she became the official Sunbonnet Sue type of the company. The Gish girls were just at the awkward age, and they did only bits for the first few years. Blanche Sweet was only 16, but she had more poise—she did dowager parts.

"Then we used Mae Marsh, Florence Lawrence, Alice Joyce, Miriam Cooper and Marion Leonard among the women, and Henry B. Walthall, Lional Barrymore, Bob Harron, Courtney Foote, James Kirkwood and Mack Sennett in male parts."

He recalled the days of Wallace Reid, of Marion Leonard, of Violet Mesereau.

"After a while we got to doing dramas," he continued. "The story was always the same. Betrayed girl in hall bedroom harassed by hard-hearted landlady. We would make one a day, except when we put up a particularly elaborate set, like a

David Wark Griffith.

practical flight of ... airs. That would take a lot of tim... so we would go out in a wagon a... shoot exteriors for future use.

"Once we mad... a big scientific feature, 'Man's ... nesis', a sort of evolution idea. ... tied feathers on snakes and put ... hiskers on a cow to give an id... of prehistoric animals. Everybo... came out dark on the film excep... Mae Marsh, who hadn't had enough... make-up on, so we put in a sub-tit... explaining she was Lily White, a ... captive maiden.

Wanted to Be Beautiful.

"There weren't ... many love scenes. I hadn't blundered ... onto the fadeout yet. There was no ... way to end them gracefully. The b... punch of the picture was always ... the struggle for virtue. Nowadays ... the public prefers seduction."

Billy grinned.

"We always had ... a lot of trouble lighting Lillian Gis...h's scenes," he remembered. "The kid wanted to be just beautiful. We had to put a halo behind her hair and get her jaw out to give her than angely look.

"'Get out the jackass,' I used to say to my electrician. That meant fix the lights so that jaw wouldn't show. And we made her beautiful.

"It led to a big discovery, too—the secret of eternal youth. We were making 'Broken Blossoms' in 1920 out on the coast, doing the big scene where Dick Barthelmess as the Chink kneels before the girl asleep on the couch.

Forgot to Close Lens.

"All one day we worked on the lights, and by the time we got them right the kid was so tired we couldn't make the scene. So we left them for the next day. I went down to The Ship at Venice that evening and had maybe a little too much good time.

"The next day I had to hurry to get into the studio. I was a few minutes late, and found Griffith on the set, tapping his cane as if I had been away for weeks. To save time I just looked into the lens once, called 'Lights!' and started cranking. I had a Dahl-Meyer 1-9 lens I was using for the tirst time, so bright I had never dared use it in a picture. I was in such a hurry that I didn't notice only about half the lights went on when I yelled.

"The electrician came over and marvelous soft effect will stun them.'

"'I've been experimenting for a couple of months,' I told him. That was the beginning of soft lighting. Later they got to using it so consistently that dames stayed in the pictures long after the old clear-cut photography would have shown them up. In fact faces got so indefinite they looked sort of ectoplasmic."

Mr. Bitzer sighed.

Griffith a Dreamer.

"I will give Griffith credit," he said. "He was just a dreamer and I was a guy trying not to get fired. But we never let on that anything that happened on that lot wasn't planned beforehand.

"The first fade-out was at Fort Lee. There were no hoods on camera lenses in those days. All scenes were shot with the sun directly back of the actors. That gave them that hard, clear-cut look, with bad nose-shadows.

"I took five feet of film of Mary Pickford and Owen Moore eating sandwiches—just for a joke, to show after the other rushes of the day. I didn't have the conventional angle with the sun.

"That little scene looked great. So I tried a love scene in a picture we were making, ignoring the traditional back-to-sun business. Then I found I was getting too much light into the camera. I took my cap and held it above the lens to keep some of the sun out. Gradually I lowered it, without noticing, and then I got excited and dropped it right over the lens.

"'Marvelous,'" said Griffith when he saw the rushes. "Now we can have love scenes without fearing the censor will get after us. 'I been experimenting six months,' I told him."

Times Have Changed.

Mr. Bitzer's bright camera eye roved around his present home set, a small room in a not-so-extra hotel in W. 48th St. "I noticed in a paper the other day," he said, "they had a list of the ten greatest American pictures. Up at the top were 'Birth of a Nation' and 'Broken Blossoms,' two that Griffith and I made with ex-five-dollar actors. The old times weren't so bad.

"And I expect a job soon taking industrial pictures for a vacuum cleaner company."

(The End.)

Monday Joseph Lilly will begin a series on "Stagehands, Silk Toppers and Prima Donnas"—the story of grand opera.

TIGER TACTICS

821 North Parmer
Santa Ana, California
Nov. 17, 1932

Dear Uncle David.

Well here we are in another house but in the same town this time. And here we stay. I've been having trouble sleeping (believe it or not) but I seem to do much better here. We now have quite a comfortable place for a reasonable rent and I hope to start improving rapidly. I'm up every morning at seven o'clock and then go out for a bycycle-ride for about an hour. Later on I do quite a bit of walking and sometimes ride some more, so soon I'll be sending for those heavy dumbells of yours. However it is keeping Monte por trying to look after me. I haven't had any trouble cutting

out the liquor and coffee, but it sure is hell cutting ~~out~~ down on the cigarettes I'll probably cut the traces someday and smoke a carton of Luckies in one day.

I hope Mr Oglesby has completely recovered. I won't say anything about your health because you're too disgustingly healthy for words.

Will write soon again,

willard

P.S. I presume you noticed that District attorney Fitts had been indicted for perjury in connection with the mills case.

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Dear Mr. Griffith —

We knew better than to write with pencil, but somehow, in the flurry of moving, the ink is on French leave, oo,ooo — Oh, well, it really is unimportant.

Willard was telling you all about his bicycle, but he neglected to tell you that I am one continuous assortment of cuts, bruises and abrasions from trying to ride the darn thing. He will soon be a trick rider but as for speed — well he kosh, said, he better.

We have a really cute house now, and much cheaper than the other one. It is close to town so we won't be using the gas so much. The other house was quite far out.

I certainly was sorry to learn of your trouble with your ear, and of Mr. Oglesby's

GRIFFITH COLLECTION
OF MODERN ART FILM LIBRARY

accident. It was very kind of us to wait so long to write + I must offer excuses to save myself. I wish you would come out here. I miss you quite a lot. It was quite nice to drop in on you occasionally, + I just myself wishing you were nearer, so we could take up the habit again. That is the worst part of being cooped away out here, so please come out. I need to make talk with someone, who can give the proper pepper + relish not, etc. etc, Oh well, come on out, I'm lonesome.

The letter you wrote was lovely, please repeat the performance, better still, Curmups 'n' see me sometime.

Love as ever

Monte.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Plaza 3-2450

ITHACA COLLEGE

November seventeenth,
1 9 3 2

Myrta Bel Gallaher,
57 West 58th Street,
New York City, N. Y.

Dear Miss Gallaher:-

Your letter, dated November the rhid, has just come to me; it having been missent to Cornell University. It was not news to me that you, also, had written a play around the life and exploits of the brave Deborah Sampson, for Dr. Carl Hunt and Producer Geroge Miller had told me late last summer. I, too, had been keeping it a great secret -- ever since I began my research on it in 1925 when I was connected with American Historical Society in New York. It is a strange thing, and rather unfortunate, that each of us should have labored so hard to bring the same story to light.

Your suggestion that we share on the drama, that we pool our interest, rights and resources, will of necessity have to be taken up with David Wark Griffith and George L. Miller, for they now control the play. According to the contract I have nothing to say regarding its future disposition. Griffith, Hunt and Miller, I understand, have made elaborate plans for the early presentation of my version, and I am rather afraid that your proposition would fall on deaf ears. However, if you want to sound them out, Dr. Hunt may be reached at the Shubert offices, D. W. Griffith at the Park Central, and George L. Miller at 212-04 Twenty-ninth Avenue, Bayside, L. I.

Thank you for writing to me so frankly. I am sorry I can offer no solution for your problem, since -- as I said, the play is now entirely out of my hands.

Yours most sincerely,

(signed) Walter Charles Roberts,
Director, Dramatic Activities,
Ithaca College,
DeWitt Park,
Ithaca, N. Y.

WRC/MP

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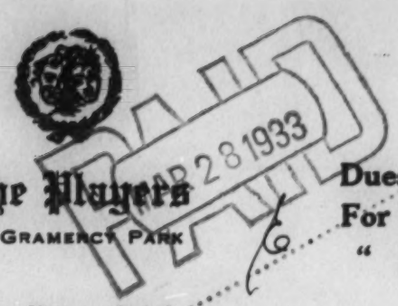

The Players
16 GRAMERCY PARK

New York, ...

To **The Players**, Dr.

Dues - - - - - - - - - $ 55.00
For House Charges - - $ .....
" Guest " - - $ .....
Total - - - - $

Frederic C. Mills, Treasurer

The House Rules require payment of the house charges before the 25th inst., under penalty of being posted.

Draw Checks payable in New York Funds to order of "THE PLAYERS."

Vouchers will be delivered when Bill is paid.

Mr. David W. Griffith,
% C. M. Conway,
Room 303, Longacre Bldg.,
N-24 New York City.

PLEASE RETURN THIS NOTICE WITH REMITTANCE

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AS OF DECEMBER 1st, 1932

1932 Completed

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NOTE: - All Canadian mail to be addressed to
Mr. H. M. Masters in Toronto.

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December 2, 1932.

Captain Dennis F. O'Brien,
152 West 42nd Street,
New York, N. Y.

My dear Captain O'Brien,

I have discussed with Mr. Griffith the substance of our yesterday's conversation. His reply to your suggestion is that the rules applicable to the usual case of a stockholder wishing to dispose of his holdings do not apply here because such rules do not take into account the reasons for his decision. Mr. Griffith had no thought of disposing of his interests until he became convinced that he was being deprived of substantial rights in the manner set forth in his letter addressed to the Corporation under date of the 28th of November. If the business of the Corporation were conducted in accordance with the ordinary requirements as therein insisted, Mr. Griffith would quite willingly retain his interests.

His contention is that he is being illegally deprived of his rights, and that he can only put this to a test through an action to dissolve the Corporation. If successful, he would get his full pro rata of realizable net assets. If unsuccessful, his position could be no worse than at present.

I make no secret of the fact that Mr. Griffith would greatly prefer a settlement without suit and to that end is willing to make substantial sacrifice. If we cannot agree on the present realizable net value of the assets, he will accept the findings of the certified public accountants regularly employed by the Corporation and will himself bear the cost. Or he will consent that all assets, the cash value of which may not be agreed upon, be held for the purpose of a settlement in a suspense account, and that all contingent liabilities be also so held. In such case, payments could be made to him from time to time on account, but the total amount he should receive not be determined and final payment made until this suspense account were fully liquidated. Or, if the other stockholders prefer a more speedy and immediate settlement, Mr. Griffith will accept your estimate of the probable cost to the Corporation for legal expenses and damages recoverable in actions pending against the Corporation, and will make liberal allowance in favor of the Corporation for all other contingent liabilities and of all doubtful assets. I think he would also take into account, and give the other stockholders the benefit of the saving a settlement would mean to him of the expenses of litigation.

Your suggestion that the shares of Mr. Griffith could be taken over by the other six stockholders and paid for by them with monies provided by the declaration of a dividend is sound, and its carrying through would cost no one inconvenience.

Your other suggestion that a price be fixed based upon the possible market value presents difficulties. There is no market value at any price for a one seventh minority interest under present control conditions unless someone wished to buy a law suit. Certainly the distress sale of Miss Swanson, in which advantage was taken of her necessities, is not a fair criterion of value. Moreover, I am informed Miss Swanson is a comparatively recent addition to the shareholders of the Corporation, had not even delivered her quota, and the feeling that she

December 2, 1932.

Captain Dennis F. O'Brien
#2

is not entitled to the same consideration as Mr. Griffith may be justified.

I can, however, produce a customer for a majority of the stock at $325.00 per share, but less than control is not wanted. I am advised the actual value, taking into account the contracts acquired at substantial cost but, for tax reasons not yet evaluated on the books, is approximately $400 per share.

However, in deference to your opinion that negotiations on the basis of an offer of the stock at an arbitrarily fixed flat price would meet a more favorable reception than the offer now before you on the basis of the net cash assets value, to be arrived at by computation, I am authorized to state Mr. Griffith would accept $300.00 per share. Perhaps an allowance of say $10.00 per share might be made in consideration of the saving to him in legal expenses.

Since you made reference to a letter of Mr. Schenck's to Mr. Griffith, written at the New York office under date of November 25th, postmarked at 4:30 P. M. on the 26th and delivered on the 28th, I am sending you herewith a copy of Mr. Griffith's reply to that letter.

Yours very truly,

WRO/CC

10M D. P.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. Griffith

Date Dec. 3, 1932.

From C. M. Conway

Time

Reply to

Dear Mr. Griffith,

At the request of Mr. Oglesby I am sending you herewith copy of a letter he has just had delivered to Captain O'Brien. I am also sending copies of same to Mr. Schenck, Miss Pickford, Mr. Chaplin and Mr. Goldwyn.

I made the luncheon appointment with Mr. John B. Kennedy, and Mr. Chenery, President of Collier's, as you told me to for Tuesday, at 12:30 (the time Mr. Kennedy set) at your Hotel. Tried to reach you yesterday to let you know about this. Will you please phone me when you get this note so I will know the appointment for Tuesday is all right.

Kindest regards.

C M Conway

Please make all replies on back of this memorandum.

Founded 1892
ITHACA COLLEGE
DEVOTED TO MUSIC - DRAMA AND PHYSICAL EDUCATION
Formerly Ithaca Conservatory and Affiliated Schools
ITHACA - NEW YORK

December Fourth,
1932.

David Wark Griffith, Esq.,
Park Central Hotel,
New York City.

Dear Mr. Griffith:-

"Winter Dust" is beginning to show up splendidly in rehearsal, and I am more than ever anxious for you to see the finished production. I have followed your suggestions for the adding of suspense to the second act; and that you were absolutely right in the matter is now a proved fact. I think that nothing could disappoint me quite so much as your inability to come to Ithaca for the play's premiere. We are all planning on it so much---and I want you to know that our department will insist upon assuming all expenses of the trip. That is the very least we could do. Also, I would like to put my apartment at your disposal, if you will accept it for the time that you are here.

The local newspapers have been agog over the possibility of your coming to Ithaca for the opening night. I hate to mention it---for I know how busy you are---yet a hastily penned letter to me confirming that happy possibility would be the best sort of publicity for "Winter Dust"---and would assure us of packed houses for each of the four performances. Is that asking too much of you, or presuming on our short acquaintence? I hope not---but perhaps I am a bit selfish where "Winter Dust" is concerned; as may be proved by the enclosed post-card---a sample of our departmental publicity.

I have heard nothing from you or Mr. Miller concerning the present status of "Damn Deborah"---but I assume that 'no news is good news'. Did you know that the magazine "Liberty", as well as the movie periodicals, are carrying stories about you and "Deborah"?

Virginia Herman ("Mary Anderson") is still thrilled over having met you; and she begs me to convey her best wishes to you.

Yours most cordially,

Walter Charles Roberts,
Director, Dramatic Activities,
Ithaca College,
Ithaca, N.Y.

Universal Pictures Corporation

Universal City, California

OFFICE OF THE GENERAL MANAGER
CARL LAEMMLE, JR.

December 5th 1932.

Mr. D. W. Griffith,
Apartment 2265,
Park Central Hotel,
New York City, N. Y.

Dear "D. W." -

Many thanks for your interest and courtesy and thoughtfulness in forwarding on to me the script of the play DAMN DEBORAH by Walter Charles Roberts.

There is no question but that it is a well written piece of material and with proper handling on the stage should make into a successful play. The background and the locale of the general theme of a play running more or less into war conditions and war situations, plus the fact that a young lady disguises herself for a period of at least two years as a man and would have to be subject to the routine that a man in the army would, does make it a little risky and loose from a picture standpoint, as you would have trouble in making the average person believe that a woman could get away with a disguise for so long a period of time.

As you probably know, we are contemplating production on THE ROAD BACK, which would more or less be a sequel to ALL QUIET ON THE WESTERN FRONT, and at this time I would not be inclined to seriously consider another war picture, even though this one would be treated more or less in a comedy vein.

I will be very happy to look over the Hungarian play you mention in your letter and would appreciate your sending the script on to me.

Wishing you every success with DAMN DEBORAH should you go into production, and with kindest personal regards, I remain

Sincerely yours,

Carl Laemmle

Founded 1892
ITHACA COLLEGE
DEVOTED TO MUSIC - DRAMA AND PHYSICAL EDUCATION
Formerly Ithaca Conservatory and Affiliated Schools
ITHACA - NEW YORK

December 8, 1932

Mr. David Wark Griffith
Park Central Hotel
New York City

Dear Mr. Griffith:

Mr. Walter C. Roberts has just indicated to me that you have responded to his invitation to be at Ithaca College for the presentation of "Winter Dust" as follows: "if nothing interferes."

May I add my word of greeting to you and my own personal hope that nothing shall interfere to prevent your visit during the presentation of Mr. Robert's play. Your appreciation of him as a writer and of his ability can not take second place to ours, and I wish that we might have opportunity personally to exchange greetings and do him a fine honor and compliment during the presentation of "Winter Dust" on December 15, 16 and 17.

Yours very sincerely,

Adrian M. Newens

Adrian M. Newens, Director
DEPARTMENT OF SPEECH AND DRAMA

AMN:MM

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 9-7300

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

135

December 9th, 1932.

Mr. A.H.T. Banzhaf,
130 West 42nd Street,
New York City.

Dear Mr. Banzhaf:-

We enclose herewith a copy of "Further Films Agreement" between United Artists Corporation and Gloria Swanson Farmer.

Very truly yours,
UNITED ARTISTS CORPORATION

H.J. Muller

Comptroller
H.J. Muller

AHB:BB
ENC:

FURTHER FILMS AGREEMENT

MEMORANDUM OF AGREEMENT

made this Twenty seventh day of September One thousand nine hundred and thirty two B E T W E E N GLORIA SWANSON FARMER the wife of Michael Farmer popularly known under her star name of "Gloria Swanson" (hereinafter called "the Producer Artist") resident and domiciled at Los Angeles in the state of California of the one part and UNITED ARTISTS CORPORATION incorporated in and according to the Laws of the State of Delaware United States of America with its bead office in the City County and State of New York United States of America (hereinafter called "the American Distributor") of the other part

IN CONSIDERATION of the payment of ONE DOLLAR by each of the said parties to the other (as they hereby acknowledge) and in consideration of the parties hereto signing and agreeing with other parties to a Financial Agreement and to a Bill of Sale of even date and provided that the film "Perfect Understanding" therein referred to shall be duly completed and delivered at the earliest possible date to the British and American Distributors therein mentioned in terms of the said Financial Agreement to be distributed in their respective territories the Producer Artist binds herself to make and the American Distributor binds itself to take for distribution within fourteen months from the date hereof a further film of the Producer Artist to be made delivered and distributed in terms and subject to the conditions and provisions of "the Stellar Agreement" made between the Producer Artist and the American Distributor on the Fifteenth July One thousand nine hundred and twenty five so far as such conditions and provisions can be applied to

such further film Notwithstanding the fact that the Producer Artist shall no longer be the owner of or entitled to receive any Common Stock from the American Distributor and notwithstanding the fact that the period for delivering films under the Stellar Agreement may have expired all the other conditions and provisions in favour of the Producer Artist or the American Distributor (as the case may be) contained in the said Stellar Agreement will be applicable to the said film "Perfect Understanding" and the further film which however must be made by the Producer Artist and delivered by her within fourteen months from this date (but not delivered until at least four months after delivery of "Perfect Understanding") to the American Distributor to be distributed on the same terms as provided for her other film in the Stellar Agreement subject however to the modifications referred to in clause 5 hereof The Producer Artist will portray the star female role in such further film.

2. FURTHER for the consideration above mentioned and in further consideration of One Dollar now paid to it by the Producer Artist (the receipt of which is hereby acknowledged by it) the American Distributor hereby agrees to and does revive modify and extend so far as may be necessary in favour of the Producer Artist the Stellar Agreement as follows notwithstanding that the period for delivering further films under the said Agreement may meantime have expired by granting and it hereby grants to the Producer Artist the right and option to make and deliver to the American Distributor and in such event and thereupon the American Distributor shall be obligated (subject however to the modifications set forth in clause 5 hereof) to distribute in accordance

with the terms conditions and provisions provided in the Stellar Agreement so far as may be applicable thereto three further films being talking special feature photoplays in which she shall portray the star female role at the rate of not more than two nor less than one in any period of twelve months the first of the said three films not to be delivered until four months after the delivery of the further film referred to in the previous clause and a similar interval at least to elapse between the delivery of the second of the said three films and the first as also between the delivery of the third of such films and the second the delivery of the three films being made during a period of four years altogether from the date of this Agreement. The Producer Artist however shall not be entitled to the delivery of any shares of the stock of the American Distributor in respect of the delivery for distribution of the film referred to in the previous clause or of any of the three films referred to in this clause. The Producer Artist shall not be entitled to such right and option as regards the three said films unless she shall notify the American Distributor at its head office in New York in writing on or before the Thirtieth September One Thousand nine hundred and thirty three that she intends to and shall thereby exercise her right to produce and deliver the three films as aforesaid.

3. UNTIL the Producer Artist shall deliver the film called "Perfect Understanding" and the film referred to in Clause 1 hereof and if she shall exercise in writing her option as aforesaid until she shall deliver to the American Distributor the three films referred to in the previous clause the Producer Artist will be bound in favour of

the American Distributor by sub-section (b) of the Eighth Clause of the Stellar Agreement as if the whole of same were incorporated in this Agreement and as if the period for the delivery of "Perfect Understanding" and of the further film referred to in Clause 1 hereof and if the option be duly exercised as if the period for delivery of the three films referred to in the previous clause should be the period mentioned in the said sub-section (b) of the said Eighth Clause during which the Producer Artist shall so be bound to the American Distributor.

4. UPON the delivery of "Perfect Understanding" for distribution by the American and British Distributors it is hereby agreed and admitted by the Producer Artist and the American Distributor that the Producer Artist will have duly delivered the six special feature photoplays referred to but has not any longer the option to deliver three further photoplays under sub-section (a) of the Eighth Clause of the Stellar Agreement any rights for the further delivery and distribution of photoplays being governed by Clauses 1 and 2 of this Agreement as aforesaid.

5. IF the other producer artists who are stockholders or the directors of the American Distributor shall at any time prior to or during the period of distribution of the further film referred to in clause 1 or any of the three said option films decide that the share of revenue of the American Distributor and/or any of its associated companies and/or agents in any part of the world shall be increased from the present prevailing rates percentages and arrangements and the share of revenue of such producer-artists shall be correspondingly decreased in connection with the agreements for distribution of their

films then the rates percentages and arrangements in the different territories reserved in favour of the American Distributor and/or its associated companies (including the British Distributor) and/or agents will be altered accordingly and accounts between the parties hereto will be struck accordingly as from the date of such decision going into effect notwithstanding anything to the contrary contained in the Stellar Agreement but such decision shall not have any retrospective effect before the date of its notification to the Producer Artist In the event of the American Distributor agreeing to distribute the films of any of the said producer artists in any part of the world on a lesser percentage of gross receipts or any other rates and arrangements more favorable than those at present prevailing the Producer Artist will not be entitled to any corresponding benefit therefrom

A S W I T N E S S the hands of the Producer Artist and of Maurice Silverstone as authorized by and on behalf of the American Distributor who will subsequently ratify such authority

(SIGNED)
GLORIA SWANSON FARMER
Producer Artist

WITNESS

F.M. Guedalla
7 Park Crescent
London
Solicitor

WITNESS

F.M. Guedalla

(SIGNED) M. SILVERSTONE

on behalf of United Artists Corporation
(of Delaware)

D. W. GRIFFITH ... MUSEUM OF MODERN ...

Dec 10, 1932

Dear Uncle David:

Here's another one of those letters you don't want to receive. Sorry I can't write you a nice cheerful letter but nothing ever breaks right. Every time I get something lined up and looking promising it immediately fizzles out. We really are in very desperate circumstances. I'm sick in bed with the lumbago and I don't think there's one bean left in the pantry. What's more when you get this the rent will be due again. It's going to be a glorious Christmas For God's Sake do a Houdini and get me some dough. I sure hate to be bothering you all the time but we're starving and unless you can use that left

of yours and get
me some money I'm
afraid you're going
to have to pay
my funeral expenses

I hope things
are breating better
for you and that
some day I can
write you without
wanting something

Love
Willard

WILLIAM MORRIS, JR.

CHICAGO
MORRIS S. SILVER
MAX TURNER
BUTLER BLDG.

HOLLYWOOD
MURRAY FEIL
WARNER BROS. THEATRE BLDG.

WILLIAM MORRIS

ESTABLISHED 1898

WILLIAM MORRIS AGENCY
INC.
MAYFAIR THEATRE BUILDING
BROADWAY AT 47TH STREET
NEW YORK
TELEPHONE BRYANT 9-3646 TO 9-3655

ABE LASTFOGEL

LONDON
FOSTERS' AGENCY
LEICESTER SQUARE
THEATRE CHAMBERS

PARIS
HENRY LARTIGUE
CLIFFORD C. FISCHER
39 AVE. DES CHAMPS ELYSEES

December 12th, 1932.

William Morris Agency, Inc.,
701 Seventh Avenue,
New York City.

Gentlemen:

I hereby accept the radio engagement on the Hinds Honey & Almond Cream radio program to be broadcast each Wednesday and Sunday evening from 10 P. M. to 10:15 P. M. Eastern Standard time or Eastern Daylight Savings time for a period of thirteen (13) consecutive weeks commencing January 4th, 1933, and emanating from Radio Station WJZ, New York, and to be broadcast through any and all other radio stations associated with the National Broadcasting Company as you may designate.

I agree to permit you and the sponsors of this program to use my name and photographs in any way that you may deem fit and proper in connection with these programs. I agree to attend all rehearsals that you may think necessary for each broadcast.

It is understood and agreed that I shall receive in full payment for my services rendered hereunder the sum of Four Hundred Fifty ($450.) Dollars net for each broadcast payable not later than five (5) days following each broadcast.

I agree not to broadcast for any person, firm, individual, or corporation other than the sponsors of the Hinds Honey & Almond Cream radio program either gratuitously or otherwise during the period of this agreement or any extensions thereof without your prior written consent.

It is understood and agreed that all the material and names used by me in connection with each and every broadcast shall be subject to your sole approval, supervision, and direction at all times, and that I will not at any time in connection with these programs use any names or material without your prior permission.

In the event I shall fail to perform any program or programs for any reason excepting illness duly certified to by a properly licensed physician, the damages payable to you by reason of my failure to so perform this contract shall be the sum equal to the amount provided to be paid to me for my services for the balance of the unperformed program or programs covered by this agreement. Should I fail to perform on account of illness duly certified to by a properly licensed physician, I am not to receive any compensation for such program or programs.

As a further and additional inducement to you to enter into the within agreement I hereby give and grant to you the right, option and privilege of extending the time of the within agreement for an additional period of twenty-six (26) consecutive weeks commencing on or about October 1st, 1933, upon the same terms and conditions as herein contained including the compensation to me at the rate of Four Hundred Fifty ($450.) Dollars net per broadcast.

It is understood and agreed that this option is to be exercised by you not later than August 20th, 1933. It is further understood and agreed that in the event the option granted you herein is exercised as above required, you shall have the additional right, option and privilege of terminating the option period of this employment upon the conclusion of the thirteenth week of the extended time of the contract upon giving to me notice in writing not later than thirty (30) days prior to the conclusion of the twenty-sixth broadcast under the option period of your intention so to do.

Cordially yours,

D W Griffith

ACCEPTED:

WILLIAM MORRIS AGENCY, INC.

By

RECEIVED AT

980 EIGHTH AVENUE
CIrcle 7-7077-8-9
STANDARD TIME
INDICATED ON THIS MESSAGE

Postal Telegraph

THE INTERNATIONAL SYSTEM

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This is a full rate Telegram, Cablegram or Radiogram unless otherwise indicated by signal in the check or in the address.

DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER
	RADIOGRAM

Form 16

NA143 11 COLLECT=NW HOLLYWOOD CALIF 1247P DEC 14 1932 T20+6

D W GRIFFITH, PARK CENTRAL HOTEL=
7 AVE AND 58 ST=

DONT FAIL TO READ LETTER I WROTE ANSWER QUICKLY DESPERATE=
WILLARD.
.409P.

Telephone Your Telegrams to **Postal Telegraph**

December 16th
(1932)

HOTEL NEW WESTON
34 EAST 50TH STREET
NEW YORK

Dear David,

I have written Mr. Banzhaf as per enclosed copy for I have a feeling you might never know of the communication otherwise. I believe that any matters that concern me are carefully kept from you. Your lawyer's idea seems to be "Oh I can smooth Mrs. Griffith down, for after all Mr. Griffith is my client and I must not worry him with such a trivial matter as a wife's support."

I presume you feel

HOTEL NEW WESTON
34 EAST 50TH STREET
NEW YORK

that I need no further financial help from you as I have made no demands for sometime. Truth to tell my health has been unequal to any further nervous strain so that any unpleasant & harassing conferences were beyond me.

I must have some money. I have given up my apartment and my car as I was unable to afford them. I sold ~~the only~~ the only investment I could realize on and that money is now gone and stocks that paid me 7% pay me nothing now.

HOTEL NEW WESTON
34 EAST 50TH STREET
NEW YORK

I understand the Griffith Company is solvent. Your financial needs have been met; also your brothers — and others. I am the only one who receives nothing. It is beyond my comprehension that you continue to show no appreciation whatever of my self-effacement through the years.

It would be so wonderful if you could now do the right thing by me for the brief span there is left us here instead of being forced to invoke legal aid as I have for fifteen

HOTEL NEW WESTON
34 EAST 50TH STREET
NEW YORK

years at enormous cost to me and a nervous strain that has undermined my health. Had you not forced me to have an attorney at the times financial settlements were made me I would be in a much better financial position now as my lawyer first took their share which has to date amounted to $65,00. I had to have a lawyer who would take the case on contingency - The movies skate on thin ice. There is risk.

HOTEL NEW WESTON
34 EAST 50TH STREET
NEW YORK

Please let me have a check for the amount asked for. It is little enough. I assure you I would not ask for it did I not need it. You should not penalize me for having character.

Yours

Linda

P. S.

I am reading a book Mrs. Barnhart gave me for a possible future picture. I have a marvellous idea. historical. Think you would love to develop.

L.

Copy

HOTEL NEW WESTON
34 EAST 50TH STREET
NEW YORK

Dear Mr Banzhaf.

It is plain to be seen that there is only one motive to your friendly attitude and that is to put me off indefinitely from receiving the amount of money due me in my separation agreement with Mr. Griffith. The time has now come when I must be considered. I will not waste words. Kindly let me have a check immediately for $3,948.84 which represents principal and interest on account of

HOTEL NEW WESTON
34 EAST 80TH STREET
NEW YORK

salary from Jan 1, 1928
to Feb 1, 1931. There is also
due me a minimum of
400. monthly for ten months.
The $4,000. you can pay in
two installments - one Jan. 1st
and one Feb. 1st. In the
meantime I must have
400. monthly. This will be
"on account" until a full true
& detailed financial statement
is rendered me - but of course
it will establish no precedent.

I am writing Mr. Griffith
by this same mail inclosing
copy of this letter - yours very truly

STOCKHOLDERS LIST Dec. 19, 1932.

D. W. GRIFFITH COLLECTION
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George Abderhalden	959 Stebbins Ave. N. Y. C.
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Miss Helen R. Aiken	1615 Oak Ave., Evanston, Ill
J. Charles Aiken R	3521 Baltimore Ave., Kansas City, Mo.
Miss Margaret H. Aiken	1615 Oak Ave. Evanston, Ill.
T. G. Aiken 50	c/o Nord Stein, Onalaska, Wisc.
Gertrude Ainley	36 Stuart Ave. Mamaroneck, N. Y.
Kathleen A. Ainley	36 Stuart Ave. Mamaroneck, N. Y.
Kathleen Alicia Ainley	36 Stuart Ave. Mamaroneck, N. Y.
Mary Agnes Ainley	36 Stuart Ave. Mamaroneck, N. Y.
Leo J. Ainsworth	1863 Chase St. Cincinnati, Ohio
Vahan S. Ajemian	202 Dudley Ave. Roslindale, Mass.
W. S. Akers	Box 313, Morristown, Tenn.
Wm R. Albaugh	6 E. Fayette St., Baltimore, Md.
John G. Alber	8 Brown St. Salem, Mass.
Harold W. Alberti R	500 S. 47th St. Philadelphia, Pa.
Edyth Alexnader R	341 Prospect St. Bellvue, Ky.
Hugh S. Alexnader-	1710 Portland Ave. St. Paul, Minn.
Kenneth Alexander	1523 No. McCadden Place, Los Angeles, Calif.
Laura B. Alexnader R	5465 Greenwood Ave. Chicago, Ill
Lilla Alexnader -5	6104 Kimbark Ave. Chicago, Ill
Lucinda A. Alexander R	80 Main St. Hartford, Conn.
Mrs. Maude Alexander	73 East 2nd St. Mansfield, Ohio
J. N. Alford, R	706 Monroe St. Newport, Ky
J. W. Alford	1019 Park Ave. Newport, Ky
W. H. Alford R	706 Monroe St. Newport, Ky.
C. Durand Allen	c/o Durand & Kasper, 701 Lake St. Chicago Ill
Mrs. Elena E. Allen -2	30 Meadow St. Mamaroneck, N. Y.
Emma N. Allen	16 Cottage St. Worcester, Mass.
J. B. Allen, -10	c/o Minonk National Bank, Minonk, Ill.
Jesse W. Allen R	1800 K. St. N. W. Washington, D. C.
Leon Allen -9	Meriden, Conn.
Stuart A. Allen	215 Grand Central Station, Chicago, Ill.
Waldo M. Allen	1405 Edgewood Lake, Hubbard Woods, Ill.
Wallace Raymond Allen R	615 West 150th St. N. Y. C.
Miss Ida Louise Allis	6 Park Ave. Bloomfield, N. J.
Mrs. Catherine A. Allison	Box 68, [illegible]. Brentwood, Md.
John W. Allman	961 E. McMillan St. Cincinnati Ohio
Mrs. Thora Alstad R	568 4th Ave. Bklyn, N. Y.
Elma M. Alson R	901 Grant Ave. N. Y. C.
Joseph Altman	1528 S. St. Louis Ave. Chicago, Ill
John Altznauer	9719 Madison Ave. Cleveland, Ohio
John J. Amaral,	689 Warren Ave. E. Providence, R. I.
Alma C. Anderson	72 Rugby St. Providence, R. I.

Andrew W. Anderson	c/o Macalister College, Grant & Snelling Aves. St. Paul, Minn.
Mrs. Augusta C. Anderson-40	3122 Abbott Court, Chicago, Ill.
James W. Anderson	221 Audubon Ave. Wayne, Pa.
Joseph B. Anderson R	514 West 146th St. N. Y. C.
Miss Louise Anderson R	53 W. Burton Place, Chicago, Ill.
Elizabeth E. Andrews	25 Barnard Ave., Watertown, Mass.
Evelyn S. Andrews	Granby, Conn.
William Andrews	101 Front St. Chicopee, Mass.
Wilfred Ansley	R. R. #6, Box 44, Ft. Wayne, Ind.
Ira Antonides, Jr	Atlantic Highlands, N. J.
Julia Lee Applegate R	3404 Middleton Ave. Cincinnati, O.
Nellie Lee Applegate R	3404 Middleton Ave. Cincinnati, O
Isreal Appleman R	424 State St., Schenectady, N. Y.
Harriet I. Appleton	24 Kemore St. Newton Centre, Mass.
Harry J. Appling -15	206 E. 5th St. Cincinnati, Ohio
John H. Arakalian,	380 Douglas Ave. Providence, R. I.
George B. Archer	73 Tremont St. Boston, Mass.
Helen G. Ardinger,	618 19th St. N. W. Washington, D. C.
Arthur G. Arens R	206 East 4th St. Cincinnati, Ohio
Mrs. Anna L. Armstron-25	911 Chatteau Ave. Cinninnati, Ohio.
Annie E. Armstrong	3436 Perrysville Ave. N. S. Pittsburgh, Pa.
Brenckenridge Armstrong	c/o Traffic Dept. U. P. R. R. Omaha, Nebr.
J. W. Armstrong R	564 Rose Bldg. Cleveland, Ohio
Marguerite J. Armstrong R	c/o Christ Hospital, Cincinnati, Ohio
Nevin P. Armstrong	R. F. D. B, Coatesville, Pa.
Dr. Gottfried Arm	1203 Linden Place, N. S. Pittsburgh, Pa.
C. Eugenia Arndt R	c/o Miss Alice L. Everhart, 425 Madison Ave. N Y
Mrs. Jeanette B. Arnold R	22 Brewster Road Newton Highlands, Mass.
Miss Katherine I. Arnold	c/o Bankers Trust Co. 511 5th Ave. N. Y. C.
Mrs. Minnie Arnold R	905 Winona Ave. Chicago, Ill.
Vernon B. Arnold	American Bank Bldg., Lima, Ohio
Mrs. Lena Aron R	510 E. 61st St. Chicago, Ill
Miss Lucy Arrington-10	184 Claremont Ave. N. Y. C.
Harry D. Artz	Yatesville, Shenandoah P. O. Pa.
Clara Ascherfeld	1534 Lenden Ave. Baltimore, Md.
Oscar L. Ashburn R	Pagosa Springs, Colo.
Elsie Asheim	338 Clifton Place, Bklyn, N. Y.
Mrs. Gertrude Asheim,	338 Clifton Place, Bklyn, N. Y.
Steve Ashjian R	624 Bergenline Ave. West New York, N. J.
J. H. Ashley & J. M. Young or Either of	them or the Survivor, Exmore, Va.
Cara I. Ashman	c/o Park Savings Co. 576 N. High St. Columbus O
Richard Ashman R	c/o Friend & Co. 830 Common St. New Orleans, La.
Grace Atkins-5	Abbington Bldg., Race & Green Sts. Cincinnati O
Miss Nellie Atkins	27 North St. Williamantic, Conn.
Jas. Atkinson & Eliz. Atkinson,R	3423 Lexington St. Chicago, Ill.
James M. Atkinson,R	3424 Lexington St. Chicago, Ill.
Lucy L. Atwater	c/o Messrs. Winslow, Lanier & Co. Box 486, N. Y. C.
Etta F. Atwood	135 Pembroke St. Boston, Mass.
Lillian M. Aug.R	22 Atlas Bank Bldg., Cincinnati, Ohio
Emma G. Aughenbang	1104 Madison Ave. Columbus, Ohio
Albion Rae Agusta,	71 Green St. Jamaica Plains, Mass.
Armine D. Auria R	184 Columbus Ave. N. Y. C.
Daisie B. Austin	644 Riverside Drive, N. Y. C.
Florence A. Austin	644 Riverside Drive, N. Y. C.
M. B. Austin	700 W. Jackson Blvd., Chicago, Ill.
Charles W. Avery	6341 Lower River Rd., Cincinnati, Ohio
Charles W. Avey	6341 Lower River Road, Cincinnati, Ohio

Ida Y. Babcock	550 S. Transit St. Lockport, N. Y.
Mathew C. Bach	Corn Exch. Bank B'way & 11th St. N. Y. C.
Miss Rose A. Bach-10	2500 Grand Ave. Milwaukee Wisc.
Herbert E. Badeaux R	28 Spring Garden St. Dorchester, Mass.
Frederick C. Bader	48 Florence Ave. Mt. Lebanon, Pa.
Henrietta Bader	46 Florence Ave. Mt. Lebanon, Pa.
A. C. Badger R	49 Parker St. Watertown, Mass.
Jos. A. Baer	1st National Bank Bldg. Room 318, Milwaukee Wisc
H. H. Baggs	1131 W. North St. Lima, O.
Gustave T. B. Bagley	3 Tremont Place, Peabody, Mass.
Roy W. Bagley	3 Tremont Place, Peabody, Mass.
Minnie N. Bahney-20	1522 Lakewood Ave. Lakewood, O.
Abbie O. Bailey	8 Bailey Ave. E. Saugus, Mass.
Agnes Bailey	8 Bailey Ave. E. Saugers, Mass.
Alfred Thomas Bailey	14 Cleveland Ave. Woodside, L. I.
Catherine Bailey	14 Cleveland Ave. Woodside, L. I.
Mrs. Catherine Bailey	14 Cleveland Ave. Woodside, L. I.
D. W. Bailey	109 E. Chalmers Ave. Youngstown, O
5 Frederick J. Bailey & Mrs. Jessie Bailey,	56 Beverly St. Rochester, N. Y.
Maggie Bailey R	Mozart Heights, Wheeling, W. Va.
Anna F. Bailie R	325 Oliver Ave. Pittsburgh, Pa.
Norbert Eugen Baillie, R	41 Somer St., Brooklyn, N. Y.
Norbert Eugene Baillie R	41 Somer St. Brooklyn, N. Y.
Azaria S. Bakalian,	3727 Walnut Street, Phil. Pa.
Bert A. Baker	Central Garage, Mt. Morris, Ill.
Charles Baker R	66 Haven Esplanada, Tomkinsville, S. I.
Gertrude Baker-10	8 Clematis St. Dorchester, Mass.
Mrs. Gertrude Baker, 5	8 Clematis St. Dorchester, Mass.
Helen Gertrude Baker	227 Riverside Drive, N. Y. C.
Mrs. Rosena Baker-20	Shelby, Mich.
Rosena E. Baker R	759 Junior Terrace, Chicago, Ill.
Mrs. Janet M. Baldwin	1119 Leavenworth St. San. Francisco, Calif.
George W. Ball	4155 Harrison St. Bellaire, O.
Jennie M. Ballou	Rhode Island Hosp. Trust Co. Providence, R. I.
Mary E. Bancroft	193 Bedford Road, Pleasantville, N. Y.
Miss Kathe Banda	4th St. & Holstate Ave. Mamaroneck, N. Y.
Mrs. Kathe Banda	4th St. & Halstead Ave. Mamaroneck, N. Y.
W. M. Bane	2055 Park Road, Washington, D. C.
Eva Banes	1251 Winnemac Ave. Chicago, Ill.
John A. Bank-200	35 Chestnut St. Flushing, L. I.
Arch T. Banning R	242 S. 4th Ave. Mt. Vernon, N. Y.
Jessie T. Banning R	242 South 4th Ave. Mt. Vernon, N. Y.
Mrs. Mary C. Barber,	124 Mason St., Greenwich, Conn.
Mrs. Alice E. Barlow,	31 Coniston Ave., Waterbury, Conn.
Elsa B. Barlow,	9 Jillson St., Providence, R. I.
Albert C. Barnes	30 N. Michigan Ave. Chicago, Ill
Catherine K. Barnes	R. F. D. #5, Allentown, Pa.
Mrs. Catherine K. Barnes, Route #5, Allentown, Pa.	
Mrs. Julia K. Barnes	813 N. Main St. Rockford, Ill.
Mrs. Julia Katherine Barnes,	813 N. Main St. Rockford, Ill.
P. H. Barnett	1838 Allendale Ave. E., Cleveland, O.
Harry W. Barney	Sparta, Wisc.
Charles Henry Barnum, R	731 Kirkland St. S. W. Grand Rapids, Mich.
F. S. Barone	Walsh Bldg., Cincinnati, O.
Mrs. Jennie Vona Barone,	1471 East 39th St. Los Ang. Calif.
N. Rogers Barr	932 Rush St. Chicago, Ill
Sidney U. Barr R	418 McDonough St. Bklyn, N. Y.
E. R. Barrett	St. Claresville, Ohio
Earl B. Barrett-10	1 Reed Terrace, Lowville, N. Y.
Earnest A. Barrett, R	Glen Park, N. Y.
Emma M. Barry R	29 W. Randolph St. Chicago, Ill
Mrs. Ella M. Bartch-10	326 E. Chestnut St. Lancaster, Pa.
Walter F. Bartel	1323 Market St. La Crosse, Wisc.
Elizabeth M. Bartlett	East Walpole, Mass.
F. H. Baselt R	2858 W. 23rd Place, Chicago, Ill
Frank H. Baselt R	2858 West 23rd Place, Chicago, Ill.
William Bash	5th and Penn Ave. Reading, Pa.
Ferdinand Bassom-1	c/o Newstedt Jewelry Store, 4th & Race St. Cincinnati, O.
Minnie Batchelder,	867 Beacon St. Boston, Mass.

Jennie B. Bates	22 Fulton St. Glen Falls, N. Y.
Mrs. Mae E. Bates	c/o Viavi Eastern Co. Colorado Bldg., Washington D. C.
Harry W. Bauchman	1452 Beacon St Waban, Mass.
Fred J. Bauer	1508 Larabee St. Chicago Ill
Josephine A. Bauer	c/o Bank of America, 21 E. 40th St. N. Y. C.
Miss Margaret Bauer	1105 Allegheny Ave. N. S. Pittsburgh, Pa.
Mary Bauer	1554 Ruth Ave. Cincinnati, O
Leo J. Bauerlein -1	13 Girard Place Buffalo, N. Y.
Fay Bauman	1262 Fry St. Cleveland, O.
Lewis C. Bauman -10	1228 W. Madison St. Sandusky, O.
Dr. Robert E. Bauman	Highland, Ill.
Arthur E. Bauman R	136 Corona Ave. Elmhurst, L. I.
Daryl Baxter	Elida, Ohio
Harry L. Baylies	1136 S. Olive St. Los Ang. Calif.
Ripley N. Baylies-200	1136 S. Olive St. Los Ang. Calif
Guy L. Bean	Amesbury, Mass.
Blanche L. Beatty R	1754 Columbia Road, N. W. Washington, D. C.
John L. Beatty,	605 Belleview Blvd. Steubenville, Ohio.
A. L. Beauson,	Trinidad, Colo.
Jessie E. Beaver, R	14 Wellsford St. Pittsburgh, Pa.
Myrtle G. Beaver	612 Second Ave. Tarentum, Pa.
George Beck -10	637 Vine St. Cincinnati, Ohio
Albertine Becker	c/o Robert H. Eberle, 10 S. La Salle St Chicago
Alice Ware Becker R	165 Bruce Ave. Yonkers, N. Y.
Mrs. Alice Ware Becker R	165 Bruce Ave. Yonkers, N. Y.
C. Josie Becker-50	1740 Brewster Ave., Cincinnati, O.
Genevieve H. Becker	224 Livingston St. Brooklyn, N. Y.
Joseph Becker	310 Sycamore St. Cincinnati, Ohio
Lilliam E. Becker	43 Marion Ave. Harrison, N. Y.
Peter J. Becker	445 S. Halsted St. Chicago, Ill.
Emily J. Beckett	77 Yolanda Court, San Anseleno, Calif.
Richard Beckett	77 Yolanda Court, San Anseleno, Calif.
Richard & Emily J. Beckett	77 Yolanda Court, San Anseleno, Calif.
Mrs. Clara Beckstedt -10	907 S. 3rd St. Columbus, O
Mrs. Jean Beckwith R	221 Madison St. Brooklyn, N. Y.
Mrs. Ellen K. Beebe, -15	95 Java St. Brooklyn, N. Y.
Mrs. Minnie G. Beebee	2 Burdick Block, Watertown, N. Y.
Mrs. Eva E. Beese, R	5138 Agatite Ave. Chicago, Ill.
Mrs. Sarah M. Beeton, R	133 Peterborough St. Boston, Mass
Fred H. Behle	4557 Adelaide Ave. St. Louis, Mo.
Teresa Beine, c/o Mrs. H. Rolles,	3532 Belden Ave. Chicago, Ill
Miss Teresa Beine, c/o Mrs. H. Rolle,	3532 Belden Ave. Chicago, Ill
Edna H. Beiser, R	1944 Cleaney Ave. Norwood, Ohio.
L. C. Bekkdal,	Westby, Wisc.
Anna D. Belding	193 6th Ave. Bklyn, N. Y.
Marion L. Belding, -35	Mascoma, N. H.
Warren H. Belding, -35	Mascoma, N. H.
Eda Belinka R	32 Whiting St. Roxbury, Mass.
Charles G. Bell R	4149 Hamilton Ave. Cincinnati, O.
George W. Bell R	208 S. La Salle St Chicago, Ill.
Saul Bell	1418 S. St. Louis Ave. Chicago, Ill.
W. W. Bell,	1620 28 E. Jackson Blvd. Chicago, Ill.
Mrs. Mary B. Belleu,	472 State St. Bridgeport, Conn.
Mrs. Mary B. Bellew,	472 State St., Bridgeport, Conn.
Emma Marie Belsinger,	804 Grand Ave. Cincinnati, Ohio.
Mary Benbow,	449 N. Garfield Ave. Columbus, Ohio.
Amy E. Bender, -10	124 S. Negley Ave. Pittsburgh, Pa.
Anna V. Bender, -6	R. F. D. #2, Box 93A, Jeanette, Pa.
W. H. Bender, Jr.	425 E. Water St. Milwaukee, Wisc.
Michael Benedetto R	101 West 3rd St. N. Y. C.
R. P. Benedict,	Box 173, Chicopee, Mass.
Robert O. Bengis, R	Smethport, Pa.
Joseph W. Benn	927 E. Main St. Rochester, N. Y.
H. L. Bennett,	Box 298, Bellaire, Ohio.
Janet Bennett, -10	136 Addison St., Chelsea, Mass.
John G. Bennette,	Box B Omro, Wisc.

Oscar G. Benshauser	2728 Arbor Ave. Cincinnati, O.
Elma H. Benward R	318 McDonough St. Brooklyn, N. Y.
John Beran	509 E. 77th St. N. Y. C.
Joseph Beran-25	838 Clark St., Cincinnati O
M. J. Berau	509 E. 77th St. N. Y. C.
Elizabeth Beresford,	605 F. St. N. W. Wash. D. C.
Albert C. Berg	4533 N. Richmond St. Chicago Ill
Bertram Herbert Berg	Carlisle, Pa.
Bertram H. Berg	22 N. Hanover St., Berg. Apts. Carlisle, Pa.
Otto Berg	4328 Humboldt Ave. No., Minneapolis, Minn.
Peter Berg, R	2808 Brunat Ave. No. Minneapolis, Minn.
Mrs. Marion Berge	683 Jackson St., Milwaukee, Wisc.
Alfred Berger	2912 Kansas Road, Fairview, Camden, N. J.
Dr. Alvin G. Berger	3000 Lincoln Ave. Chicago Ill
F. S. Berger	763 Keenan Ave., Cincinnati, Ohio
Joseph P. Berger	315 Main St., Cincinnati, O.
Arthur P. Bergeron-20	2336 W. North Ave., Chicago Ill
Edward A. Bergida R	1849 Myrtle Ave. Bklyn N Y
Rose Bergida, R	c/o Y. Hyman, 663 Willoughby Ave. Bklyn N Y
John Bergsted,	Lett, Lee, Benoist & Co., Box 399, 111 Pioneer St., Bklyn N Y
Cora V. Bergundthal	Chester, West Va.
Frank Berkemeyer,	219 E. Chestnut St., Hazleton, Pa.
Raymond Bernauer,-12	80 Avenue F., W. Phil. Pa.
Eleanor Berne R	1570 Dixmont Ave., Cincinnati, O
Rosemary Berner,	130 Penn St., Sharpsburg, Pa.
Viola Bernhard,	4205 10th Ave. So. Minneapolis, Minn.
Maurice L. Bernhardt,R	367 East Ave., Bridgeport, Conn.
Mrs. Constance L. Berno	Mansfield, Ohio
Minnie R. Bernon	Court House, Cleveland, O.
W. H. Bernoulli R	2214 Mahan St., Pittsburgh, Pa.
Grace Berns & John H. Faulkner,	64 South St. Rochester, N. Y.
Albin P. Berntson, R	5501 Kenwood Ave. Chicago, Ill
Arthur W. Berry	449 Hanover St., Portsmouth, N. H.
Emma M. Berry-15	29 W. Randolph St., Chicago, Ill.
Wendell Berry R	6312 Oatesk or Cates Ave., St. Louis, Mo.
S. Berson	105 N. Main St., Shenandoah, Pa.
Walter Bertschi,	262 Guilford, Buffalo, N. Y.
Ellen A. Besenah,	Flat E. 1228 Vine St., Cincinnati O
Mrs. Eva E. Besse R	5138 Agatite Ave., Chicago, Ill.
Constance C. Bessey	1690 Beacon St., Waban, Mass.
N. E. Besson	Box 68, Brentwood, Md.
Arthur Bethel,	Box 40, Milford, Mass.
Wilmer W. Bethel-20	Flushing, Ohio
Herbert A. Bethke-1	Green Lake, Wisc.
Gertrude Bettencourt, c/o Mrs. Brigham,	157 W. Main St., Marlboro, Mass.
Miss Eunice H. Beveridge,	135 Overlook St., Mt. Vernon, N. Y.
Mrs. Martha A. Beveridge,	135 Overlook St., Mt. Vernon, N. Y.
Otto Beyer	903 State St., La Crosse, Wisc.
10-William N. Beyer, Gdn. for Howard H. Geise,	1003½ 37th St., Milwaukee, Wisc.
Ellen Bezenah,	1228 Vine St., Cincinnati, Ohio
Florence W. Bickerton,	28 Wawshakum St., Framingham, Mass.
Mae Louise Bickerton	28 Waushakum St., " "
Miss Blanche Clinton Bickler,	20 Cottage Place, Bloomfield, N. J.
John Henry Bickler,	20 Cottage Place, "
Arthur B. Bicknell R	1478 Michigan Ave., Columbus, Ohio
Elizabeth Bicknell R	c/o Byrd State Hospital, Allentown, Pa.
Adolph Bierman,R	558 West 181st St., N. Y. C.
Mrs. Bertha M. Bieser,	158 West 105th St. N. Y. C.
Edith M. Bigelow	Northboro, Mass.
Therese Bileski	417 Tusculum Ave., Cincinnati, O.
Albert F. Bina	2809 Magnolia Ave., St. Louis, Mo.
Albert M. Binna-10	2434 N. Kedzie Blvd., Chicago, Ill.
Eleanora A. Binna-10	2434 N. Kedzie Blvd., Chicago, Ill.
Felicitas J. Binna-5	2434 N. Kedzie Blvd., Chicago, Ill.
Leander J. Binna,-10	" "
Olivia S. Binna-10	" ""
Miss Sara Birdsall,R	4057 Congress St., Chicago, Ill.
Thorn Birdseye,-10	33-39 North 20th St. Flushing, L. I.
P. A. Birren,	2927 Lincoln Ave., Chicago, Ill.
Agnes D. Bisbee,	523 Essex Road, Kenilworth, Ill.

Albert F. Bischoff R	58 Bruce Ave., Yonkers, N. Y.
Margaret Olive Bischoff	North 3rd St. Jeanette, Pa.
Mary H. Bissinger,	414 Main St., Cincinnati, O
Mrs. Amelia Bronaugh Black	1250 Asbury Ave., Evanston, Ill.
C. Oscar Black	339 W. 6th St., Emporium, Pa.
Porter Blackford	203 Customs Bldg., Denver, Colo.
Ida M. Blackinton,	388 S. Main St., Attleboro, Mass.
Virgil Blackinton,	388 S. Main St., Attleboro, Mass.
Minnie J. Blaine, R	350 Commonwealth Ave., Boston, Mass.
Miss Viola Blasidell	1465 Bradley Ave., Camden, N. J.
Anna V. Blake, c/o Mrs. S. P. Robins,	545 Mountain View Ave., Huntington Pk, Calif.
Sophia Blake	124 S. Hillcrest Blvd., Inglewood, Calif.
Mrs. Kate P. Blanchard, R	32 Fulton St., Jamaica, N. Y.
A. J. Blankley, Jr., U. S. D. "Burton",	U. S. Engineers Office, Federal Bldg. Cleveland, O
Katherine M. Blankley	U. S. " " " " "
Clara Blattner R.	2914 Arkansas Ave., St. Louis, Mo.
Miss Clara Blattner R	2914 A Arkansas Ave., St. Louis, Mo.
Hans Bloomquist -20	Baldwin, Wisc.
Viola Bloxom,	512 Market St., Gloucester, N. J.
Edward Blumenberg	84 Virginia St., Wheeling, W. Va.
Charles R. Blumenfeld R	215 Main St., Watertown, Wisc.
Robert Blumenfeld, R	176 Sixth Ave., N. Y. C.
Clara F. Bodemer,	515 Terrace Ave., Cincinnati, O.
Wm. Bodemer, -200	900 Clark St., Cincinnati, Ohio
J. H. Bodine,	5353 N. Robey St., Chicago, Ill.
Joseph H. Bodine,	5359 Roby St. North, Chicago, Ill.
Annetee Bodnar, R	704 Lexington Ave., N. Y. C.
Miss Elsie Bodnar R	250 E. Fordham Road, N. Y. C.
Elsie Bodner, c/o Galvin, Collins & Co. R	206 Broadway, N. Y. C.
Norma E. Boebinger,	2728 Arbor Ave., Cincinnati, O.
Henry M. Boehm,	Box 406, La Crosse, Wisc.
A. R. Boethelt, R	1966 E. 71st St., Cleveland, Ohio
Jared S. Bogardus, R	749 West End Ave., N. Y. City
Henry W. Bogart	378 Hamshire St., Buffalo, N. Y.
Kate Bogin R	50 Adelaide St., Hartford, Conn.
Mrs. Catherine Bogle	45 Church St., Montclair, N. J.
Mathilda Bohl, R	1051 Wesley Ave., Cincinnati, O
Herbert O. Bohn	4600 Winton Road, Cincinnati, O.
Wm. F. Bohn, R	111 W. Jackson Blvd., Chicago, Ill.
J. J. Bolcer R	1606 Market St., Wheeling, W. Va.
Raymond Bolcer, R	" "
Anthony Bonadio -10	1358 Clifford Ave., Rochester, N. Y.
E. H. Bond,	Wanamaker, Pa.
R. C. Bond,	411 Oneida St., Pittsburgh, Pa.
Gustav A. Bonfig	2426 Seybert St., Philadelphia, Pa.
E. S. Bonjour	Chester, W. Va.
Gustave C. Bonnoront, R	111 W. Jackson Blvd., Chicago, Ill.
James Bonomo, R	78 Gay St., Stamford, Conn.
W. C. Booker,	Sharonville, Ohio
Miss Henrietta Booth	Elkton, Md.
Susan B. Booth	Elkton, Md.
Louis Borchert,	523 S. Main St. Oconomoc, Wisc.
Paul H. Bordwell -40	c/o Bank of Italy, San Francisco, Calif.
Joseph L. Borgia,	Box 213, 631 Duss Ave., Ambridge, Pa.
Emma Bork	2816 Highland Ave., Cincinnati, O
Mrs. Anna Born R	754 North 11th St. Reading, Pa.
Charles D. Bornwasser, R	4528 Daneel St., New Orleans La
A. H. Borthwick-	339 Irvine Place, Elmira, N. Y.
Clarence G. Bortzfield,	427 S. Queen St., Lancaster, Pa.
Emma Boseck,	2324 Madison St., Chicago, Ill.
E. E. Bosin, R	Sleepy Eye, Minn.
Geo. Bouey	268 Liberty St., Conneaut, O.
Adolph Bowdler,	Center Market, Washington, D. C.
Louis L. Bowdler,	1202 Orres St. N. E. Washington D C
David D. Bowen,	902 7th St. N. E. Washington D C
David R. Bowen,	82 W. La Crosse Ave., Lansdowne, Pa.
E. P. Bower, R	1531 Main St., Marinette, Wisc.
Edward P. Bower R	" " "
Wm. H. Boyce,	2479 Erie Ave., Cincinnati, O.
John Boyer, R	1804 Loomis St., La Crosse, Wisc.

Morris J. Boyer	584 Bergenline Ave. W. New York, N. J.
Wm. Boyer, -25	Onalaska, Wisc.
C. C. Brackett, R	2064 - 332 S. Michigan Ave. Chicago, Ill
Charles C. Brackett	New Wrigley Bldg., Chicago, Ill.
Jessie A. Brackett R	New Wrigley Bldg Chicago Ill
Mrs. Jessie A. Brackett, c/o C. C. Brackett,	2064 McCormick Bldg., Chicago, Ill.
Marie J. Brady	1318 12th St. N. W. Washington, D. C.
Benjamin Bragar,	9 Second Ave., Long Branch, N. J.
Mrs. Helen M. Bragg-6	East Randolph, Vt.
Isabel L. Bragg	Islington, Mass.
Cora M. Braman,	81 Burgess Ave., E. Providence, R. I.
T. E. Brandis, -10	4343 N. Ashland Ave. Chicago, Ill.
Joseph Branzetti -10	376 Riverway, Boston, Mass.
Edna Braun R	2726 North 8th St., Phil Pa.
Louise Braun R	" " "
J. Braunstein R	622 Broadway, N. Y. C.
Wm. Braveman	612 Central Ave., Cincinnati, O.
Wilfred Brayman	18 Smith St. Valley Falls, R. I.
C. S. Brayton,	727 S. Delaware Ave., Milwaukee, Wisc.
Frank R. Brazelton,	Palm Beach, Brawley, Calif.
R William James Breen & Lottie Leyland Breen,	7006 Wakefield Ave., Cleveland, O.
Geo. J. Bremmer R	c/o Y. M. C. A. 1707 Wilson Ave., Chicago, Ill.
Gus Brethauer, Jr.	2250 Bogen Ave., Cincinnati, Ohio
Gus Brethauer, Sr. R	720-111 W. Jackson Blvd. Chicago, Ill
Mrs. Minnie L. Bretsnyder	9706 Longwood Drive, Chicago, Ill.
Walter Brett	144 Hansberry St., Philadelphia, Pa.
Gueado Breuer, -50	909 Avon St., La Crosse, Wisc.
R. G. Brewer	First National Bank, Mamaroneck, N. Y.
R. P. Brewer,	" " " "
John Edward Bright, c/o Mrs. Kirck,	Louisville Trust Co. 5th & Market Sts. Louisville, Ky.
George J. Brimmer R	4636 N. Hermitage Ave., Chicago, Ill.
L. K. Brin, c/o Milwaukee Knitting Co.	172-180 5th St., Milwaukee, Wisc.
Henry C. Brinkmeyer,	222 S. Winchester Ave. Chicago, Ill
Anne Isabel Brisbin	16 N. Main St., Lewistown, Pa.
Clark V. Britton -6	46 Hasbrouck Place, Rutherford, N. J.
N. Edwin Britton, -12	" "
George J. Britz -15	820 Chestnut St., Reading Pa
Mary A. Britz, -15	" "
Paul M. Britz -20	" "
M. C. Broadus,	2106 Rivermont Ave., Lynchburg, Va.
August Brocking	4 Central Ave., White Plains, N. Y.
Paul Brodhecker,	721 W. 11th St., Kansas City, Mo.
Katie T. Brogan	403 W. Oak St., Shenandoah, Pa.
Margaret Brogan	403 W. Oak St., "
Edward Brogue	67 Franklin St., Springfield, Mass.
Wm. R. Brokate R	716-111 W. Jackson Blvd., Chicago, Ill.
H. E. Bromm	1105 W. Wash., Sandusky, O.
D. B. Brooke,	213 3rd Ave., No. Mt. Vernon, Iowa.
Harry Brooke,	Bridgeport W. Va.
James C. Brooks,	2500 Terminal Tower Bldg., Cleveland, O
Mrs. Josephine S. Brooks, -6	326 Highland Ave., W. Somerville, Mass.
Mildred H. Brooks, -6	326 Highland Ave., "
M. J. Broomall,	1009 Monmouth St., Newport, Ky.
Maurice J. Broomall,	" "
Robert W. Brott	1949 Hall Ave., Marinette, Wisc.
Elizabeth Rodgers Brown -	R. F. D. 1, Rosslyn, Va.
Hannah Brown	1038 Camp St. New Orleans La
James H. Brown	73 Methuen St., Lawrence, Mass.
James M. Brown	3276 Bainton St., N. S. Pittsburgh, Pa.
James W. Brown	642 Main St., Quincy, Ill.
James R. Brown,	7124 Carthage Ave., Cincinnati, O.
John Brown -100	385 Mineral Spring Ave., Pawtucket, R. I.
John H. Brown,	Bank of Toronto, Queen & Spadina, Toronto, Ont. Can
Louis Brown R	2857 N. Sacramento Ave., Chicago, Ill.
Mary E. Brown	East Oak St., Massillon, Ohio
Nellie M. Brown R	740 Hinman Ave., Evanston, Ill.
Paul Brown, R	2437 Milwaukee Ave., Chicago, Ill.
Raymond H. Brown	634 Townsend St., San Francisco, Calif.
William F. Brown,	2153 Warren Ave., Chicago, Ill.
Russell C. Browne,	5809 Quinby Ave., Cleveland, O.

Mary Rosalie Browning, R	237 West Place, Salena, Kans.
Mary L. Bruce	College Ave. & Boulevard, College Point, N. Y.
Peter Brueck,	1748 N. Keeler Ave., Chicago, Ill.
Peter Bruick R	1727 N. Karlov Ave., Chicago, Ill.
J. Harry Bruker,	Cleaney & Main St., Norwood, Ohio
John A. Brumley,	634 Vanderveer St., Middletown, Ohio.
A. F. Brune, R	3136 Shenandoah Ave., St. Louis, Mo.
C. H. Brune	c/o Dykman Hotel, Minneapolis, Minn.
Adolph E. Brunner, Sr.	2565 Fullerton Ave., Chicago, Ill.
Eleanor E. Brunt	221 West Ave., Oconomowoc, Wisc.
Frank W. Bryan	719½ Germania St., Milwaukee, Wisc.
Mrs. Sarah Bryan	113 Argyle Place, Arlington, N. J.
Hilliard Bryant	65 Bloomfield Ave., Windsor, Conn.
Gladys Bryson, R	99 Claremont Ave., N. Y. C.
Franz Brzeczjowski	16 W. Washington St. c/o Moran, & Hastings Mfg. Co Chicago, Ill.
" "	16 West Washington St., Chicago, Ill.
G. T. Buchanan,	1320 Charles St., Wellsburg, W. Va
Mrs. Minnie Buchanan,	1917 Lippincott St., Phil. Pa.
Miss Minnie Buchanan, -10	1917 " " "
Margaret Buchholz, R	1279 West 11[illegible]th Cleveland, O
Robert Buchholz, R	1279 W. 115th St. Cleveland, O
Buck & Co.	20 Broad St., N. Y. C.
Emma M. Buck	408 Van Brunt St., Bklyn, N. Y.
R. M. Buck	Watertown, N. Y.
William T. Buckhardt,	Park & Forest Aves., Teaneck, N. J.
Elizabeth Buckley R	1279 21st St. Wash. D. C.
Joseph J. Buckley -20	80 W. 15th St. Whitestone, L. I.
C. L. Budd -5	314 Eighth Ave., Dayton, Ky.
Miss Emma G. Budd R	1829 Mt. Vernon St., Phil Pa.
Joseph B. Budde	308 Miami St., Sidney O
Mrs. Carrie C. Buddenberg	Park Place, Wheeling, W. Va.
W. F. Buddenberg,	60-16 St. Wheeling, W. Va.
Adolph Bue-10	1329 Winnebago St., La Crosse, Wisc.
-40 Elsa M. Buenger, c/o Frederick L. Fake,	29 S. La Salle St., Chicago, Ill.
Irving Bukzin R	416 Vermont St., Bklyn N Y
Irving Bukzui	2128 Fulton St., Bklyn, N. Y.
Harry C. Bull	1829 E. 23rd St., Bklyn, N. Y.
Lottie Bull-7	64 Market St., Poughkeepsie, N. Y.
C. R. Bunker	190 Albany St., Cambridge, Mass.
Mrs. Alma. P. Bunn R	446 Ocean Ave., Bklyn, N. Y.
Charles F. Burhans	Warrensburgh, Warren Co., N. Y.
A. C. Burke-50	410 Jackson St. La Crosse, Wisc.
Adelaide E. Burke	1506 Broadway, Bklyn, N. Y.
Amanda Burke R	7124 Carpenter St., Chicago Ill
Genevieve & Catherine Burke R	829 Monroe St., Bklyn N Y
Miss Mary R. Burke	1506 Broadway, Bklyn N Y
Hilbert A. Burkhardt	153 Williamson Ave., Hillside, N. J.
William T. Burkhardt,	Park & Forest Aves., W. Englewood, N J.
G. C. Burmeister, R	Linker Hotel, La Crosse, Wisc.
Edward M. Burnett	R. F. D. 1, Elizabeth, N. J.
Grace Burns & John Faulkner	64 South St., Rochester, N. Y.
Mary C. Burrows,	1403 John St., Baltimore, Md.
S. G. Burt	2349 Ashland Ave., Cincinnatin O.
John Buschman	1215 S. 4th St., La Crosse, Wisc.
Vic Buschman	315 Market St. La Crosse, Wisc.
Earl O. Bushman	12104 Chesterfield Ave., Cleveland O
Mabel Bushnell R	43 Barry Place, Passaic, N. J.
Edward Butler,	1324 W. Broad St., Columbus, O
Emma C. Butler, 50	3411 Pacific Ave., Atlantic City, N. J.
Fitz Maurice Hunt Butler,	701 16th St. Seattle, Wash
Miss Mary C. Butler -20	3500 S. Racine Ave., Chicago, Ill.
Lewis F. Butterfield, R	1180 Monaco Blvd., Denver, Colo.
Willa K. Butterfield,	6770 Commercial Ave., Cincinnati, O.
David S. Butts	21 E. Avondale Ave., Youngstown, O
Estella V. Buxton	2113 Eye St. N. W. Wash. D. C.
Mrs. Estella V. Buxton,	2113 Eye St. N. W. Wash D. C.
Tod F. Buzard, ttee R	1215 Cook Ave., Lakewood, Ohio
E. O. Byers	Leitchfield, Ky.

Moise S. Cahn	739 Canal St., New Orleans, La.
C. N. Cain	414 Central Bldg., Ft. Wayne, Ind.
John C. Caldabaugh,	McMechan, West Va.
C. E. Caldwell	707 Race St., Cincinnati, Ohio
Knox Caldwell,	1485 W. Minnehaha St., St. Paul, Minn.
Mrs. Margaret J. Caldwell-1	391 Sigourney St. Hartford Conn
Mary M. Caldwell-10	18 The Roanoke, Clifton, Cincinnati, Ohio
Wm. G. Caldwell, R	1300 Columbia Ave. Phil Pa
William R. Caley	112 Upland Terrace, Bala, Pa.
J. W. Calhoun	P. O. Box 264, Chester, Pa.
John C. Calhoun R	244 Black Rock Ave., Bridgeport Conn
S. R. Cameron, c/o Cameron Costume Co.	29 W. Randolph St., Chicago, Ill.
S. R. Cameron 100	29 W. Randolph St. Chicago Ill
Chester G. Cammett,	Marstons Mills, Mass.
C. R. Campbell	Carolina Av. Chester, W. Va.
Clement D. Campbell, c/o Church of Resurrection,	115 E. 74th St. N. Y. C.
Harry A. Campbell	731 Meade St. Johnstown, Pa.
Louisa B. Campbell	702 Wylie Ave., Pittsburgh, Pa.
Mary A. Campbell	1318 Beacon St., Brookline, Mass.
Rose Cantlin R	7944 Champlain Ave., Chicago, Ill.
Canton Ice & Fuel Co.	P. O. Box 240, Canton, Ill.
Arthur Cantor,	87 Warburton Ave., Yonkers N Y
Max Cantor	46 Palisade Ave., Yonkers, N. Y.
Joseph Caputa	1322 Ellsworth St., Phil Pa
Henry C. Card	109 Monroe St., Woonsocket, R. I.
Miss Mildred L. Card R	304 Utica St., Ithaca, N. Y.
Robert N. Card	Elkins Park, Pa.
H. T. Carey & Co.	66 Broadway, N. Y. C.
Carl Hilmer Carlberg	1306 Ashland Ave. Evanston, Ill.
Lois O. Carleton R	214 W. 121st St. N. Y. C.
Chas. B. Carlin-10	287 E. 2nd St. Mansfield, Ohio
Charles W. Carlson	R. 1304, 105 S. La Salle St. Chicago Ill
Elizabeth Carlson	141 N. Clinton St. Poughkeepsie, N. Y.
John Carlson	1124 Addison St., Chicago, Ill.
James Carlyle R	1502 Santee St., Los Angeles, Calif.
Howard P. Carpenter	Station B., Poughkeepsie, N. Y.
Mrs. L. Forfar Carpenter	112 Center Ave. New Rochelle N. Y.
Mrs. Lulu F. Carpenter, c/o Kams & Co. R	296 Fifth Ave., N. Y. C.
C. H. Carr -10	56 Rock St. Fall River, Mass.
H. J. Carr R	4347 Wilcox St., Chicago, Ill.
Robert C. Carr -10	Central Life Bldg., Ottawa, Ill.
Michael A. Carreo,	1333 Brownell Ave., Lorain, Ohio
L. W. Carroll,	60 College St., New Haven, Conn.
William J. Carroll	1209 Louden Ave. Mt Adams, O
Glen F. Carver	West Jackson St., Painesville O
Raymond T. Carver	345 Milwaukee St., Milwaukee, Wisc.
Miss Marjorie Case	153 Main St., Springfield, Mass.
Zelia A. Casgrain	32 Broadway, Beverly, Mass.
O. U. Cassaday,	14 W. Federal St., Youngstown, Ohio
George Cassidy	Standish, Mich.
Miss Ada M. Casswell R	c/o Morgan, 122 E. 34th St., N. Y. C.
Chas. D. Cathcart	1139 W. 69th St. Los Ang. Calif.
Catherine Caufield	83 S. Linwood Ave. Grafton, Pa.
Wm. Cavalier & Co	1st National Bank Bldg., Oakland, Calif.
James J. Cavanagh,	134 Baltic St., Bklyn, N. Y.
Alice H. Cavin R	Hotel San Remo, Central Pk W. & 74th St. N. Y. C.
Mrs. Alice H. Cavin R	" "
Miss Lucy R. Cavin R	" "
Louis J. Cella	514 Broadway, Providence, R. I.
Fenner A. Chace,	373 N. Main St., Fall River, Mass.
W. J. Champion R	604 Lincoln Ave., Winnetka, Ill.
Oceanna M. Chandler R	656 S. Warren St., Syracuse, N. Y.
S. B. Chapin & Co	111 Broadway N. Y. C.
George P. Chapin	62 Firglade Ave., Springfield, Mass.
Peter Chaplik	788 Broadway, S. Boston Mass
Oswald H. Chapman	76 Reservoir St., Cambridge, Mass.
Wm. F. Chapman c/o L. B. Harrison Hotel,	Cincinnati, Ohio
R Henry Charleson & Isabelle M. Charleson,	Box 74, Ocean Grove, Mass.
Alberta M. Chase	50 E. Foster St., Melrose, Mass.
Charles Stuart Chase,	1 Essex St. Haverhill Mass

Frank D. Chase	720 N. Michigan Ave. Chicago, Ill
Dr. H. H. Chase	405 Linker Bldg., La Crosse, Wisc.
Lillian W. Chatfield,R	Registry of Deeds, E. Cambridge, Mass.
Percy K. Cheever,R	1520 S. Michigan Ave., Chicago, Ill.
Wm. H. Chenoweth Jr c/o Warren Webster & Co.	53 W. Jackson Blvd., Chicago, Ill.
"	53 W. Jackson Blvd., Chicago, Ill
A. B. Chesbro	P. O. Box 2, Oberlin, Ohio
Chester L. Cheshire,	1012 Market St., Wheeling W. Va.
Elizabeth P. Chew R	c/o F. G. Ashe, 16 Court St. Bklyn N Y
Chicago City Bk & Tr. Co. As TTEE Under Tr. Agreement, #114 in Name of Frederick Werkmeister,	6233 S. Halsted St. Chicago, Ill
Arnold L. Chick-10	30 Leroy Ave. Bradford, Mass.
George F. Chick-25	775 Tremont St. Boston, Mass.
Joseph H. Chickering R	85 Glen Road, Jamaica Plain, Mass.
Miss E. L. Childress,	719 S. Blvd., Tampa, Fla
Elizabeth L. Childress	"
A. A. Chilson	244 Main St., Springfield, Mass.
Alice Chinn	220 E. Robbins, Covington, Ky.
Bessie Chmel	Ogema, Minn.
A. G. Chopiewsky,	R. R. 2, Bangor, Wisc.
Christian Christensen, R	133 Clifton Place, Bklyn, N. Y.
Gertrude Christensen,	753 Farwell Ave., Milwaukee, Wisc.
Regina Christensen,	753 " " "
Harry E. Christiansen,	320 1st Nat'l Bank Bldg., Milwaukee, Wisc.
Carl Christiensen,R	3036 W. North Ave., Chicago, Ill
John Christoff R	13½ S. High St., Columbus, O
C. H. Christopher,	8279 Anthony Wayne Ave. Cincinnati, Ohio
Chas. H. Christopher,	" "
Sophronia M. Church	187 Hamilton Ave., New Rochelle, N. Y.
S. M. Cichowski,R	Wm. St. & Kennedy Rd., Forks, N. Y.
Jesse M. Claman	916 Broadway Bklyn N. Y.
Mrs. Isabella M. Clancy,R	6616 N. Ashland Ave., c/o C. G. Laechle, Chic. Ill
Miss B. Clare & Miss M. Blanche Briscoe R	or either of them or the survivors, 849 Park Ave., Baltimore, Md.
George R. Clare-15	97 Public Square, Watertown, N. Y.
Frank Clark R	202 West 58th St., N. Y. C.
Henrietta Clark	22 Fulton St., Glen Falls, N. Y.
Joseph Clark,	2508 Atlantic Ave., Atlantic City, N. J.
Joseph W. Clark	512 State St., La Crosse, Wisc.
Leonard S. Clark	75 Arch St. Greenwich Conn
Morgan B. Clark	45 Wall St., N. Y. C.
W. P. Clark	80 Allison Ave. Washington Pa
Wesley E. Clark	Sharonville Ohio
William E. Clark c/o Paramount Knitting	Co. 337 W. Madison St., Chicago, Ill
Charles A. Clasgens,	New Richmond, Ohio
Mary K. Claus, Jr -10	4218 S. Figueroa St., Los Ang. Calif
Oscar C. Clausen	5235 Chicago, Ave Chicago Ill
P. M. Clawges,	316 Kerens Ave. Elkins, W. Va.
Mary R. Clement R	35 Cottage Grove Ave. East Lake, Decatur, Ga.
William H. Clerke, Jr	1136 W. Venango St., Phil Pa
Lilliam M. Cliff	867 Beacon St. Boston, Mass.
10 Mrs. Adele R. Clifton, c/o Guaranty Trust	Co. of N. Y. 524 Fifth Ave. NN. Y. C.
Norma W. Clifton	807 Main St., Buffalo, N. Y.
Mrs. Norma W. Clifton-25	807 Main St. Bu falo, N. Y.
Virginia F. Clutton-R	2209 Arthur Ave. Chicago Ill
Martha A. Coatsowrth	181 Richmond Buffalo, N. Y.
Percy W. Cobb R	1812 Roxford Rd., Cleveland o
Mrs. Cleora M. Coburn-33	150 Markes St. Lowell Mass
Lewis D. Coburn	12 Riverside Ave. Haverhill Mass
A. H. Cochran	923 N. Carolina Ave. Wash. D. C.
James D. Cody c/o Bradstreet Co.	Kohl Bldg. San Francisco, Calif.
Glen F. Coe-130	Dixon Ill
William I Coger	126 Sibley Blk Rochester, N. Y.
Herman L. Cohen	236 W. 27th St. N. Y. C.
Louis A. Cohen R	3214 Hirsch St. Chicago Ill
Samuel M. Cohen R	292 Columbus Ave. N. Y. C.
Walter Cohen	Bellefonte, Pa.
S. Herta Cohn	381 175 W. Jackson Blvd., Chicago, Ill.
Mrs. A. H. Coke R	16 The Madrid, Cincinnati, Ohio
James L. Colbert	310 Clay Ave. Jeanette, Pa.

Etta Colburn R	29 Gibbens St. Somerville, Mass.
Mrs. Aralina E. Cole, c/o C. W. Spencer,	Barristers Hall, Boston, Mass.
F. A. Coleman -15	771 Broadway, Everett, Mass.
James E. Coleman	373 Broadway, Milwaukee, Wis
Mary Coleman R	1111 Sycamore St. Cincinnati O
Mary Coleman-30	410 Reading Road, Cincinnati O
Sadie Foster Coleman R	4002 Floral Ave., Norwood, Ohio
M. C. Collart,	717 Hickox Bldg., Cleveland O
Melius C. Collart R	" " "
Morris Collin R	19 Main St. Hamilton Ohio
C. A. Collins	285 Oregon St. Milwaukee, Wisc.
Charles A. Collins	285 Oregon St. Milwaukee, Wis
Chas. F. Collins,	415 Russell Ave. Covington Ky
Frances Collins	521 Ferry St. La Crosse, Wisc.
Mrs. Francis A. Colman -20	771 Broadway, Everett, Mass.
Nina Colman	637 Gothan St. Watertown N Y
Genevieve Comer	c/o Hope Natural Gas Co. Bridgeport W. Va.
Louisa W. Comstock R	142 Sutherland Rd. Brookline, Mass.
Mabel Comstock R	142 Sutherland Rd. "
Susan W. Comstock R	142 Sutherland Rd. "
Ciro Congiano,	122 S. Center St. Schenectady, N. Y.
Emily Connell -10	2820 Lehigh Av. Phil Pa
Harry J. Connell R	275 Nepperhan Ave. Yonkers, N. Y.
Emmer Conner & Curtis Conner,	11½ E. 9th St. Cincinnati O
Ruie E. Conner	321 S. Clinton Albia, Iowa
Anna B. Conholly	2761 Madison Rd., Cincinnati, O
Thomas E. Connor	253 Chatham St. Lynn Mass
William A. Connor R	120 Westland St. Hartford, Conn.
Jennie Conrow	Flushing Ohio
Frank Contessa R	242 Spring St., N. Y. C.
Agnes L. Conway R	144 Bloomfield Av. Newark, N. J.
Nellie V. Conway -2	Meadow St. Guilford, Conn
H. P. Conyers	118 Marshall Ave. St. Paul, Minn.
Berton E. Cook	Southington, Conn.
Clara B. Cook	2154 Sinton Ave. Cincinnati, O
Clara Belle Cook	" "
Evangeline Cook R	3430 Bishop Ave. Cincinnati, O
John M. Cook	41 Loomis Av. Windsor Conn
Stanley C. Cook	1232 Galvez St. New Orleans La
Grant J. Cooke R	6 Reservoir Court, Brookline, Mass.
Lizzie Cooke	218 West 139th St. N. Y. C.
Donald Cooksey	331 Temple St. New Haven, Conn.
Edward F. Coolidge R	14 Varnum St. Arlington Mass
Allan W. Cooper	935 Roosevelt Blvd., Phil Pa
Miss Edith M. Cooper, c/o Col. Joseph Wheeler, Jr.,	Washington Barracks, Wash. D. C.
Frank I. Cooper,	Concord Road, Wayland, Mass.
J. B. Cooper, c/o Central Casualty Co.	1006 Hartman Bldg., Columbus, O
K. L. Cooper, R	1648 Otis Bldg., Chicago, Ill.
Mrs. Louise Cooper -2	27 Tremont Ave. Binghamton, N. Y.
W. F. Cooper	Peal & Main Sts., Cincinnati O
Mrs. Florence F. Copeland	338 Lakeview Park Rochester, N. Y.
Dr. H. B. Copeland	1510 Market St. Wheeling, W. Va.
N. Cordano R	3612 Burch Ave. Cincinnati, O
Mrs. Mary L. Corell	c/p Philip G. Corell, 28 Spruce St. N. Y. C.
Lotte B. Corey -2	Registry of Deeds, E. Cambridge, Mass.
Alvin W. Corn -100	22 Commonwealth Ave. Erlanger, Ky.
Sam T. Cornelius	3901 Compton Ave. Los Ang. Calif.
William S. Cornell	2213 Sedgley Ave. Phil Pa
John T. Corrigan	703 Main St. Sugar Notch, Pa.
Chappel Cory, Jr	923 First Nat'l Bank Bldg., Birmingham, Ala.
Jacob Cossock	37 Broad St. Providence, R. I.
Marie Louise Cote	Park Avenue House, Glens Falls, N. Y.
Chas. L. Couch	824 Prudential Bldg. Buffalo, N. Y.
Edwinna B. Coulter -5	9823 Locke Court, Los Angeles, Calif.
D. M. Couse	34 King St. Westfield, Mass.
Georgie Platt Covell R	19 College St. Providence, R. I.
Mrs. Frances B. Covert	Box 18, Ronkonkoma, L. I.
C. B. Covington	Sadlersville, Tenn.
C. M. Covington	1101 N. Baylen St. Pensacola, Fla.
Mrs. C. M. Covington	1101 W. Haylen St. Pensacola, Fla.

Katherine F. Cowie	126 S. Eleven St La Crosse, Wisc.
Doris F. Cox -50	12 High St. Winchester, Mass.
Harriett Cox	16 Yonkers Ave. Yonkers N. Y.
Mary C. Cox R	263 Norwood Ave. Buffalo N. Y.
Wm. G. Cox R	4500 Olive St. St. Louis, Mo.
Miss Adelaide L. Crafts R	c/o Allston General Delivery, Allston, Mass.
George A. Craigh, -10	53 Irwin St. W. Roxbury, Mass.
William A. Craig -10	City Hall, Atlantic City N J
John T. Cralley	c/o J. P. Hobbs Co. Rookery Bldg. Chicago, Ill
R. G. Cravaack,	728 E. McMillan St. Cincinnati, O
Annie L. Crawford -2	1 Florence St. Cambridge, Mass.
Cecil H. Crawford	926 West 8th St. Cincinnati, O
David E. Crawford	2826 Parkridge Ave. Marinette, Wis
Edith M. Crawford-3	1 Florence St. Cambridge, Mass.
F. M. Crawford	214 Broadway, Cincinnati, O
Katharine E. Crawford R	5 Endicott Ave. Beachmont Mass
Samuel H. Crawford, 3	1 Florence St. Cambridge, Mass.
Violet E. Crawford -2	1 Florence St. Cambridge, Mass.
W. A. Crecelius	Masonic Temple, Sandusky, O
Julia Creedon -70	495 Shirley St., Winthrop, Mass.
15- Clark B. Crisman & Jessie G. Crisman,	Dade City, Fla.
Catherine K. Criste, -30	3717 Morris Place, Cincinnati, O.
E. D. Crochett	59 Burton St. Springfield, Mass.
Katherine Crocker, R	1305 Harmon St. Berkeley, Calif.
Robert H. Crocker,	Hartley Hall, Columbia University, N. Y. C.
Edna O. Crofton R	4313 Forst Ave. Norwood, Ohio
F. C. Crofts,	6 Lochiel Apts. Niagara Falls, N. Y.
Frank V. Crofut -20	46 Cliff Ave. Shelton Conn
John H. J. Croghan	13 Pekin St. Providence R. I.
Leon L. Crone R	1244 Ontario St. Cleveland, O
Hazel M. Crosby	19 Merrymount Ave. Wollaston, Mass.
William K. Crosby	19 Merrymount Ave. Wollaston, Mass.
Ella B. Cross	121 Breaden St. Youngstown, O
Arthur C. Crowder, Jr	607 Herald Bldg. Birmingham, Ala.
Anna H. Crowell	122 Garfield St. Watertown, Mass.
Charles A. Crowell	176 Broadway, Somerville, Mass.
Chas. E. Crowell, Jr. R	29 Broadway, N. Y. C.
Warren H. Crowell	122 Garfield St. Watertown, Mass.
John F. Crutcher, R	Ft. Thomas, Ky.
Elizabeth W. Cruttenden, -1	89 Valley Road, Montclair, N. J.
Harry E. Cryan,	295 Lebanon St. Melrose, Mass.
Agatha A. Cryer,	Room 516, 149 Tremont St. Boston, Mass.
John J. Cuff	234 W. Center St. Shenandoah, Pa.
E. A. Cullen	209 University Hall, Urbana, Ill.
A. J. Culley -10	112 1/3 So. 2nd St. Springfield, Ill
Frank S. Culp -1	Dixon Bldg. Mansfield, Ohio
J. E. Cummings	1417 Terpsichore St. New Orlenas, La.
H. B. Cummins R	115 W. Wylie Ave. Washington, Pa.
Horace Cundiff -9	c/o Bank of Columbia, Columbia, Ky.
5- Edward D. Curran, cp Greenhouse Coal Co.	608 S. Dearborn St. Chicago Ill
Miss Olga Currin R	642 State Ave. Cincinnati, O.
Fanny Curry R	1501 Larkin St. San Francisco, Calif.
Edward Sidney Curtice R	2214 8th St. Meridian, Miss.
Edgar F. Curtis	29 Sowle St. New Bedford, Mass.
George M. Curtis	34 Wilson Sq., Revere, Mass.
Harry M. Curtis	304 Batavian Bank Bldg., La Crosse, Wisc.
Mrs. Julia Sanford Cushing	Stottville, N. Y.
Melissa A. Cushing, R	231 Waverly Place, So Orange, N. J.
Jane A. Cutler, -5	451 Elmwood Ave. Buffalo, N. Y.
Myra F. Cutler	83 Walker Ave. Newtonville, Mass.

John Dadmun	89 Wisconsin St. Milwaukee Wis
Gus A. Dahl	813 W. Willard St. Muncie Ind
John J. Driscoll	825 Worthington St. Springfield, Mass.
Agnes N. Drisko R	9 Fenelon St. Dorchester, Mass.
Mendel R. Drobitsky R	134 E. 119th St. N. Y. C.
B. H. Dahlheimer-50	4254 Cottage Grove Ave. Chicago Ill
Theordore W. Dahlquist	40 West 3rd St. South Boston Mass
Frank W. Dailey	101 Milk St. Boston Mass
John F. Dailey	Sheridan St. North Easton, Mass.
Fred H. Dair	Newtown, Ohio
Carrie C. Da. Lee -	474 Court St. Rochester, N. Y.
Robert A. Daley R	23 Stone St. Plainfield, N. J.
Florence Dall & John F. Dall	2222 W. 32nd St. Cleveland o
Inga Dalrymple,	326 24th Ave. Milwaukee, Wisc.
Miss Winefred M. Dalziel	Fort Yukon, Alaska
Mrs. Amanda M. Damler R	988 Dayton Ave. St Paul, Minn.
Miss Abbie G. Dana	25 Spear St. Quincy, Mass.
Miss Hattie F. Dana	19 Heckle St. Wellesley Hills, Mass.
W. J. Dana,	19 Heckle St. "
Charles J. Dando-35	258 Lexington St. E. Boston, Mass.
Grace A. Daniels, R	9 Egremont Rd., Brookline, Mass.
Dante Danti R	108 W. Washington Ave. Elmira, N. Y.
Margaret A. Darcey	134 Highland St. Woonsocket, R. I.
J. E. Darling R	70 Tremaine St. Kenmore, N. Y.
Sarah C. Dashwood-26	1801 Maine St. Quincy, Ill.
W. A. Daugherty	607 Madison St. Massillon, Ohio
Hattie M. S. David,	16 North B. St. Hamilton, Ohio
Mrs. Mary R. David, R	4250 Jackson Blvd., Chicago, Ill.
Bess M. Davidson -1	Box 728 E. Liverpool Ohio
R Emilie H. Davidson, c/o Mrs. E. Davidson,	7436 Kimbark Ave. Chicago, Ill.
Mrs. Emily H. Davidson, R	" " "
Mabel E. Davidson R	Ulster Bradford, Pa.
Mrs. Sarah C. Davidson -25	500 W. 143rd St. N. Y. C.
A. Raymond Davies	5534 Upland St. Phil Pa
Thomas J. Davies	10 S. Jardin St. Shenandoah, Pa.
Anna R. Davis,	2301 Lind St. Quincy, Ill.
Belle Davis, R	1064 Franklin Ave. N. Y. C.
Charles H. Davis, 50	136 S. Canal St. Chicago, Ill.
Chas. W. Davis & Nettie Davis	953 Bellfontaine Ave. Lima, O
Daniel J. Davis	5119 Sansom St. Phil Pa
Elizabeth Davis	Mission Hill, Kansas City, Mo.
George H. Davis,	74 Franklin St. Boston, Mass.
Mrs. John J. Davis, -1	1020 York St. Newport, Ky.
Karl G. Davis, -50	Box 403 Clarksburg W. Va.
M. Alice Davis R	71 Union St. New London, Conn.
Margaret Davis R	4250 Jackson Blvd. W. Chicago, Ill
Mrs. Mary R. Davis R	4250 Jackson Blvd. Chicago, Ill.
Rose A. Davison -5	Fredericktown, Ohio
H. E. Davisson, -20	5212 13th N. W. Washington D C
Lena Davisson -10	315 Stanley Ave. Clarksburg, W. Va.
Belle C. Da -40	5068 South Clarendon Ave. Detroit, Mich
Ernest Deacon R	12803 Maplerow Ave. Cleveland, Ohio
Thomas S. Deacon R	5031 Turney Road, R. F. D. #2 Bedford, Ohio
Dean, Onativia & Co.	11 Wall St. N. Y. C.
Eloise W. Dean	91 Maple Ave. Flushing, N. Y.
Mrs. Eloise W. Dean	91 Maple Ave. Flushing, L. I.
Ethel R. Dean R	272 Queen Anne Pl. Milwaukee, Wisc.
Ethel S. Dean	203 W. Lane Ave. Columbus O
Harry De Atley	1106 L. St. N. W. Wash. D. C.
Ira De Baun & Mary T. De Baun,	399 State St. Hackensack, N. J.
Louis H. De Beaulieu	20 Trinity St. Hartford, Conn.
Frank B. Debeck	923 Washington Blvd., Chicago, Ill.
Bert De Boer, R	5300 No. Central Park Ave. Chicago, Ill
Tinco De Carpentier,	521 Falls Ave. Youngstown, Ohio
Artee E. Deckard,	4408 N. Artesian Ave. Chicago Ill
Flo ence M. Decker,	c/o A. L. Grey, 303 Longacre Bldg. N. Y. C.
Cecil M. De Clyne-3	5014 Chancellor St. Phil Pa
-5 Edmee De Dreux, c/o C. R. Gale	360 West 21st St. N. Y. C.

Charles W. Dee R	241 Lexington Ave. N. Y. C.
Thos. Richard Deem-10	809 Quincy St. Parkersburg, Va.
J. B. Deibler,	Hamilton Club, Chicago, Ill.
Victor A. Delamere,R	Smiths Place, Cohasset, Mass.
Andrew J. Delaney	298-11th St. Brooklyn, N. Y.
Mabel F. Delaney R	Apt. B, 307 N. Oak Park Ave. Oak Park, Ill.
Mabel F. Delaney, c/o W. G. Lloyd & Co.	626 S. Clark St. Chicago, Ill.
Simon Delcheralerie, Jr-20	310 West 7th Ave. Tarentum, Pa.
Marion Dell	54 S. Railroad Ave. Elmhurst, L. I.
Dominick L. De Luise	103 Sullivan St. N. Y. C.
E. J. Del Vecchio,	445 Reed Ave. Akron, Ohio
Mrs. Helen R. Deming,	Wade Park Manor, Cleveland, Ohio
Henry M. Dennehy	11 Duggan Ave. Toronto, Ont. Can.
Christiana Denninger R	440 East 85th St. N. Y. C.
John Denninger R	"
R. M. Dennis	Imperial Hotel, Netcong, N. J.
Amy J. Denny R	285 11th St. Brooklyn, N. Y.
E. Derouin	222 Francis St Watertown, N. Y.
C. W. Derr	1609 Elmwood Ave. Buffalo, N. Y.
Chas. W. Derr	1609 Elmwood Ave. Buffalo, N. Y.
A. Des Meules	26th St. & Cypress Ave. Flushing, L. I.
Arnold Deutelbaum	3605 Perrysville Ave. N. S. Pittsburgh, Pa.
John A. Devereux,	468 Delaware Ave. Buffalo, N. Y.
Edward J. Devine-10	7261 Vincennes Ave. Chicago, Ill.
L. De Wet, R	Ellicotville, N. Y.
Wilbern Ernest Dial R	367 East Ave. Bridgeport Conn.
Abraham Diamond	241 Broome St. N. Y. C.
Peter Joseph Dias & Lena Dias, R	224 Prospect St. Long Island City, N. Y.
Vincente N. Dia R	1160 North 16th St. Salem, Oregon.
Miss Florence Dicker	303 Longacre Bldg. N. Y. C.
Florence M. Dicker,	303 Longacre Bldg. N. Y. C.
A. N. Dietrich-138	267 Carrel St. Cincinnati, O
Walter C. Dietzel	95 Pearl St. Hartford, Conn.
F. M. Dillaway,	255 Dover St. Boston, Mass.
J. M. Dille	219 ½ S. Main St. Lima, Ohio
Chas. W. Dillensnyder,	311 W. Lloyd St. Shenandoah, Pa.
Harold D. Dilmore	54 Helen Ave. Mansfield, Ohio
James & Catherine Dinagen	Box 458, Huntington, Mass.
James Dinagen & Catherine Dinagen -50	Huntington, Mass.
Elizabeth Dinkel R	803 S. Kolmer Ave. Chicago, Ill.
Mrs. Elizabeth Dinkel R	803 So. Kolmar Ave. Chicago, Ill.
Mrs. Alida L. D'Isay	320 Resor Ave. Cincinnati O
Jno J. Dittgen	641 Main St., Cincinnati, O
John J. Dittgen	641 Main St. "
Mariannina Di Tullio	819 Main St. Cincinnati, O
Henry A. Doane	Harwichport, Mass.
Louis J. Dobbin	86 Hobart St. Brighton, Mass.
B. J. Dockendorff,	407 South 13th St. La Crosse, Wisc.
Clarence H. Docker	830 South 51st St. Phil, Pa.
Mrs. Clarence H. Docker	830 South 51st St. Phil Pa.
J. M. Dodd	Room 60, 59 East Adams St. Chicago Ill
Mike Dodig	533 Wells St. Steubenville O
Oscar G. Doering-50	301-3 South 3rd St. La Crosse, Wisc.
Carl O. Doerman	2 So. Main St. Mansfield, O
Gaston Charles Doliet	1004 McInnis Ave. Hattiesburg, Miss
Mrs. Marie Doliet	1004 McInnis Ave. Hattiesburg, Miss.
William M. Dolliver	302 Blake St. Helena, Mont.
John Joseph Dombrosky	435 Pear St. Scranton, Pa.
James F. Donnelly	c/o United Stores, Milford, Mass.
Belle Donner	816 East 14th St. Bklyn N. Y.
Emily H. Donner	" "
John F. Doncehoe,R	California, Pa.
Frank M. Donovan	705 Westminster St. Providence, R. I.
Geo. W. Doran	108 Bell Block Cincinnati, O
William E. Dorn,	188 E. Whittier St. Columbus, Ohio
Wm. E. Dorn	188 Whittier St. Columbus O
Lillian A. Doten	51 Monument St. Concord, Mass.
Mrs. Lilian A. Doten	51 Monument St. [illegible] Concord, Mass.
John C. Dotterweich,	402 S. Collington Ave. Baltimore, Md.
Elizabeth A. Dottridge,	Main St. Cotuit, Mass.

Howard A. Dottridge	Cotuit, Mass.
Albina Doty	861 Sutter St. San Francisco, Calif.
Mrs. Chatles H. Doty	Room 103, 861 Sutter St. San Fran. Calif.
Mary A. Doty, c/o E. M. Burnett, R. F. D. 1,	Elizabeth, N. J.
Olive N. Doty R	1120 Orange St. Los Ang. Calif
F. A. Douglas	1127 King St. La Crosse, Wisc.
Frank E. Douglas -500	Glenn Falls, N. Y.
John Dowd Jr R	2615 Park Ave. Walnut Hills, Cinsinnati, Ohio
C. Brigge Downer, Jr.-5	14 Pearl St. Waverly, Mass.
Lillian E. Downer-10	14 Pearl St. Waverly, Mass.
Bernard A. Doyal	41 S. Munroe Terrace, Dorchester, Mass.
Edward F. Doyle,	85 James St. Hartford, Conn.
Joseph P. Doyle	85 James St. Hartford, Conn.
Mary E. Doyle	4 Enfield St. Jamaica Plain, Mass.
Doylestown Trust Co., Administrator of the Estate of Clarence Harstine, Dec'd,	Doylestown, Pa.
Mrs. Elizabeth M. Drake,-70	624 North 9th St. La Crosse, Wisc.
Hugo F. Dreher,	670 39th Street, Milwaukee, Wisc.
Mrs. Mary Jane Drenan R	813 S. Colmar Ave. Chicago, Ill.
J. N. Drennen R	Loydsville, Ohio
Clifford G. Drescher,	Villa Grove, Ill.
Oscar Drisbach R	514 S. 8th Street, Camden, N. J.
E. J. Driscoll, Jr. c/o Loose Wiles Biscuit Co.	Thompson Ave., Queens Place, L. I. C. N Y
Eugene J. Driscoll, Jr.	" 213 Pearl St., Syracuse, N. Y.
John Joseph Drombrosky	435 Pear St. Scranton, Pa.
Clarence H. Drummond	121 Laura St. Providence, R. I.
Sarah Drummond R	47 No. Princeton Ave. Columbus, Ohio
Mary E. Drury,-2	654 Washington St. Dorchester, Mass.
Antoni Dubas R	32½ Madison St. Hartford, Conn.
Frederick A. Dubbs, Jr.	503 Ludlow St. Phil. Pa.
H. L. Duboc	3424 Elain Pl. Chicago, Ill.
Grace C. C. Dubois	19 College St. Providence, R. I.
Elizabeth Josephine Du Card	45 Church St. Montclair, N. J.
Mrs. Elizabeth Joseph Du Card	" "
Frank T. Dudley	503 N. Tioga St. Ithaca, N. Y.
Amelie F. Dugas R	c/o Mr. Martini, Guardian Savgs. & Tst Co. Cleveland, O.
Amelia E. Dugger	c/o Albert E. Gates, Title & Trust Bldg., Chicago
Henry Dullweber,	3125 Madison Ave., Cincinnati, Ohio.
E. C. Du Mound	7815 Camden Ave., Cleveland, Ohio
Sara B. Duncan -25	7410 Irvine Ave. Swissvale, Pa.
W. F. Duncan	Bridgeport, W. Va.
Dunham & Co.	43 Exchange Place, N. Y. C.
Laura W. Dunham-1	69 Stanley St. New Haven, Conn.
Margaret W. Dunham-1	" "
Eugene W. Dunkel-150	c/o John P. Hobbs & Co. 450 Rookery Bldg. Chicago
A. C. Dunlap	Cadiz, Ohio
James Dunlap	492 Chestnut St. Arlington, N. J.
W. J. Dunn,	509 Union St., Schenectady, N. Y.
Bethel Dunoway R	1109 Pendleton St., Cincinnati, O.
Robert Dunsire R	671 N. La Salle St. Chicago, Ill.
Leo J. Dunworth	629 N. Main St. Dayton, Ohio
Anna E. Durkin -5	600 Public St. Providence R. I.
Alva Helen Durring R	1910 Albermarle Road, Bklyn, N. Y.
Alice E. Dusold R	21 Lake Forest Ave. Whitefish Bay, Wisc.
Harry C. Dusold R	" "
Mrs. Emily B. Duthie	3 Ripley St. Newton Centre, Mass.
George S. Duthie R	130 Harvard St. Brookline, Mass.
John Duuck, -20	822 Lincoln Ave. Peru, Ill
Emma Duy R	2011 Madison Ave., N. Y. C.
Wenzel M. Dvorak	Majestic Bldg., La Crosse, Wisc.
Miss Mary T. Dwyer-5	18 Channing St., Cambridge, Mass.
Charles H. Dygert,-3	2548 Post St. Jacksonville, Fla.

C. R. Eagby	10240 Eggleston Ave., Chicago, Ill.
Mrs. Lena Eagles,	19 Merrymount Ave. Wollston, Mass.
C. R. Eagley	10240 Eggleston Ave., Chicago, Ill.
Miss Gertrude Eason,	14 East 3rd St. Williamsport, Pa.
Robert D. Eaton,	21 Ninth Ave. Haddon Hgts. N. J.
D. F. Ebbert	729 Main St., Wheeling, W. Va.
Daniel F. Ebbert	" "
Frank J. Ebner	2490 Apple Ave. Lorain, Ohio
Howard Ecker,R	910 Union Trust Bldg., Cincinnati, Ohio
John M. Eckert	1258 Hood Ave., Chicago, Ill.
Jean M. Edgar R	c/o Mrs. E. Davidson, 7436 Kimbark Ave. Chicago
George A. Edge,	17 West 3rd Ave. Columbus, Ohio
Ernest Edstrom R	2754 Fullerton Ave. Chicago, Ill.
A. S. Edwards,	111 N. Jardin St. Shenandoah, Pa.
Jennie Edwards,	516 St. Cloud St. La Crosse, Wisc.
Miss Jennie Edwards,	" "
Miss Nellie Edwards,-25	327 So. 9th St. La Crosse, Wisc.
Thomas G. Edwards,	2101 F. & M. Bk. Bldg., Fort Worth, Texas.
Mrs. Ida M. Eesley,R	146 S. 11th St. Newark, N. J.
Michael Effler, Jr	108 Benson St. Reading, Ohio
Neverett A. Eggleston,	214 Ann St., Newburgh, N. Y.
John V. Ehrhardt,R	211 E. 4th St. Cincinnati, Ohio
J. V. Ehrhart,R	211 E. 4th St. Cincinnati, Ohio
Ralph E. Ehrlich	774 Lee St., Desplaines, Ill.
Ralph E. Ehrlick	" "
Theo. H. Eickhoff-20	1048 Pembrook Rod., Cle veland Hgts. Ohio
Charles H. Eifler,	McMechen, W. Va.
Chas F. Eisenhauer,30	Madison, Ohio.
Warren V. Eisler,R	1816 East 32nd St., Cleveland, Ohio.
C. D. Elder,	403 Stanley Ave., Cincinnati, Ohio
A. J. Elfving,	309 Grand Ave., Eau Claire, Wisc.
E. P. Ellenson-	Chippewa Falls, Wisc.
Joseph E. Elliott	218 W. 12th St. Cincinnati, Ohio
Philip Elliott	2522 Jap Ave., Clegeland, Ohio.
L. Geo. Ellis, Jr R	14th & Main St., Wheeling W. Va.
Nathan Ellis	3rd St. Palisades Park, N. J.
Mrs. Emilia Ellwein,R	119 East 29th St. N. Y. C.
Miss Grace Elms -10	411 Main St., Charlestown, Mass.
W. H. Elson,	623 So. Wabash Ave., Chicago, Ill.
William H. Elson	633 S. Wabash Ave., Chicago, Ill.
Eli Elting	314 Williams St., Watertown, N. Y.
Jennie S. Elzner,	227 Greendale Ave., Cincinnati, Ohio
M. L. Embrey R	198 Martin St., Milwaukee, Wisc.
Ida R. Emrich	1116 S. High St. Columbus, Ohio
John E. Engel R	267 Lenox Road, Bklyn, N. Y.
Bertha Engelbrecht	1946 Jackson Blvd., Chicago, Ill.
Mrs. Bertha G. Engelbrecht,	1946 Jackson Blvd., "
Mrs. Edith A. Engle,-15	205 Warburton Ave., Yonkers, N. Y.
Harold G. Engle,	Palmyra, Pa.
Mrs. Jessie M. English,R	1922 Warner Ave., Chicago, Ill.
Samuel Lorne English,R	1922 Warner Ave., Chicago, Ill.
Joseph Epstein,	214 Court St., Watertown, N. Y.
Corell G. Erdenberger	109 N. Diamond St., Mansfield, Ohio.
Andrew N. Erickson,	820 N. P. Bldg., St. Paul, Minn.
August Erickson-70	3129 Seminary Ave., Chicago Ill
Irene Erickson	919 King St. La Crosse, Wisc.
J. L. Erickson	210 Hill St., La Crosse, Wisc.
August Erikson	3129 Seminary Ave., Chicago, Ill.
Henry Erlewein	923 South 2nd St., La Crosse, Wisc.
Mrs. Charlotte Errant,R	280 Park St., Upper Montclair, N. J.
Clara Eskanazi,R	1007 Tremont Ave., Bronx, N. Y.
R. J. Estep	Post Road Sup. Sta., Mamaroneck, N. Y.
Louis E. Ettinger,	296 Washington Ave., Chelsea, Mass.
Louisa A. Euler,R	135 Jefferson Ave., Elizabeth, N. J.
Mrs. Louisa A. Euler R	" "
Elizabeth Evans	2220 Reading Road, Cincinnati, O.
Joseph Samuel Evans	" "

Meredith Evans	228 S. Peoria St., Chicago, Ill.
W. O. Evans -55	419 Howard Bldg., Providence, R. I.
Wm. D. Evans,-20	123 S. White St., Shenandoah, Pa.
W. H. Everett R	623 Market St., Wheeling, W. Va.
John Ewecker,	499 West 50th St., Milwaukee, Wisc.
Wm. Faas	R. R. #1, Onalaska, Wisc.
Josephine M. Fabricant,	502 West 142nd St. N. Y. C.
Mrs. Katie E. Faerber,-20	15105 Lake Ave., Cleveland, Ohio
Isabella Faggiani R	222 Martense St., Flatbush, Bklyn, N. Y.
Ruth E. Fairbank	600 Lexington Ave. N. Y. C.
R. C. Falk R	St. Maries, Idaho
Marshall Famiglietti	202 Broadway, Providence, R. I.
Rose Familton	660 Fourth Ave. College Point, L. I.
Mrs. Rose Familton	" "
Grace G. Farmer-28	8 Draper Terrace, Montclair, N. J.
William W. Farnsowrth-5	159 Westown Ave. Lynn Mass
Louise Farquhar R	14 West 51st St. N. Y. C.
Miss Julia A. Farrington,-5	Burlington, Vt.
Lizzie Fasenmyer-10	New Bethlehem, Pa.
Miss Clara S. Fassett,25	c/o Slocum, Eckhardt & Co. 420 Ellicott Sq., Buffalo, N. Y.
Percy Fassig-14	1511 Chapline St., Wheeling W Va
Fr ancis Fausnaught	4610 Friendship Ave., Pittsburgh, Pa.
Nicholas Feckter	312 Sycamore St., Cincinnati O
Mrs. Margaret Feeney	905 Nassau St., Cincinnati, Ohio
Joseph B. Feinberg-30	Fort Worth Hotel, Dubois, Pa.
Milda Feldhann R	508 E. 78th St. N. Y. C.
Frank Feldman	119 Congress St. Portland, Me.
Nathan Feldman R	315 E. 27th St. Chicago, Ill.
Ezra E. Felger	214 W. Walnut St. Ashland, Ohio
A. W. Felka R	523 Georgia Ave., Washington, D. C.
Wendell C. Fellows, c/o Park Savings Co.	576 N. High St. Columbus, Ohio
Mrs. Nellie P. Feltner	Hancock, Md.
Lillian Fensterer R	728 W. 181st St. N. Y. C.
Mamie R. Fentress R	Kibber, Va.
George S. Fergus, c/o Iodent Chemical Co.	1011 W. Lafayette Blvd., Detroit, Mich.
Charles P. Fernald,	12 Maple Ave., Medford, Mass.
Florence T. Fernald,	12 " "
Henry C. Ferris,	104 East 40th St. N. Y. C.
Mrs. Laura F. Fesler, R	6758 Hilldale Ave., Chicago, Ill.
Feuchtwanger & Co.	25 Broad St. N. Y. C.
Hannah C. Fewlass R	2532 Park Ave., Cincinnati, Ohio
Caroline P. Fickeisen-5	305 East End Ave., Pittsburgh, Pa.
Clara C. Field	548 E. Almond Ave. Orange, Calif.
W. E. Fields	N. Monroe St. Albany, Ga.
W. H. Fields	2102 Chapline St. Wheeling, W. Va.
Wm. H. Fields	2100 " "
W. Fifield-50	800 North Wyola Ave. La Grange, Ill.
William L. Fifield-50	800 Wiola Ave. La Grange, Ill.
W. H. Fillmore & Co.	204 St. Paul Bldg., Cincinnati, O.
Mabel Finkelson	723 N. Tenth St. Manitowoc, Wisc.
J. I. Finley	Spring Valley, Ohio
Mary L. Finley	25 East 30th St. N. Y. C.
Miss Annie E. Finlin	435 Riverside Drive, N. Y. C.
Mac Finn	388 Broadway, Saratoga Springs, N. Y.
T. Joseph Finnegan	64 Parsons St. Brighton, Mass.
John Fioretti & Mrs. Antonetta Fioretti,	P. O. Box 366, Ivoryton, Conn.
A. D. Firzhugh	Bridgeport, W. Va.
Louis Fisch,	47 Delancey St., N. Y. C.
Bertha Fischer	1740 Green St., Phil Pa
Fred W. Fischer,-15	172 Coffey St.,Bklyn, N. Y.
Geo. H. Fischer	670 49th St. Milwaukee, Wisc.
George H. Fischer	" "
Herman A. Fischer-30	937 Jackson St. La Crosse, Wisc.
Minnie Fischer - 10	172 Coffey St. Bklyn, N. Y.

Oscar Fischer	1105 Castro St., San Francisco Calif
Miss Victoria Fischer	654 Neave St., Cincinnati O
William E. Fischer, R	16 Seneca St. Essington, Pa.
Mrs. Lottie Fisher, R	6642 N. Clark St., Chicago, Ill.
Pius Fisher R	34 E. 12th St. Cincinnati Ohio
Robert Fisher	819 Ulmer Bldg., Cleveland, O
O. C. Fitz	1218 Main St., Wheeling, W. Va.
Sarah J. Fitz	2 Orne St. Worcester, Mass.
Edward J. Fitzgerald	66 Broadway, N. Y. C.
George H. Fitzgerald	806 W. Washington St., Martins Ferry, Ohio
Louise Fitzgerald, c/o George A. Cavanaugh,	22 Kenwood St., Brookline, Mass.
Mrs. William Fitzgerald,	806 West Washington St., Martins Ferry Ohio
Clarence Fitzsimmons,	Moundsville, W. Va.
Paul P. Fix	5554 Harold Way, Hollywood, Calif.
Edward J. Flaccus,	Woodsdale, Wheeling, W. Va.
Virginia L. Flaccus,	Woodsdale, Wheeling, W. Va.
John J. Flaherty R	262 West 154th St. N. Y. C.
Mary Flannigan	429 S. Limestone St. Springfield O
Joseph Fleith	2406 Columbia Ave., Phil, Pa.
Florence R. Fletcher R	101 School St., Waltham, Mass.
Miss Jean S. Flink	7 Walling St., Providence, R. I.
Tom E. Flinn R	420 Vine St., Stag Hotel, Cincinnati, O.
Carrie Floto	610 Elm St. Martins Ferry, O
Edw. Flottmeyer,	1326 Rose St., La Crosse, Wisc.
Nick G. Flouer,	1061 Main St., Wheeling, W. Va.
Frank R. Flower,	Cologne Apt. A 2, Atlantic City, N. J.
Mrs. Anna Fogel	2212 E. 29th St. Lorain O
Charles J. Fogel R	218 East 122nd St. N. Y. C.
Blanche Folger-35	1620 Dexter Ave., Cincinnati, Ohio
Frederick M. Follensbee-25	1127 Commonwealth Ave. Boston, Mass.
D. B. Follett	108 Stevenson St., Gibsonberg, O
Mrs. May McD. Folsom, -10	2 Lakeville Place, Jamaica Plain, Mass.
Mary Fontish R	1218 S. 6th St. La Crosse, Wisc.
E. A. Forbes	4229 Locust St. Kansas City, Mo.
Ethel Lucile Forbes	4229 Locust St. Kansas City, Mo.
Alice M. Forder	220 W. 7th St. Cincinnati, O
Joseph Forester R	334 W. North Ave. Chicago, Ill.
Melvina R. Forman -	97 Niagara, Buffalo, N. Y.
Alta B. Forquer,	2165 Bellfield Ave. Cleveland O
F. W. Forquer	548 East 103rd St. Cleveland O
James W. Forquer	603 Osborn Bldg. Cleveland O
Oscar S. Forsberg	c.o Butler Bros. Minneapolis, Minn.
Max M. Forsch-3	560 E. 124th St. Cleveland, O
Anna A. Foss,	Suite 5, 144 Worcester St. Boston, Mass.
Gertrude Elizabeth Foss	P. O. Box 298, Groton, Mass.
Mrs. Harriett S. Foster,	Scituate, Mass.
?Maud M. Foulds	Ocean City, N. J.
William C. Foulds	421 Church Lane, Germantown, Phil Pa.
E. W. Fournier R	4100 Washington Blvd., Chicago, Ill.
Carrie F. Fowler	1506 S. 52nd St. Phil, Pa.
Charles J. Fowler	1506 S. 52nd St. Phil Pa
Miss Elsie Regina Fox	1114 King St. La Crosse, Wisc.
Bertha L. Francis -10	Walpole St. Dover, Mass.
Chas. A. Francis,	908 Wabash, Massillon, Ohio
David Francis	609 Wabash, Wheeling, W. Va.
Mrs. Josephine H. Francis -6	Durham, Conn.
C. F. Franke, - 10	Ashippun, Wisc.
Christian Franke	Ashippun, Wisc.
George E. Franz R	2500 W. Chicago Ave. Chicago, Ill
O. D. Frary -30	8th Floor, 606 S. Michigan Ave. Chicago Ill
Miss Isabella Fraser,	233 State St. Boston, Mass.
Mary F. Fraser,	452 Audubon Road, Boston, Mass.
Elena Fravel,	1379 Fair Ave. Columbus, Ohio
Agnes A. Frazier,	515 S. Main St. Sidney, Ohio
W. M. Frazier, Jr.	Box 298, Bellaire, Ohio
Charles T. Freeman	20 Eufield St. Jamaica Plain, Mass.
Dean G. Freeman, c/o Oxford Press,	148 High St. Boston, Mass.
H. Freeman,	276 Main St. Springfield, Mass.
Marie Freemuth	1426 N. Mansfield. Ave. Chicago, Ill
Elton W. French	90 Sharon St. West Medford, Mass.

Sherman B. French R.	333 Massachusetts Ave. Boston, Mass.
Ira C. Frendberg R	408 Second St., Bismarck, N. D.
David Freud R	631 Edgecomb Ave. N. Y. C.
Jerome J. Freundlich	c/o Freundlich & Co., Mansfield, O
L. Freundlich	Mansfield, O
Miss Lisetta Freyberg	1816 N. 7th Ave. Sheboygan, Wisc.
Friedman & Co.	51 Beaver St., N. Y. C.
Bessie Friedman, c/o L. H. Rogers, R	1169 Commonwealth Ave. Allston, Mass.
Ralph Friedman	601 West 141st St. N. Y. C.
John S. Frieze -100	638 Frisco Bldg., St. Louis, Mo.
Robert Fritsche, R	419 E. 80th St. N. Y. C.
Mildred E. Fritz	106 Fountain St. N. S. Pittsburgh Pa
Annie M. Frost R	17 Wendover St., Dorchester, Mass.
Agnes Frye	New Rochmond, Ohio
Homer E. Frye	Security Bldg., Fostoria, O
Sophia Frye -L	New Richmond, Ohio
William B. Frye L	New Richmond, Ohio
Arthur H. Fulkerth,	City Hall Bank Bldg., Cincinnati, Ohio
Mrs. Fannie J. Fuller R	155 West 71st St., N. Y. C.
F. H. Fulton R	342 N. Garfield Ave. Columbus Ohio
Charles S. Furber	711 Mercantile Library Bldg., Cincinnati O
Henry Jewett Furber, c/o Bankers Trust Co.,	501 Fifth Ave. N. Y. C.
H. B. Furman	c/o Empire Produce Co. 101 E. Gray St., Elmira N. Y.
Dr. Wesley F. Furste	Jefferson & Rochelle Ave. Cincinnati, O
Miriam S. Gabell	Seager Bldg., Hazleton, Pa.
Martha A. Gaebel	56 Beverly Road, Buffalo, N. Y.
O. H. Gaedke	373 Broadway, Milwaukee, Wisc.
Otto H. Gaedke,	540 Lake Drive, Milwaukee, Wisc.
Claude L. Gage,	734 Brandywine Ave. Schenectady, N. Y.
Ernest P. Gage, c/o Amer. Radio & Research Co.	Medford Hillside, Mass.
Eli Gagnon	67 Foster St., Providence, R. I.
Adolph J. Gaiser	260 Keysteon St., Buffalo, N. Y.
Mrs. Belle Galbreath,	Callensburg, Pa.
N. D. Gallagher,	350 Wilbur Ave. Columbus, Ohio
Celia S. Gallen	315 W. 97th St. N. Y. C.
Bernard Galligan	176 Harvard St., Cambridge, Mass.
F. C. Galloway, R	304 Ward Ave. Bellevue, Ky
Frank C. Galloway, R	304 Ward Ave. Bellevue, Ky.
Miss Minnie Gallun R	186 North Ave. Mil aukee, Wisc.
Jacob Gallusser	707 Amsterdam Ave. N. Y. C.
I. Ganapol, R	2154 Third Ave. N. Y. C.
Patrick A. Gannon	Maumee, Ohio
William J. Gannon	991 Decature St. Bklyn, N. Y.
Lewis Ganz R	869 Park Ave. Bklyn N Y
Joseph Garbach	Box 67, Turtle Creek, Pa.
Fred O. Gardiner	255 Canal St. Providence, R. I.
George A. Gardiner -5	32 Sprague St., Providence, R. I.
James A. Gardner	121 Paura St., Providence, R. I.
Robert Gardner, U. S. Coast Guard, Room	10, Barge Office, N. Y. C.
Stephen F. Gardner R	136 Russell Ave., Watertown, Mass.
Elizabeth Garin	1519 Shady Ave., Pittsburgh, Pa.
Miss Gertrude M. Garity	Depot St., Suffield, Conn.
Christie B. Garlasco,	360½ W. 45th St. N. Y. C.
William P. Garrett R	216 S. Alden St., Philadelphia, Pa.
Amanda Gartung	276 N. Franklin Ave. River Forest, Ill.
Clara Gartung	276 N. Franklin Ave. " "
Mrs. Sarah J. Gaupner	27 North St., Willamantic, Conn.
Stephen Gecan R	2322 Ward St., Chicago, Ill
Mrs. Frances Geiger	420 Nuber Ave. Mt. Vernon, N. Y.
Francis J. Geiger	420 Nuber Ave. Mt Vernon N Y
John Geis	3048 Lischer Ave. Cincinnati O
James Geishecker	1323 Greenleaf Ave., Evanston, Ill
Mrs. Annie L. Geissler, c/o Charles Derr,	526 WashingSt., Reading, Pa.
Gertrude G. Geldart,	839 Boyleston St., Boston, Mass.
Frederick Geminell R	1418 Cortelyou Road, Bklyn, N. Y.
Emma Gemmel	1219 Niagara St., Niagara Falls, N. Y.
Minnie Genteman	636 S. 11th St. Quincy, Ill.
Philip George	1 North Clinton St., Rochester, N. Y.
Poull George R	" "
Mrs. Adelaide Gerber	1011 Madison St. Syracuse, N. Y.
Ivan P. Gerber	367 E. Philadelphia St., York, Pa.

Mrs. Laura S. Gerhart R	4925 Camac St., Phil, Pa.
Adella V. Gerlach -25	260 New York Ave. Providence, R. I.
Eva M. German R	882 Oakwood Ave. Columbus, Ohio
Samuel Gerson, c/o Gerson & Breyer,	Sansom St., San Francisco, Calif.
Frank B. Gessler,	Bangor, Wisc.
C. W. Gest, R	c/o The Welbon Motor Car Co. Cincinnati, O
John P. Giblin R	91 East St., Pawtucket, R. I.
Mary E. Giblin R	91 East St., "
John Giblon R	" "
J. T. Gibson R	1718 N. 13th St. St. Louis Mo
John T. Gibson R	" "
Ellen M. Gifford	331 Stafford Road Fall River, Mass.
Miss Florence Gilbert	Rio, Wisc.
Peter Gilbert	723 North Tenth St. Manitowoc, Wisc.
Peter J. Gilbert	" "
Virginia E. Gilbert	60 Gilett St., Hartford, Conn.
Walter C. Gile	c/o Nat'l. Shawmut Bank, 40 Water St. Boston Mass
Emma Gilkesson-3	812 Hancock St., Sandusky, Ohio
John B. Gill	Box 229 Brownwood, Texas.
Louis M. Gill	Route 4, Box 231, Memphis, Tenn.
S. S. Gill	1133 S. Paxon St., Philadelphia Pa.
Ellen Cogswell Gillette -15	2221 Grove Ave., Richmond, Va.
J. H. Gilliland	Sparta, Wisc.
Samuel Gillis R	79 Chestnut St., Rochester, N. Y.
Dinah Gilsberg	628 Warren St., Roxbury, Mass.
Lionel L. Ginsburg	7850 South Shore Drive, Chicago, Ill.
John J. Gipprich -10	Brown Instrument Co. Phil, Pa.
Joe Glatt, R	548 East 49th St. Chicago, Ill.
Harry Glazer, c/o Security Safe Deposit	Vaults, 41 Bedford St., Boston, Mass.
Mrs. Belle Glazier, R	66 Thurman St., Everett, Mass.
Agnes M. Gleason -5	Batavia, Ohio
Arthur L. Gleason	226 Walnut St., Montclair, N. J.
Marion Albro Gleason	299 Bowen St., Providence, R. I.
Mary R. Gleason R	1363 Chapel St., Cincinnati, Ohio
Mary T. Gleason	1128 Masonic Ave., San Francisco, Calif.
Elsie Hellen Glennon R	39 Washington St., Lawrence, Mass.
Albert S. Glessner,	P. O. Box 961, Youngstown, Ohio
C. J. Gliddon	49 E. Ave. Rochester, N. Y.
Charles H. Glover, R	3720 Wall St., Los Angeles, Calif.
David T. Glover	124 S. Jardin St., Shenandoah, Pa.
Miss M. Jessie Glover,	Post Office, Shenandoah, Pa.
A. A. Gluck R	4946 Washington Pk. Ct., Chicago, Ill.
Clarence Gluck	c/o Gluck Cleaning Co. Birmingham, Ala.
Ike Gluck	" "
Fredericka Godfrey	532 Gerrard St. Covington, Ky.
Geo. P. Goebel R	3815 Armitage Ave., Chicago, Ill.
Mrs. C. Goedde,	3555 Wabash Ave., Cincinnati, Ohio,
Louise Goedde,	3556 Wabash Ave. "
Nathan Goldberg	Park Ave., Bloomfield, Conn.
Kacob Goldfine	101 Baltimore St., Cumberland, Md.
Morris Goldman	1605 Linden Ave., Baltimore, Md.
Harry M. Goldner,	120 Kingsland Ave., Elmhurst, L. I. N. Y.
Z. T. Goldsmith,	1433 Fairmont St., Washington, D. C.
E. Goldstein	315 West 38th St., N. Y. C.
George Goldstein	29 S. La Salle St., Chicago, Ill.
Isabella Golmer R	904 Federal St., N. S. Pittsburgh, Pa.
George W. Gomm	6238 Wister St., Philadelphia, Pa.
Anna M. Gomph	20 Ketcham Place, Elmhurst, N. Y.
J. B. Goniaux, -10	Bost 5, Arma, Kansas.
Lloyd Andrew Good R	2726 North 8th St. Phil., Pa.
Geo. S. Goodale,	109 Ruby St., Houghton, Mich.
Harry Goodhart	625 Moner St., Lancaster, Pa.
Milton Goodman	1075 Old Colony Bldg., Chicago, Ill
Clinton Goodwin	724 E. 105th St. Cleveland, Ohio
E. M. Goodwin	724 E. 105th St. Cleveland, Ohio
George W. Goodwin	724 E. 105th St. Cleveland, Ohio
Katherine Goodwin	724 E. 105th St. "
Uzziel Goodwin R	29 Calhoun Ave., Everett, Mass.
Abbie E. Gordon,	107 N. Montpelier Ave. Atlantic City, N. J.
I. Gordon R	2221 Chapline St., Wheeling, W. Va.

John T. Gordon	4800 Jefferson St., Bellaire, Ohio
N. R. Gordon R	43 West Ave. So. Norwalk, Conn.
Rose Gordon R	2221 Chapline St. Wheeling, West Va.
Miss Rose Gorenflo	148 Locust St. Chicago Ill
Charles L. Gori	Ulster, Pa.
Lucy C. Gottschalk	119 Cornwall Ave. Utica, N. Y.
Paul G. Gottschalk	82 Maurice Ave. Elmhurst, N. Y.
Robert E. Gottschalk & Anna Gottschalk,	149 Clara Place, Elmhurst, Ill.
Ida H. Gottwerth-10	1916 Crystal Lake Ave. N., Minneapolis, Minn.
John S. Gould	Hanover, N. H.
Warren S. Grabill R	R. F. 35, Richmond, Calif
Catharine R. Graham	11706 Metropolis Ave. Richmond Hill, N. Y.
F. W. Graham,	215 No. 8th St. La Crosse, Wisc.
Gertrude H. Graham R	91 Coolidge St. Brookline, Mass.
Mrs. Gertrude H. Graham, R	" "
Mae I. Graham	Box 113, Medford, Mass.
W. N. Graham R	500 Gumbel Bldg., Kansas City, Mo.
Evelyn A. Grampp-2	686 Richmond Ave. Buffalo, N. Y.
John P. Grampp-10	686 Richmond Ave. "
Miss Bertha Grangow,	213 E. Jefferson Ave. La Ponte, Ind.
Mrs. Bertha Grant R	33 Rimmon St., Manchester, N. H.
Emma M. Grant	22 Greenville St., Roxbury, Mass.
Ernest W. Grant	294 Collins St., Hartford, Conn.
Frances E. Grant, c/o Trust Dept. Boston Safe Deposit & Trust Co.	100 Franklin St. Boston, Mass.
Isabelle M. Grant	1002 No. State St., Chicago, Ill.
Lena Grant-450	1524 State St., La Crosse, Wisc.
Susannah Grant,	370 Blackstone St., Providence, R. I.
Miss Bertha Granzow,-100	213 E. Jefferson Ave. La Ponte, Ind.
Johann Ernst Grapentin	1390 Hall Ave. Cleveland, Ohio
Allen B. Graves	202 West 137th St. N. Y. C.
Penelope E. Graves R	634 State St., Watertown, N. Y.
Le Forest Gray & Jessie C. Gray	393 Meridian St., E. Boston, Mass.
Nellie B. Gray	9214 Kempton Ave., Cleveland, Ohio
Mrs. Catherine Jacks Grayson	227 E. 7th St., Newport, Ky.
Miriam M. Greeley R	Brightlands, Hempstead, N. Y.
Dora A. Greelish R	310 Smith St., West Hoboken, N. J.
Fanny Green R	3819 4th Ave. Brooklyn, N. Y.
Fanny W. Green	1020 York St., Newport, Ky.
Ina P. Green	1650 E. 82nd St. Cleveland, Ohio
Mary Helen Green R	1822 Kenilworth Ave. Chicago, Ill.
Robert R. Green	39 Innis Ave. Poughkeepsie, N. Y.
M. A. Greenberg	603 Railway Exch. Bldg., Chicago, Ill.
Albert Greene,-10	Main & Grove Sts., Spring Valley, N. Y.
Frank W. Greene & Martha A. Greene,	58 Meeting St., Providence, R. I.
Francene Greenhalgh	64 South St. Rochester, N. Y.
Jane M. Greenleaf,	Harmony Farm, West Southport, Me.
Adeline Greensmith,	Delhia & Greenwell, Cincinnati, Ohio
Greenwich Service Corp. R	358 Fifth Ave. N. Y. C.
Etta F. Greenwood R	82 Kittredge St., Roslindale, Mass.
Greer, Crane & Webb,	74 Broadway, N. Y. C.
John Greer,	303 S. Cayuga St., Ithaca, N. Y.
H. V. Gregory,	c/o Mo. Pacific Ry., Cairo, Ill.
Harrison W. Gregory	16 N. Main St., Shenandoah, Pa.
J. P. M. Gregory -20	Flushing, Ohio
Barbara Greiner, R	221 Orchard St., Cincinnati, Ohio
Miss Hannah Gressing R	2435 Chestnut St., Milwaukee, Wisc.
Mrs. Almah F. Grey	303 Longacre Bldg., N. Y. C.
Louise H. Gribbel	135 South 18th St., Phil., Pa.
Edward C. Griesel, 2	808 Phoenix Bldg., Muskogee, Okla.
Samuel Griest, 10	35 E. Hallon Ave., Washington, Pa.
Bernard J. Griffin R	316 East 163rd St., N. Y. C.
A. B. Griffith, 10 c/o Aluminum Co. of America,	325 Rialto Bldg., San Francisco, Calif.
A. L. Griffith R	17 W. 42nd St., N. Y. City.
Clara B. Griffith R	811 Eastwood Ave. Chicago, Ill.
Clyde F. Griffith-25	c/o Mountain City Trust Co. Altoona, Pa.
100 Mrs. Emma M. Griffith, 3344 Woodford Road, Pleasant Ridge,	Cincinnati, Ohio
J. F. Griffith R	10091 Kee Mar Park, Cleveland, Ohio
Samuel H. & Phoebe A. Griffith, R	149 W. 67th St. N. Y. C.
W. R. Griffith	1409 Park Bldg., Pittsburgh, Pa.
Alice F. Griffiths, R	20 Chenang St., Buffalo, N. Y.

Anna Griffiths	5719 Whittier Ave., Cleveland, Ohio
John A. Griffiths -10	135 Church St., Kingston, Pa.
Mamie Ruth Griffiths -100	1306 -12th St. N. W., Canton, Ohio
Noel Griffiths	1072 44th St., Des Moines, Iowa
C. I. Grimm	Room 416, Federal Bldg., Cincinnati, Ohio
Claude I. Grimm	2123 Sinton Ave. Cincinnati, O
Nettie Grimm	701 Market St., Wheeling, W. Va.
Joseph Grinker	Room 1604, 20 Broad St. N. Y. C.
Fred W. Grinnell	1949 Hall Ave. Marinette, Wisc.
Clement A. Griscom, 3rd	Haverford, Pa.
Mary Starr Griscom	[illegible] Haverford, Pa.
Rodman E. Griscom, Jr.	Haverford, Pa.
Frederick I. Griswold	South Wethersfield, Conn.
Harry Grobe -25	2950 Sheffield Ave., Chicago, Ill.
H. B. Grocott-67	Chester, W. Va.
Dr. Benjamin Gross	338 Main St., Hartford, Conn.
Irving T. Grossenbacher, R	914 Oakwood Ave. Toledo, Ohio
Henry W. Grote	33 Newark St., Hoboken, N. J.
Leo Grotzinger, R	2701 Delaware Ave. Swissvale, Pa.
Arthur Ground, 6	2049 Coventry Ave. Detroit, Mich.
Alice H. Groverman,	c/o Mrs. R. Brunt, 221 West Ave. Oconomowoc, Wis
Howard Groves R	5415 Samson St. Phil Pa.
Jane P. Groves R	770 Brooklyn St., Phil, Pa.
Clifford C. Gruber R	52 S. Division Ave. Grand Rapids, Mich.
Joseph A. Gruber,	212 E. Clifton Ave. Cincinnati, Ohio
Leo J. Gruber	212 E. Clifton Ave. "
D. Grupe	217 East 14th St. Davenport, Iowa
Guaranty Trust Co. of N. Y. as TTEE Under the Will of Estella Palmer for the Benefit of Lottie Ambler,	140 Broadway, N. Y. C.
Frank W. Guenther,	5 Kay Terrace, Rochester, N. Y.
Walter Guest,	137 N. C. Ave. S. E. Washington, D. C.
Charles S. Guilbert	P. O. Box 955, Waterbury, Conn.
Harry B. Guilford	Room 416, Ex. Pl. Bldg., Rochester, N. Y.
Emma Guillaume, -100	119 S. 6th St. La Crosse, Wisc.
Jessie E. Guitdear,	Town Line, Town Line, N. Y.
Mrs. Pauline Gusman R	858 Sutter Ave., Bklyn, N. Y.
G. T. Gustafson,	Baraboo, Wisc.
George E. Gustafson,	3553 Emerson Ave. South Minneapolis, Minn.
Rose Guth R	1137 Third Ave. N. Y. C.
George A. Guthinger,	403 State St., Schenectady, N. Y. E.
Stanley S. Gwillim	12 Hough St., Plainville, Conn.
Gwynne Bros.,	25 Broad St., N. Y. C.
Daniel Gys R	1062 Third Ave. N. Y. C.

Geo. D. Haage	225 S. 5th St. Reading, Pa.
A. T. Haas R	913 East 54th St., Chicago, Ill
Frank Haas,	630 Evans St. Cincinnati, Ohio
Mrs. Cecelia C. Habert	15510 Lake Ave. Lakewood, O
Anne Hackett-60	317½ Pearl St. La Crosse, Wisc.
Mrs. Anna Hackett	" "
Elizabeth Hackman	1224 Yarmouth Ave. Cincinnati, O
W. O. Hadd	51 Dunmoreland St. Springfield, Mass.
Marjorie P. Haertel	1125 Broadway, Waukesha, Wisc.
John Hafeli	Hotel Doering, La Crosse, Wisc.
F. A. Hagedorn	St. Clairsville, Ohio
Frank A. Hagedorn	" "
Louise Hagelberger, R	Anna, Ohio
Emma Hagemann	3334 Carol Ave. Berwyn Ill
Ed. Haglund-10	801 West 2nd St. Davenport, Iowa
Louis F. Hagus	2026 W. Colorado Ave. Colorado Springs, Colo.
James P. Hahesy-25	229 Marginal St. Chelsea, Mass.
A. F. Hahlbohm R	835 De Kalb Ave. Brooklyn, N. Y.
Harry A. Hahn	3803 Perrysville Ave., N. S. Pittsburgh Pa
Mrs. Annie B. Haight R	Convent Station, N. J.
Edith C. Haight	Converse College, Spartanburg, S. C.
Ida M. Halboth-50	The Hamilton Apts. Burnet & Rockdale Sts., Cincinnati, Ohio
James J. Hale	2078 Prospect Ave. Bronx, N. Y.
George T. Hall R	3055 Colerain Ave. Cincinnati, Ohio
Henrietta B. Hall	296 Broad St., Windsor, Conn.
M. J. Hall	66 Boston Post Road, Mamaroneck, N. Y.
Mrs. Mabel E. Hall	385 Orange St., Springfield, Mass.
Margaret M. Hall	707 Palisade Ave., Yonkers, N. Y.
Minnie S. Hall-35	55 Colonial Ave. Providence, R. I.
Arne Hallem	51 7th St. E. Providence, R. I.
Fred A. Haller-10	31 N. State St., Chicago, Ill.
Gustav Haller R	208 N. Wells St., Chicago, Ill.
Horace H. Halliday	Cairo, Ill
Horace Herbert Halliday	"
Mrs. Catherine A. Halloran	40 Perry St., Brookline, Mass.
Mrs. Ida F. Halpern	7408 19th Ave. Bklyn, N. Y.
John F. Halstead	374 State St., Bklyn, N. Y.
Halsted & Harrison	71 Broadway, N. Y. C.
Mrs. Willa M. Hamilton	896 Sunset Blvd., Arcadia, Calif.
Elliott Hamman	1619 Herald Ave. Cincinnati, Ohio
Elliott J. Hamman	" "
L. M. Hammel	c/o Marshall Paper Co. Appleton, Wic.
Paul B. Hammond & Co.	209 N. Van Nuys Bldg, Los Angeles, Cal
A. C. Hammond	528 So. Clark St., Chicago, Ill.
Ann Edith Hammond R	17 Melrose St. Boston, Mass.
John Hammond R	17 Melrose St. Boston, Mass.
Wm. L. Hammond	335 Potomac St. Hagerstown, Md.
Alvina F. Hampe	37 Dunster Road, Jamaica Plain, Mass.
Esther E. Hampton	10743 116th St. Richmond Hill L I N. Y.
Ralph Hamshar	417 Centre St. Dunellen, N. J.
B. M. Hance	19 S. 3rd St. Easton, Pa.
Miss Mildred L. Hand	600 Lexington Ave. N. Y. C.
Lena Grace Handfield, R	70 Hawes St. Central Falls, R. I.
M. C. Handleman	449 Q St. N. W. Washington, D. C.
Lyman Hanes	509 Second Ave. So., Minneapolis, Minn.
Dewey L. Hanner	414 M. St. N. W. Washington D C
Herbert J. Hannoch	31 Clinton St. Newark, N. J.
Sara L. Hannum	Christiana, Pa.
Jennie Hansan	320 S. Fifth St. La Crosse, Wisc.
Clarence E. Hanscom	1539 Beacon St. Brookline, Mass.
Charles Hansen R	120 Westland St. Hartford, Conn.
Chas. T. Hansen R	Burlington Ave. Riverside, Ill
Mabel Hansen R	5731 Race Ave. Chicago, Ill
Miss Sigrid Hanson R	503 E 180th St. c/o Van Gundel, Bronx, N. Y.
Walter N. Hanson	2205 Troy Ave. Brooklyn, N. Y.
R Albert Edward Hardman,	Apt. #3, The Berlin, 7 Iowa Circle, N. W. Washington, D. C.
Jane T. Hare	400 So. York St. Wheeling, W. Va.
John P. Hare	46 14th St. Wheeling, W. Va.
W. E. Hare	40 East Post Road, Mamaroneck, N. Y.
Miss Helen Haring	7 William St. Auburn, N. Y.

Chas. H. Harman	Ogden Bldg., Greensburg, Pa.
C. G. Harmon	62 N. 3rd St. Easton, Pa.
Rosa Harpfer,	33rd St. Wheeling, W. Va.
Miss Nora Harrigan R	329 East 21st St. N. Y. C.
Lewis W. Harriman-15	49 Plain St. Cochituate, Mass.
Mabel G. Harrington	107 Mt. Vernon St., Boston, Mass.
A. W. Harris	Arcade Hotel, Creston, O
Ada F. Harris R	940 Findlay St., Cincinnati, O
Albert E. Harris R	1309 Smith St. Providence, R. I.
Miss Alice L. Harris	8 City Hall, Worcester, Mass.
Benjamin Harris R	6 Dunkeld St. Roxbury Mass
Emily E. Harris R	R. F. D. 40, Gasport, Gasport, N. Y.
Mrs. Estella Harris	1904 E. 86th St. Cleveland, O
George W. Harris	1761 Livingston St. Evanston, Ill.
Ida F. Harris R	940 Findlay St. Cincinnati, O
John S. Harris	125 Pleasant St. Oak Park, Ill
Laura May Harris -17	18 Morton Rd., Beach Bluff, Mass.
Mrs. Nanie B. Harris	136 Bidwell Parkway, Buffalo, N. Y.
W. M. Harris R	1964- 5th, San Diego, Calif.
Alexander Harrison R	12 East 112th St. N. Y. C.
Carrie E. Harrison -15	256 Billings St. Atlantic 17, Mass
Mrs. Grace S. Harrison R	Huntington, L. I.
Arthur B. Harrod R	116 W. High St., Lima, Ohio
Jenona D. Harter R	1917 Washburn Ave. Cincinnati, Ohio
Mary P. Hartley R	176 Jane St. Fall River, Mass.
De Glenn Hartman	Kent, Ohio
Mrs. Josephine Hartman	2666 Warren Ave. Chicago, Ill.
Olga E. Hartman R	3524 Stacey Ave. Cincinnati, O
William H. Hartman-12	24 St. John St., Middletown, Conn.
Barnett Hartog	234 W. 111th St. N. Y. C.
Elizabeth M. Hartupee	c/o Schenley Hotel, Pittsburgh, Pa.
Mrs. Elizabeth M. Hartupee	" "
Sarah E. M. Harvey R	124 West 55th St. N. Y. C.
Ethel H. Haskell R	107 Mt. Vernon St. Boston, Mass.
Anna C. Hatch R	2817 Eden Ave. Cincinnati, O
Lincoln D. Hatch 30	64 Prospect Ave. Winthrop, Mass.
Mary A. Hatch R	2817 Eden Ave. Cincinnati, Ohio
Elias E. Hathaway	8 Cromwell St. Providence, R. I.
Maude C. Hathaway R	1996 N. High St. Columbus, Ohio
Oliver H. Hathaway -20	448 Central St. Central Falls, R. I.
Edwin Haub	375 Hartford Ave. Wethersfield, Conn.
George R. Haub	Wethersfield, Conn.
Mrs. Ida Haub -16	375 Hartford Ave. " "
5- Louise A. Hauck, c/o Mrs. Henry Eberhard, 3906 Arlington Ave. Los Angeles, Calif.	
Henry H. Haucke	3503 Cheviot Ave. Cincinnati, O
O. A. Haugen R	Burke, S. D.
Miss Rena Haugen R	2846 Warren Ave. Chicago, Ill
Mrs. Martha Hausen R	1446 Webster Ave. N. Y. C.
Howard M. Hauskins	1867 W. Minnehaha St. St. Paul, Minn.
Albert Hausner	1701 George St. La Crosse, Wisc.
C. Hautzenroeder,	Mansfield, Ohio
Edith A. Havens R	80 Main St. Hartford, Conn.
Cidelard Isreal Havey R	334 Sayles Ave. Pawtucket, R. I.
E. J. Hawerkost,	825 Diversey Parkway, Chicago, Ill.
L. R. Haws R	14 N. Division St. Buffalo, N. Y.
Edgar McVaw Hay R	1404 Scott St. Covington, Ky.
Edw. A. Hayes	Howard St. Bridgeport, O
Miss Helen V. Hayes	Howard St. Bridgeport, O
Kate H. Hayes R	1535 East Erie Ave. Lorain O
Margaret Hayes R	1535 East Erie Ave. Lorain O
S. W. Hayes	North Freedom, Wisc.
M. Hayman	107 Westminster St., Providence, R. I.
Percy B. & Catherine E. Haythorne as Joint Tenants With the Right of Survship. & Not as Tenants in Common, 3051 Southport Ave. Chicago, Ill.	
Charles Hayward,	443 East 18th St. N. Y. C.
Mrs. Jeanette Hayward	390 Oder Ave. Concord, S. I. N. Y.
Walter C. Hayward	390 Oder Ave. "
Mrs. Catherine Healy R	4529 N. Spaulding Ave. Chicago, Ill.
Katherine R. Hearne R	2531 Park Ave., Cincinnati, O
Lydia C. Hearne -62	Wheeling, W. Va.
Mrs. Lydia C. Hearne	Leatherwood Station, Wheeling, W. Va.

James F. Heath	124 S. Center St., Schenectady, N. Y.
J. H. Hebb	24 Fayette St., Boston, Mass.
John H. Hebb	24 Fayette St., "
John J. Heck	1400 Pine St., Camden, N. J.
Louise Heeg	2334 Upland Place, Cincinnati, O
Miss Sophie Hegemann R	600 West End Ave. N. Y. C.
George Heil	4350 Noble St. Bellaire, Ohio
Henrietta E. Heil	" " "
Mrs. Anna Heilbrunn R	231 Lexington Ave. N. Y. C.
Robert J. Heilbrunn	119 Mill St. Rochester, N. Y.
Jennie Heileman	925 South 3rd St. La Crosse, Wisc.
Mamie Jarrett Heimbach R	95 Montrose Ave. Buffalo, N. Y.
Milton Franklin Heimbach R	" "
Wm. H. Heimbach R	" "
John Heinz	202 Wyoming Ave. Audubon, N. J.
Mrs. Alma Heitz	271 Washington Ave. Bellevue, Ky
Martin J. Hekking	188 Du Bois Ave. W. Brighton, S. I. N. Y.
Chas. B. Helburn	2255 Maplewood Ave. Toledo, Ohio
Chas. E. Helburn R	415 Summit, Toledo, O
Fred A. Heldenbrand	139 S. Franklin, Mansfield, O
John Heliseck R	38 E. Columbia St. Detroit, Mich.
Charles L. Helliwell	450 Dexter St., Central Falls, R. I.
Abraham Helmen	175 E. B'way, N. Y. C.
Lyle L. Helms-17	Stewartsville, O
Percy Helprin	178 Regent St. Saratoga Springs, N. Y.
Miss Anna Hempel, R	1744 Amsterdam Ave. N. Y. C.
Anna S. Hempel R	" "
Corinna Hempel R	3242 Lake Park Ave. Chicago, Ill.
John J. Hempel R	1744 Amsterdam Ave. N. Y. C.
Edward W. Hempstead,	Ardsley-on-Hudson, N. Y.
Thomas J. Henchy,	636 Elm St., Arlington, N. J.
Charles Henderson,	Western Springs, Ill.
H. H. Henderson	Mendon, Mo.
Leah Henken	199 Mt. Pleasant Ave. Fort Thomas, Ky.
William J. Hennessy	253 Chatham St. Lynn, Mass.
Anna K. Henning	Galena, Ill.
Muriel M. Henning	Box 556, Salem, Mass.
Muriel Mutch Henning & Margaret Mutch or Either of Them or the Survivor,	Box 566, Salem Mass
Catherine E. Henry	90 S. Wyoming St. Hazelton, Pa.
Edw. G. Henry, -26	1101 Pioneer Bldg., St. Paul, Minn.
James N. Henry	184 Early St., Providence, R. I.
Will A. Henry	129 E. Broad St. Hazleton, Pa.
Charles W. Hensy, -60	15 School Alley, Etna, Pa.
Paul G. Hentschel, R	607 N. Luzerne Ave. Baltimore, Md.
Alexander Herchick,	1911 Southern Blvd., N. Y. C.
Herbert M. Heritage,	Howell Mfg. Co 135 Syracuse St. Cincinnati O
Alfred J. Hernsheim	135 Central Park West N. Y. C.
Katherine B. Herold	85 W. Eagle St., Buffalo, N. Y.
William Herold	" "
Olive D. Heron	893 Elmwood Ave. Buffalo, N. Y.
Mrs. Olive D. Heron	" "
Walter Herrmann & Julia Herrmann or the	Surv. of Them, 326 Sanford Ave. Newark, N. J.
W. N. Herrold	70-18 St., Wheeling, W. Va.
Walter L. Hersey	970 Ohio Ave. Wheeling, W. Va.
Larry J. Hershfield,	622 Broadway, N. Y. C.
Reuben N. Hershfield	"
Solomon N. Hershfield	"
Charles H. Hertel	Hotel Hayward, Rochester, N. Y.
Harriott W. Hesen R	Apt. 46, 219 Tea St. N. E. Washington, D. C.
Oliver C. Hess - 120	3 Walnut St. Boston, Mass.
Robert Heth & Jennie Heth, -40	3524 Galena St., Milwaukee, Wisc.
Clamor H. F. Hettling R	6 Jackson St. N. Y. C.
Mrs. Sophie Hettling R	"
Agnes Hetzler	315 Murray St., Elizabeth, N. J.
Elizabeth Hetzler-1	" "
Marion Hetzler	" "
Mary Hetzler 5	" "
Mrs. Mary Hetzler, -5	" "
Peter P. Hetzler-40	" "
Philomene Hetzler	" "
Chas. W. Heusy	15 School Alley, Etna, Pa.

Catherine B. Heyer	289 E. Main St., Nanticoke, Pa.
E. C. Heyer,	State Hospital, Nanticoke, Pa.
Edward G. Heyer,	" " "
Ludmilla Heyer	303 Ry. Exch. Bldg., Milwaukee, Wisc.
Bertha Hickisch,	920 Vine St. La Crosse, Wisc.
Milford B. Hickok,	Lake View, N. Y.
Kate J. C. Hickok R	Reisch Bldg., Springfield, Ill.
Carrie B. Higgins,	273 Newbury St. Boston, Mass.
Denis J. Higgins R	4 Overlook Terrace, Yonkers, N. Y.
Geo. Valdimir Higgins	717 Franklin St. Keokuk, Iowa.
Ruth F. Higgins	273 Newbury St. Boston, Mass.
Anna C. Higginson	2717 Erie Ave. Cincinnati, Ohio
Celia A. Higginson	" "
Fred E. Hilberg R	2981 Sidney Ave. Cincinnati, O
Mrs. Helen B. Hill -67	26 Indiana Ave. Somerville, Mass.
John Hill,	807 Academy Ave. Cincinnati, Ohio
Louise W. Hill R	10115 Parkgate Ave. Cleveland, O
Rowland S. Hill R	2 Myrtle St. Boston, Mass.
Susan B. Hill	30 Henry St. Framingham, Mass.
William H. Hillier - 12	80 Avenue F. West Phil., Pa.
Charles Hills	24 East 62nd St. N. Y. C.
John F. Hinckley	704 S. Bonnie Brae St. Los Ang. Calif.
J. E. Hineman - 35	222 Dollar Bank Bldg., Youngston, Ohio
John E. Hineman	122 Warren Ave. Youngstown, O
Mrs. Fannie L. Hiner - 7	1175 W. High St., Lima, O
Miss Mary Hines	c/o Brooks Bros., 19 E. 44th St. N. Y. C.
Mary Hinkley	Eden Hill, Poughkeepsie, N. Y.
Mary M. Hinkley	" " "
Oliver E. Hinsdell R	626 Judson Ave. Evanston, Ill.
Mrs. Byrmina M. Hird R	111 Armandin St. Dorchester, Mass.
Mrs. Margaret Hird	120 Walnut St. Montclair, N. J.
Ralph Francis Hirst,	370 Blackstone St. Providence, R. I.
Ella B. Hitchcock & Mary E. Bancroft	193 Bedford Road, Pleasantville, N. Y.
Mrs. Ella B. Hitchcock	" "
Frank T. Hitchcock - 100	82 Brooks St. W. Medford, Mass.
Mrs. Marion D. Hitchcock R	295 Highland Ave. West Newton, Mass.
W. A. Hitchcock, 3rd R	295 Highland Ave. W. Newton, Mass.
Martin M. Hitchon	6 Chapin Pl. Hartford, Conn.
Chas. A. Hoag - 100	Market St. Lockport, N. Y.
Grant Hoatson R	9 Laurel Place Glenridge, N. J.
Mrs. Ella M. Hobbs R	20 Auburn St. Boston, Mass.
Muriel Hobbs	Duluth, Minn.
John U. Hoctor	204 McGregor Ave. Elwood Place, Ohio
Margaret T. Hodgeon,	2713 Webster St., Berkeley, Cal.
Mabel F. Hoe,	c/o Park Savings Co. 576 N. High St Columbus O
Henry Hoefle, Jr	3424 Telford Ave. Cincinnati, O
A. O. Hoefle,	" "
Martha L. Hoenack - 50	3255 Decatur Ave N. Y. C.
Albert C. Hoffman R	1212 Addison Road, Cleveland, Ohio
John F. Hoffman R	1837 Rutland Ave. Cincinnati, O
Margaret Hoffman	505 Oak St., Cincinnati, O
Myra Hoffman	2229 Chapline St. Wheeling, W. Va.
John P. Hoffmann	1837 Rutland Ave. Evanston, Cincinnati, O
Theo. Hoffmann R	3250 Deyo St. Glendale, L. I.
Helen E. Hofmann	46 Marshall St. Buffalo, N. Y.
Mrs. Margaret Hogan - 7	Bennett St. Bridgeport, Ohio
Mrs. Mary Hohl - 30	1327 Johnson St. La Crosse, Wisc.
E. J. Hohn R	218 N. Clark St. Chicago, Ill.
H. B. Hoiberg R	Coon Valley, Wisc.
Edward N. Holbrook R	c/o Gen'l. Del. Tampa, Fla.
Ledyard C. Holcomb	60 Fulton Ave. Rochester, N. Y.
C. L. Holden	Box 41, Kings Mills, O
Mrs. Mary A. Holland	89 St. James Ave. Boston, Mass.
Ada Hollenkamp	616 Church St. Cincinnati, Ohio
Charles P. Hollis	2973 Wash. St. Roxbury, Mass.
R. C. Hollister	116 Main St. Cortland, N. Y.
E. J. Holm R	218 N. Clark St. Chicago, Ill.
Millard J. Holmes - 7	1001 Irving St. Brookland, D. C.
Samuel Holober	1668 President St. Bklyn, N. Y.
Mrs. Sara Jane Holquist R	112 North 3rd St. Coatesville, Pa.

Mrs. Lavinia R. Holstead-33	3 Howard Place, Boston, Mass.
Joseph J. Holzer	67 E. Boston Post Rd., Mamaroneck, N. Y.
John V. Holzinger,	2321 Flora Ave. Cincinnati, Ohio
Mrs. Theresa Holzweiss R	2331 Flora Ave. Cincinnati, Ohio
Jane Palfrey Homer	Riderwood, Md. (Balto. County)
Carlton Hommell, c/o Morris & Crane, Keith Bldg.,	Syracuse, N. Y.
Z. Honikman R	801 W. Virginia Ave. N. E. Washington, D. C.
Elizabeth Hoover	2302 Taylor St. Astoria, L. I.
Elise Hopp	25 Fisk Ave. Maspeth, N. Y.
Mrs. Bertha Horn	246 Maple St. New Britain, Conn.
William Horne & Janet Horne,	3619 Byron St. Chicago, Ill.
Frances L. Horner	Rockville, Md.
Edith L. Horrocks	465 Essex St., Lynn, Mass.
Corp. Le Roy C. Horst R	Laurel Springs, N. J.
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William J. Lehmann	155 Saratoga Ave. Downer's Grove, Ill.
Mary D. Leighton R	23 Sutherland Road Brookline Mass
Mrs. Mary D. Leighton R	23 Sutherland Rd. Coolidge Corner, Mass.
Frank E. Leimbach	605 Sixth St. S. W. Washington, D. C.
George P. Leimeister	2490 Apple Ave. Lorain, Ohio
Alfred B. Lemon	95 Chestnut St. Providence R I
Mada E. Lemont	230 Walnut St. Newtonville, Mass.
John T. Lennehan, Jr	100 Trumbull St., Hartford, Conn.
Dorothy Lent	391 Franklin St. Bloomfield, N. J.
Leslie Leon	20 Broad St. N. Y. C.
John J. Leonard R	801 N. Wells St. Chicago, Ill
Frank C. Lerch	346 S. High St. Columbus, O
Lawrence Leskovec	4002 Jennings Rd. Cleveland, Ohio
A. W. Leslie	301 5th St. S., Minneapolis, Minn.
Florence Leussow R	57 Sattler, Buffalo, N. Y.
Catharine C. Leutner	417 Collingdale Ave. Collingdale, Pa.
Joseph D. Levasseur-6	Auburn, Maine
Ruth G. Levett	552 West 188th St. N. Y. C.
Hattie Levi R	325 S. Market St. Chicago, Ill
Henry C. Levick	419 Boyleston St. Boston, Mass.
Fred Levin	208 Northampton St., Easton, Pa.
Mrs. Minnie Levine	2151 N. Uber St. Philadelphia, Pa.
Isadore Levit R	229 East Centre St. Shenandoah, Pa.
Levy Bros.	42 Broadway, N. Y. C.
Jack Levy, c/o Shirley Spellman & Co., R	26 Court St. Bklyn N Y
John Levy	151 Mulberry St., Newark, N. J.
Marvin Levy	505 Linwood Ave. Buffalo, N. Y.
Meyer M. Levy	605 Main St. La Crosse, Wisc.
Tiby Levy	1035 Chaplin St. Wheeling, W. Va.
William Lewin R	330 E. 32nd St. N. Y. C.
Earl R. Lewis	c/o Peoples Savings Bank, Bridgeport, Conn.
R Helen Lewis, c/o Mrs. Helen Lewis Snowhill, 10355 Main St., Wichita, Kansas.	
Robert A. Lewis	Box 1033, Bridgeport, Conn.
Beatrice E. Lidell	Schuyler Lake, Otsego Co. N. Y.
Selig Liberman	112 Vine St. Philadelphia, Pa.

William Lighter,	407½ So. 11th St. Newark, N. J.
William Lilenfeld	U. S. S. Tallapoosa, Key West, Fla.
Edwin B. Linabury	Chamber of Commerce, Jackson, Mich.
Iver K. Lind R	218 Third Ave. S. E. Apt. 4, Minneapolis Minn
Benjamin Lindeman	Apt. 61, 812 State St., Milwaukee, Wisc.
J. J. Linnig	1818 Fourth St., Peru, Ill.
Jos. J. Linnig	1616 First St. Peru, Ill.
Wm. Linse,	1620 Madison St. La Crosse, Wisc.
Charles Linser R	265 Stark St., Cincinnati, Ohio
Samuel Lipkovitz R	2330 Ontario St. Cleveland, Ohio
Augustus H. List -20	153 Liverpool St. E. Boston, Mass.
John A. Liston Jr	220 Pike St. Clarksburg, W. Va.
John A. Liston, Jr	220 W. Pike St. Clarksburg, W. Va.
A. R. Litson-20	4031 N. Kedvale Ave., Chicago, Ill.
G. J. Littell	70 Rhodes St. New Rochelle, N. Y.
C. J. Litzky	716 Frederick St., Milwaukee, Wisc.
B. D. Livermore	19½ Cayuga St. Auburn, N. Y.
P. H. Livermore	" "
N. A. Livingston R	128 Clinton St. Johnstown, Pa.
Gernt Lloyd	United Artists Studio, Los Angeles, Calif.
W. S. Locke	503 Andrews Bldg., Cincinnati, O
G. A. Loeb-30	415 Custom House, Cincinnati, Ohio
Blanche Loewenstein-20	757 W. Market St. Lima, O
Mrs. Elizabeth M. Lomax R	2500 K. St. N. W., Washington, D. C.
Charles A. E. Long	Matinicus, Maine
Clara Long R	1303 Eoff St., Wheeling, W. Va.
J. Archie Long	c/o Bank of Haw River, Haw River, N. C.
Odis E. Long	133 N. Wash. St. Delaware, Ohio
Gilbert B. Loomis	Carthage, N. Y.
Mrs. Evelyn Pope Lord & J. Williams Lord, J/T With Right of Survivorship & Not as	Tenants in Common, 1011 N. Charles St., Baltimore, Md.
Mrs. Elizabeth Losson	582 Elmwood Ave. Buffalo, N. Y.
Mrs. Pearl Lostetter, R	8th and Madison Ave. Covington, Ky.
Minnie E. Lott	1486 Pennsylvania Ave. Columbus, O
Mrs. Frances L. Love	962 Oak St., Elmira, N. Y.
Georgiana V. H. Lovell, c/o Otis -2	Yarmouthport, Cape Cod, Mass.
Chas. G. Lovering-20	Nankin, Ohio
Elizabeth Low R	Christ Hospital, Cincinnati, O
George & Minnie Lowell-10	Stillwater, N. Y.
George Lowell & Minnie Lowell,-10	"
Kittie I. Lowell R	12 Lake St., White Plains, N. Y.
Mrs. Kittie I. Lowell R	" "
Julius Lowenthal -100	70 Van Raalte Co. 295 Fifth Ave. N. Y. C.
Margaret Lowery-105	2234 Sepoina St., Philadelphia, Pa.
S. G. Lowrie-10	3411 Clifton Ave. Cincinnati, O
Emmert M. Lowry	835 W. Franklin St. Hagerstown, Md.
Jacob Lubin R	58 East 93rd St. N. Y. C.
M. D. Lubin	25 West 3rd St. Cincinnati, O
Max D. Lubin	" "
Mrs. Hella Lubman	6418 Rhodes Ave. Chicago, Ill.
Edna Schultz Luce	R. F. D. Vineyard Haven, Mass.
Otis B. Luce	" "
Mrs. Libbie O. Luckenbach	Bathlehem, Pa.
Mrs. Legara A. Ludlam R	22 Brewster Rd. Newton Highlands, Mass.
William Ludwig R	64 Garden St. Hoboken, N. J.
H. C. Luers, c/o Schreiber	624-87th St. Richmond Hill, L. I.
William E. Luff-1	13901 Beaumont Ave., E. Cleveland, O
Byron F. Luiscott	c/o Hingham Trust Co. Hingham, Mass.
Raymond R. Lukert, R	4718 N. Front St. Phil. Pa.
Myra H. Lumbert	Pocasset, Mass.
Minnie Lunchick R	971 Blue Hill Ave. Dorchester, Mass.
Miss Clara Lunde	102 S. 3rd St. La Crosse, Wisc.
Miss Hilma Lunde	" "
Carrie J. Lunden R	248 Delaware Ave. Buffalo, N. Y.
Wm. A. Luning, 45	19 Duttenhofer Bldg. Cincinnati, O.
John Luntz Jr	Walker Ave. Towson, Md.
Florence C. Lurcott	45 S. 8th Ave. Mt. Vernon N Y
Isabella Luscomb -10	245 Cedar St. New Bedford, Mass.
H. B. Luse R	3326 East 7th St. Long Beach, Cal.
Francis Lust	1313 N. Sandusky Ave. Bucyrus, Ohio

Miles G. Luttenton R	25 Reynolds St. Rochester, N. Y.
Dorothea A. Lutton	c/o Robert G. Lutton, 139 Allison Ave. Washington, Pa.
Paul Lutz -10	203 Main St. La Crosse, Wisc.
Philip Lutz, Jr	Boonville, Ind.
John J. Lydon R	518 West 143rd St. N. Y. C.
Emma A. Lyford R	1740 Brewster Ave. Cincinnati, O
R. A. Lyle	Flushing, Ohio
Ernest B. Lynch-6	4114 Carthage Road, Toledo, Ohio
Rodney L. Lynch	543 S. Elizabeth St. Lima, O
Emory T. Lyon	115 Highland Ave. Buffalo, N. Y.
Miss Olive Lyon	154 Roseville Ave. Newark, N. J.
Edward B. Lyons R	11 Maple Ave. New Rochelle, N. Y.
Cassie M. MacAllen	72 Hawer St. Central Falls, R. I.
Mrs. Cassie M. MacAllen	72 Hawes St. "
John Macaret R	410 Duboce Ave. San Francisco, Cal.
Helen P. MacBride R	259A Olney St. Providence, R. I.
Doris C. MacCarthy	175 Prospect St. Lawrence, Mass.
S. Mac Clurkin R	P. O. Box 392, Newark, N. J.
William Morrison Mac Connachie,	19 Brookfield Road, Montclair, N. J.
A. D. MacDonald R	22 Elm St. Hastings-on-the-Hudson, N. Y.
Harriet M. MacDonald R	2121 Euclid Ave. Cleveland, O
Mrs. Jeanie MacDonald	73 Braintree St. Allston, Mass.
Mary J. MacDonald	6223 Vine St. Philadelphia, Pa.
Margaret MacDonnell-10	42 Francis St. Woonsocket, R. I.
Robin G. Mace R	1304-105 S. La Salle St. Chicago, Ill
Robert L. MacGregor,	Box 212, 409 So. Main St. Attleboro, Mass.
W. A. Machette-10	34 Washington Circle, W. Hartford, Conn.
A. H. Mackall,	Chester, W. Va.
John Mackelfresh	517 Union Trust Bldg. Cincinnati, O
Elizabeth MacKenzie	Box 1228 Winston Salem, N. C.
Theodore Macklin	2242 Eton Ridge, Madison, Wisc.
Charles C. MacLachlan	480 Edgewood Road, W. Englewood, N. J.
Louise MacLean	87 South St. Stamford, Conn.
Eugene B. Macy	931 South St. Roslindale, Mass.
Anna M. Madden,-54	1530 Wisconsin Ave. Milwaukee, Wisc.
T. J. Madden R	1540 School St., Chicago, Ill.
Henry Mader	1304 Vine St. La Crosse, Wisc.
Henry F. Mader,-50	" "
William J. Madison R	339 Wash. St., Jamaica, L. I.
James J. Magee R	c/o Neptune Assoc. 15 Park Row, N. Y. C.
Charles J. Magnell	1095 Main St. S. Manchester, Conn.
James M. Magnell	" "
Charles Magnuson R	4742 N. Albany Ave. Chicago, Ill
J. Flores Magon & Lucrecia Flores Magon	or Either of Them or the Survivor, Gante Num 1, Mexico City, Mexico.
Marion B. Magwire	276 Harvard St. Cambridge, Mass.
Mrs. Missouri Mahaney R	611 Chestnut St. N. S. Pittsburgh, Pa.
Frank E. Mahar	14 Aberdeen Road, W., Somerville, Mass.
Julia Maher	4747 Gurley Road, Cincinnati, O.
Geo. W. Mahlstedt	Hoyt St. Mamaroneck, N. Y.
Florence M. Mahon-10	121 N. Leamington Ave. Chicago, Ill.
Patrick F. Malarkey R	637 N. 12th St. Phil, Pa.
Francis L. Malloch	5 Woodville Park, Roxbury, Mass.
P. W. Malone	6327 Lakewood Ave. Chicago, Ill.
Maloy Bros.	3865 North 7th St. Philadelphia, Pa.
Lilla E. Maltbie R	7023 Euclid Ave. Cleveland, O
Mrs. Annie V. Malumphy,-40	8 Barnett St. New Haven, Conn.
J. D. Mandelbaum -40	33 East 8th St. Sharon, Pa.
J. Andrew Mandery R	1130 Powell St. San Francisco, Cal.
William N. Mandour	Hotel Mandour, Shenandoah, Pa.
Mrs. Mary Manee R	Applegate St., Red Bank, N. J.
Harry A. Mankameyer R	102 E. 9th St. Kansas City, Mo.

Charlotte L. Mankey	567 9th St. Niagara Falls, N. Y.
J. A. Manning,	c/o D. W. Griffith, Inc. 1476 B'way, N. Y. C.
Mrs. Anna B. Manninger R	Apt. 18, 133 Martin St., Milwaukee, Wisc.
Arnold L. Manns R	138 Windsor Ave. Hartford, Conn.
Jessie M. Manns R	" "
Charles Mansfield,	Corning, Calif
Ruth Mansfield	623 13th St. Niagara Falls, N. Y.
Mrs. Elizabeth Manuell	63 Church St. Springfield, Mass.
Robert H. Manwiller R	745 Penn. St. Reading, Pa.
Mrs. Adelaide C. Manz R	4638 Hazel Ave. Chicago, Ill.
William R. Maps	289 West End Ave. Long Branch, N. J.
Clarence S. Marden	388 Quail St. Albany, N. Y.
Mary Mares, R	2740 W. 15th Place, Chicago, Ill
S. O. Markowitz	873 11th Ave. Munhall, Pa.
Mrs. Georgie Marks	1613 Baymiller St. Cincinnati, Ohio
John A. Marron	108 N. Central Ave. Cannonsburg, Pa.
R. C. Marsden 15	6912 Indiana Ave. Chicago, Ill
Charles Marsh	4300 Jacob St. Wheeling, W. Va.
H. W. Marshall	3406 Clinton Ave. Cleveland, O
Katharine Marshall	844 Sheridan Ave. Pittsburgh, Pa.
Ida D. Marston-40	79 Linden Ave. Malden, Mass.
Lovena L. Marston	209 W. Campbell St. Frankfort, Ky.
Edith H. Martin, c/o Mrs. Brunt	221 West Ave. Oconomowoc, Wisc.
George E. Martin	P. O. Box 234, McMechen, W. Va.
Helen S. Martin	553 Grove St. Montclair, N. J.
Hugh K. Martin	946 S. Ohio Ave. Columbus, Ohio
E. W. Marven -10	31 Exchange St. Lynn, Mass.
Benjamin P. Marx, 30	2530 North Ave. Milwaukee, Wisc.
Emma C. Mason-25	1321 West 110th St. Cleveland, O
Minnie Mason -18	9 Vine Ave. Winthrop. Mass.
William J. Massa R	122 Bennett St. Port Richmond, S. I.
Dr. John G. Massie	202 Commercial Bldg., Belleville, Ill
Frank L. Mathews	19 Weldon Ave. Mansfield, O
A. R. Matthews-65	866 Leonard Ave. Columbus, O
Albert R. Matthews	866 Leonard Ave. "
E. S. Matthews R	41 St. Leger Apts. Cincinnati, Ohio
Jennie E. Matthews R	245 Rochelle St., Cincinnati, O
E. N. Mattson	c/o Amer. Cast Iron Pipe Co. Birmingham, Ala.
Geo. F. Mauer -20	1136 Greene Ave. Bklyn, N. Y.
Ray L. Mauk,	222 Holland Block, Lima, Ohio
Arthur Maxwell & Co R	20 E. Jackson Bldg. Chicago, Ill
Louise I. Maxwell R	3 Lynn Shore Drive, Lynn, Mass.
W. R. Maxwell,	1033 Delmonte Place, Cincinnati, O
Alexander May R	61 E. 115th St. N. Y. C.
Betty May R	" "
William May R	" "
Frank S. Mayer-10	Young America, Minn.
Nettie Mayer	376 Crestview Rd., Columbus, O
Julia Webb Mays R	861 Beecher Ave. Cincinnati, O
Louis Mazzolla R	993 Sixth Ave. N. Y. C.
Patrick McAllister R	929 W. 9th St. Cincinnati, O
Aeneas McAndrew-100	Ojai, Calif.
J. H. McArdle	P. O. Box 22, Montville, Conn.
John McAuley	70 Carpenter St. Providence, R. I.
Francis J. McCabe	461 Prairie Ave. Providence, R. I.
Joseph McCann	3437 Montgomery Rd. Cincinnati, O
Francis B. McCarthy R	8 Parsonage Rd. Malden, Mass
Mary E. McCarthy, c/p Abstract Co.	Temple Bar Bldg. Cincinnati, Ohio
Timothy J. McCarthy	133 Francis St. Everett, Mass.
Maurie McCartney R	220 West 7th St. Cincinnati, O
Maurice L. McCartney R	" "
W. H. McClelland	340 Buttles Ave. Columbus, O
Lester E. McCloy	13419 Milan Ave. E. Cleveland, O
Miss Mary McClung-100	2234 Sepvira St., Phil, Pa.
Mary J. McClung-5	" Sepoina St. "
Edgar L. McClure	2212 Wahlbrook St. Baltimore, Md.
John G. McClurg	1033 Railway Exchange Bldg. Chicago, Ill
Dora E. McCollum	404 Mercantile Library Bldg. Cincinnati, O
H. H. McComas R	45 W. 11th St. N. Y. C.
Mrs. Emma G. McComb R	444 Orchard Ave. Bellevue, Pa.
Aimee McConnell	218 S. Kensington Ave. La Grange, Ill

Frank Gerard McConnell	327 S. La Salle St. Chicago, Ill.
Frank McConnell	" "
Frank T. McConnell	" "
Marie H. McConnell	New Park Hotel, Elmira, N. Y.
Vivian Helene McConnell	218 S. Kensington Ave. La Grange, Ill
Paul L. McConomy	2000 Callowhill St. Phil, Pa.
Edna McCormack R	1242 E. 85th St. Cleveland, O
Helen McCormack	2248 Oakdale Road, Cleveland Hgts. Ohio
Geo. W. McCormick	717 S. 12th St. St. Louis, Mo.
J. T. McCormick	Bonaventure Hotel, Savannah, Ga.
J. T. McCormick 3-9	" " "
John McCormick	P. O. Box 272, Cumberland, Md.
E. G. McCracken R	913 E. 54th St. Chicago, Ill
J. W. McCracken	28 Florida St. Wheeling, W. Va.
Marguerite McCracken R	67 W. 107th St. N. Y. C.
Frances S. McCready R	1873 Brightwood St. Cleveland, O
Albert L. McCrery-20	1008 Oak Grove Drive, Los Angeles, Calif.
Bertha L. McCrillis	Norwalk, Ohio
Miss Ellen McCrory	Mission Hills Club, Kansas City, Mo.
Linnie L. McDaniel R	241 Olentangg St. Columbus, O
J. H. McDearmon	Humboldt, Tenn.
Bridget McDonald-6	12709 Iroquois Ave. Cleveland, O
Frank L. McDonald R	2 Pond St. Jamaica Plain, Mass.
Frank W. McDonald	237 Southampton St. Buffalo, N. Y.
James D. McDonald R	5959 Winthrop Ave. Chicago, Ill.
Mary McDonald-2	12709 Iroquois Ave. Cleveland, O
Stella B. McDonald R	Key Route Inn, Oakland, Calif.
Thomas M. McDonald R	c/o Hotel Buffalo, Buffalo, N. Y.
John McDonough	1713 Wood Ave. Philadelphia, Pa.
Peter McDonough-1	1515 River St. Hyde Park, Mass.
J. H. McDowell-10	1855 Calvert St. N. W. Washington, D. C.
Malcolm G. McEachren R	947 Margate Terrace, Chicago, Ill
Katharine S. McElroy	Box 12, Asheville, N. C.
John J. McEnery,	550 Sherman Ave. Evanston, Ill.
George V. McFadden	1122 Market St. Wheeling, W. Va.
Anna D. McFarland,	35 W. 9th St. Columbus, Ohio
Katherine McFarland,	3542 Shaw Ave. Cincinnati, Ohio
Margaret McFarland	" "
Rose McFarland	" "
Mrs. Nettie E. McGinnes	4936 Carthage Pike, St. Bernard, Ohio
John J. McGinnis	4936 Carthage Pike St. Bernhard, Ohio
William McGlumphy R	513 Burlington Road, Martins Ferry, O
J. V. McGowan	502 Wyoming Ave. Wyoming, Ohio
Mary McGrath R	254 Pike, Cincinnati, O
James J. McHale	1216 Arctic Ave. Atlantic City, N. J.
Ella C. McHenry R	R. F. D. #1, Cleves, Ohio
P. W. McHenry,-10	3160 Easton Ave. St. Louis, Mo.
Mrs. Delia McHugh R	1279 West 115th St. Cleveland, Ohio
Florence C. McInerney, c/o E. Burke,	1506 Broadway, Bklyn, N. Y.
Frank McIntosh -50	227 Goepp St. Bethlehem, Pa.
R. H. McIntosh	Jefferson Co. Nat'l. Bank Bldg. Birmingham, Ala.
Union Trust Co. of Ptts., Extr. Estate	of Alice K. McIntyre, Decd., P. O. Box 755, Pittsburgh, Pa.
Laura Mildred McIntyre	2318 Williams Ave. Cincinnati, Ohio
Mrs. Elizabeth McKay	582 18th Ave. San Francisco, Calif.
T. B. McKeagney	6 Hingham St. Boston, Mass.
H. H. McKeehan	Guardian Bldg. Cleveland, O
Charles P. McKeever, R	72 Morningside Ave. Yonkers, N. Y.
Harold McKeever	30 Ashburton Ave. Yonkers, N. Y.
Agnes I. McKenna	101 Pickering St. Needham, Mass.
Lucius H. McKinney & Flora N. McKinney, R	136 Enfield St. Thompsonville, Conn.
Liberty U. McLaughlin,	1640 Booneville St. Springfield, Mo.
William J. McLaughlin	1122 N. Eutaw St. Baltimore, Md.
Mrs. Agnes R. McLean,-15	4316 Chestnut St. Philadelphia, Pa.
Josephine McLeod,	17 Seaverns Ave. Jamaica Plain, Mass.
Catherine D. McMahon	11 Tyndale St. Boston, Mass.
Howard McMahon	3621 Cedar Ave. Minneapolis, Minn.
James J. McMahon - 50	431 W. 35th St. N. Y. C.
Sarah McMahon	312 E. 35th St. N. Y. C.
Mrs. Sarah McMahon, R	c/o Brooks Bros. 19 East 44th St. N. Y. C.
Sarah S. McMahon R	c/o Brooks Bros. 19 East 44th St. N. Y. C.

Ernest McMurray R	1258 Eastwood Ave. Columbus, Ohio
D. W. McNamara	Rocky Hill, Conn.
Mrs. Rose W. McNamara R	121 Worthington St. Springfield, Mass.
Arthur J. McNaney R	3341 Nicollet Ave. Minneapolis, Minn.
E. McNeal	134 So. La Salle St. Chicago, Ill.
W. R. McNeal	Flushing, O
C. P. McNellis	3182 Archer Ave. Chicago, Ill
James S. McNett	113 N. Hill St. Massillon, Ohio
Lawrence E. McNichols R	229 5th Ave. Dayton, Ky
Thomas P. McNierney	172 Main St. Wethersfield, Conn.
Herbert I. McNulty	Pedricktown, N. J.
Margaret E. McQueen	1820 Page Ave. Cleveland, Ohio
John W. McRae,	116 Clyde Ave. Evanston, Ill
Janet L. McVickar	Oyster Bay, N. Y.
Miss Laura McWatters,	280 Park St. Montclair, N. J.
Miss Nellie McWatters	" "
H. Earl Meacham	Kent, Ohio
R. F. Mead, -5	Pleasant St. Hingham Centre, Mass.
James F. Meades	917 Corgie St. Cape May, N. J.
Ernest Robert Mealy,	Cohasset, Mass.
Alice L. Mears R	158 S. Lexington Ave. White Plains, N. Y.
Sadie P. C. Meegan-3	c/o Dr. Perkins, Adams, N. Y.
Robert J. Meehan	3426 W. Adams St. Chicago, Ill
L. G. Mehlig	1313 Broadway, N. Y. C.
Lloyd G. Mehlig	110 W. 34th St. N. Y. C.
Albert L. Mehr,	703½ Madison St. Seattle, Wash.
Theodore Mehrer, R	3105 E. Jefferson Ave. Detroit, Mich.
Samuel C. Melhorn	5822 Ellsowrth St. Phil, Pa.
Stephen J. Melvin	Buena Vista, Colo
Alexander Meng & Annette Meng R	518 E. Irvington Ave. Huntington Park, Calif
George Menges R	631 E. Chestnut St. Coatesville, Pa.
H. Frank Menkhaus,	1724 Denham St. Cincinnati, O
Miss Henrietta Menkhaus & Wilma Menkhaus,	" "
Mrs. Henrietta Menkhaus	" "
Laura W. Merckel R	3530 Trimble Ave. Cincinnati, Ohio
John Merkel	Mentor, Ohio
Una Merkel	400 West 150th St. N. Y. C.
William C. Merkel	Mentor, Ohio
Clifford N. Merland	2128 Ohio Ave. Cincinnati, O
Louie Merlo	Bangor, Wisc.
Mrs. Mary B. Merriam R	37 Kidder Ave. W. Somerville, Mass.
Edward L. Merrick	148 Boxford St. Lawrence, Mass.
Haydon Ord Merrill	150 Ashby Rd. Upper Darby, Pa.
G. C. Merritt	1532 W. 17th St. Des Moines, Iowa
Sarah E. Merryman R	5315 Dorchester Ave. Chicago, Ill
Anton Merz, R	1424 George St. Chicago, Ill
B. F. Messinger	681 Washington St. Easton, Pa.
Florence Messinger	" "
Mrs. Florence Messinger	" "
Henry C. Metivier,	22 Mason St. Glen Falls, N. Y.
J. Earl Metzger	609 W. High St. Lima, Ohio
Mrs. Emma Meyer R	216 Calhoun St. Cincinnati, O
Irene H. Meyer	1206 Yetta Ave. N. S. Pittsburgh, Pa.
Benjamin Meyers	815 E. 160th St. Bronx, N. Y.
David Meyers	123 Hillside Ave. Newark, N. J.
Edna Wright Meyers	521 Crescent Ave. Buffalo, N. Y.
Geo. Meyers & Mary Meyers	1646 St. Clair St. Cleveland, O
J. E. Meyers	c/o State Bank of Tulars, S. D.
Sarah Meyerstein, Hotel Normandie,	1493 Sutler St. San Francisco, Calif.
Ralph Leroy Micham	Mountain Grove, Mo.
Mrs. Charlotte M. Mickley	38 Bowers St. W. Medford, Mass.
R. L. Middlesworth, c/o Metropolitan Life Ins. Co.	200 Gay Bldg. Madison, Wisc.
Wm. F. Mielenz	425 E. Water St. Milwaukee, Wisc.
Isidore Mielziner - 2	405 Lakeside Ave. Cleveland, O
8 - Isidore Mielziner, Guardian of Saul R. Mielziner, Ella M. Mielziner & Jerome J. Mielziner,	405 Lakeside Ave. Cleveland, O
George Miezinsky	103 Barry Ave. Mamaroneck, N. Y.
Edward Miles	Virginia St. Martins Ferry, Ohio
Miss Margaret J. Milleirick	Rocky Hill, Conn.
Miller & Co.	120 Boardway, N. Y. C.
A. A. Miller	373 Broadway, Milwaukee, Wisc.
Amanda Miller	541 Newberry Blvd. Milwaukee, Wisc.

Angelo Miller R	Apt. C2, Johnson Court, 218 W. 30th St. Norfolk, Va.
Mrs. Bertha H. Miller-	541 Shaw Ave. McKeesport, Pa.
Miss Blanche E. Miller-7	P. O. Box 1828, Seattle, Wash.
Carl R. Miller	Blackduck, Minn.
Charles Miller	44 Pond St. Providence, R. I.
Charles J. Miller	1804 E. 63rd St. Cleveland, O
Charles L. C. Miller-4	305 Provident Bank Bldg. Cincinnati, O
Mrs. Clara A. Miller	12104 Chesterfield Ave. Cleveland, O
Gertrude Miller-5	615 W. High St. Lima, Ohio
Ida F. Miller	21 Richardson Ave. Wakefield, Mass.
J. J. Miller R	170 N. La Salle St. Chicago, Ill
John I. Miller-30	1404 Post St. San Francisco, Calif.
John J. Miller R	170 N. La Salle St. Chicago, Ill
John R. Miller R	17453 Clifton Blvd. Lakewood, Ohio
L. C. Miller	2961 Broxton Road, Cleveland, Ohio
L. R. Miller	Russellville, Ohio
Mrs. May Louise Miller	1607 Wood St. La Crosse, Wisc.
O. J. Miller R	Elgin, Kansas
Parry Miller	1401 First St. Moundsville, W. Va.
Ralph E. Miller	311 Norwood Bldg. Pittsburgh, Pa.
Mrs. Verne Miller-20	615 W. High St. Lima, Ohio
Millett, Roe & Co	52 William St. N. Y. C.
Harry A. Millinghausen,-5	Box 316, Delanco, N. Y.
Daniel T. Millspaugh,	45 Totowa Road, Paterson, N. J.
Louise Minnes	804 Millsdale St. Lockland, Ohio
Arthur A. Minning & Walter C. Lange,	Ashippun, Wisc.
Bessie E. Mintz	402 W. Seneca St. Ithaca, N. Y.
Anna E. Mitchell,	R.F.D. #1, Port-Au-Peck, Long Branch, N. J.
Chas. S. Mitchell	383 Main St. Poughkeepsie, N. Y.
David Mitchell	1108 Foster St. Evanston, Ill.
John Mitchell R	6054 Reinhart St. Philadelphia, Pa.
William A. Moehlau	326 Ellicott St. Buffalo, N. Y.
Anna M. A. Moepps R	3400 Wade Ave. Cleveland, Ohio
Esther E. Moepps, R	3400 Wade Ave. "
Edward A. Moersch,	3604 Sarnow Place, Milwaukee, Wisc.
Marie Mona	788 Broadway, Buffalo, N. Y.
Mrs. Mabel B. Monahan	2431 Carpentar St. Philadelphia, Pa.
William J. Monahan R	675 Harrison Place, W. New York, N. J.
W. Ermann Montgomery,	Dept. of Forestry, Harrisburg, Pa.
Chas. M. Moore	705 S. 5th St. La Crosse, Wisc.
Henry Ray Moore-100	Riverside, Ill
Mrs. L. B. Moore	807 W. Washington St. Martins Ferry, Ohio
Mrs. Lizzie B. Moore,	" "
Mildred Pope Moore,	Stoneymeade, Concord, Mass.
S. A. Moore,-100	Charleston, W. Va.
Wm. Moos -10?	Onalaska, Wisc.
Moreau, Bowl & Co.	Suite 50, 89 State St. Boston, Mass.
Jennie Moreland R	425 East 3rd St. Cincinnati, O
John S. Moreman-10	521 Falls Ave. Youngstown, Ohio
Anna Morgan	31 West 70th St. N. Y. C.
Miss Augusta Morgan	4249 Hazel Ave. Chicago, Ill
C. M. Morgan -10	Sussex, N. J.
Cradoc Morgan	West Alexander, Pa.
John Alex Morgan	18 Woodworth Ave. Yonkers, N. Y.
L. W. Morgan	Bangor, Wisc.
Michael Morgan	23 Brill St. Newark, N. J.
Miss Mollie Morgan	31 West 70th St. N. Y. C.
R. P. Morgan-5	428 Prospect St. Watertown, N. Y.
Mrs. Marion D. Moriarty R	6938 Oglesby Ave. Chicago, Ill.
Alonzo B. Morley	44 Broad St. N. Y. C.
Archie B. Morley	Silver St. Patchogue, N. Y.
Mrs. Christabel M. Morris R	87 West Main St. Rockville, Conn.
Eugene Morris	937 East State St. Ithaca, N. Y.
Mrs. Louise B. Morris R	2856 W. Madison St. Chicago, Ill
Louise B. Morris R	2856 W. Madison St. Chicago, Ill.
Mrs. Luella Yealy Morris	19 Rhodes St. New Rochelle, N. Y.
Mrs. Nora M. Morris -35	3636 N. Luna Ave. Chicago, Ill.
Francis J. Morrisey	1028 Parrish St., Phil, Pa.
James J. Morrisey, Commercial Acct.	Fidelity Br. Pacific Southwest & Savings Bank, Fresno, Calif.
James J. Morrissey	4633 Ventura Ave. Fresno, Calif.
Morrison & Co.	619 Palace Bldg., Minneapolis, Minn.

Virginia L. Morrison	1327 Perry St. Columbus, Ohio
Miss Emma Wilson Morriss	910 W. Grace St. Richmond, Va.
John Morrissey R	95 Java St. Brooklyn, N. Y.
Arthur E. Moser -20	610 Franklin Avenue, St. Louis, Mo.
Mrs. Louise V. V. Moss	160 Pine St. Lockport, N. Y.
W. G. Moss	201 Main St. La Crosse, Wisc.
C. E. Mossmyer	R.R. #2, Box 153, State Road 28, Lebanon, O.
Charryetta Mott	8667 - 107th St. Richmond Hill, N. Y.
Charrietta Mott, c/o Mrs. C. D. Thorne,	" " , L. I. N. Y.
Grafton Mouen	c/o Secor Bell & Beckwith, Toledo, O
May H. Moulton	48 Middle St. Lexington, Mass.
J. J. Mount -10	111 Smithfield St. Pittsburgh, Pa.
Eugene C. Mowry R	355 W. 42nd St. N. Y. C.
Mrs. Odessa Mowry R	116 Bird Bldg., Mansfield, O
Miss Helen Moynahan -10	10 Pearl St. Glen Falls, N. Y.
Timothy J. Moynihan	128 Boston St. Dorchester, Mass.
Joe W. Mozzer	88 Birch St. So. Manchester, Conn.
Edgar E. Mueller	408 Ellicott Square, Buffalo, N. Y.
Mrs. Margaretha Mueller	107 W. Fayette St. Uniontown, Pa.
W. J. Mueller, c/o M. L. & Tr. Co. R	112 W. Adams St. Chicago, Ill.
Otto Muenster	2512 Cass St., La Crosse, Wis.
George Mulchones R	201 W. Center St. Shenandoah, Pa.
Leon Mulchones R	" "
Peter Mulchones R	" "
H. R. Muldrew	Box 177, McMechen, W. Va.
M. C. Mules -6	4106 Falls Road, Baltimore, Md.
Charles A. Mull	Elm Grove, W. Va.
Nora Mullany-2	227 Greendale Ave. Cincinnati, O
Ardie Barnes Mullikin R	30 Jamaica Ave. Flushing, N. Y.
Hugh W. Mullins -10	1859 Elston Ave. Chicago, Ill.
Frank J. Munday	1827 Carson St. Pittsburgh, Pa.
Geo. E. Munroe	167 Porter St. Melrose, Mass.
Ramson Munsell, c/o Wilson & Co. -10	124 Center St. Schenectady, N. Y.
Esther Munson	7752 Laflin St. Chicago, Ill.
E. S. Murdock	946 Massachusetts Ave. Cambridge, Mass.
Annie F. Murphy R	26 Prescott St. Everett, Mass.
Arthur Murphy	3912 Gladys Ave. Chicago, Ill.
H. J. Murphy	19 Myrtle St. Beacon Chambers, Boston, Mass.
Jennie C. Murphy	Suite #6, 3 Morse St. Dorchester, Mass.
Jessie S. Murphy	68 Tufts St. Arlington, Mass.
Miss Katherine Murphy R	910 E. 42nd Place, Chicago, Ill.
Laurence A. Murphy	4710 N. Hamilton Ave. Chicago, Ill.
Mary J. Potter Murphy	32 E. Hollister, Cincinnati, Ohio
Paul S. C. Murphy R	c/o Army & Navy Club, Washington, D. C.
Thos. J. Murphy R	Wauconda, Ill.
Timothy F. Murphy R	153 E. Jackson Ave. Corona, L. I.
Albert F. Murray -15	21 Norway St. Boston, Mass.
Roderick L. Murray	28 Waverly St. Mamaroneck, N. Y.
Margaret Mutch & Muriel Mutch Henning or either of them or the Survivor,	Box 556, Salem, Mass.
Gertrude Myers	1348 Quincy St. N. W. Washington, D. C.
Miss Mary Myers, R	407 Byrd St. Covington, Ky.
Stella Myers,	254 W. South St. Fostoria, Ohio
W. A. Myers,	254 W. South St. Fostoria, Ohio
W. H. Mygatt	324 Park Ave. Kansas City, Mo.
K. M. Myklebust	1542 George St. La Crosse, Wisc.
Knute M. Myklebust	" "
James Naas, R	1024 St. Johns Ave. N. Y. C.
Wm. A. Neal,	1351 Page, Toledo, Ohio
Chas. Neale	1621 Carrol St. Cincinnati, O
Clarence J. Neare	211 East 4th St. Cincinnati, O
Miss Carrie B. Neely,	4929 Greenwood Ave. Chicago, Ill.
Louis Neff,	2744 Chapline St. Wheeling, W. Va.
Mrs. Tillie Negley	2391 Flora Ave. Cincinnati, O
James Neilans	712 E. Willard St. Phil, Pa.
Mrs. Addie M. Nelson - 10	226 Cortland St. Fairport Harbor, Ohio
Alfred Nelson	Chantel Court, Wheeling, W. Va.
Carl W. Nelson R	5036 N. Leavitt St. Chicago, Ill.
Charles Nelson	18 Josie Place, Buffalo, N. Y.
Charles J. Nelson	12th and Cross Sts., Salem, Ore.
John Nelson R	8 Worcester Sq., Boston, Mass.

O. Nelson -10	Peshtigo, Wisc.
A. M. Nemon R	R. F. D. 2, Ingomar Rd. Wexford, Pa.
Vella Decker Nemon R	" " "
Mary B. Nesbit	222 Dollar Bank Bldg. Youngston, Ohio
Thomas Edward Nestor	96 Waldo St. Providence, R. I.
Carl L. Netzow	270 W. Water St. Milwaukee, Wisc.
George J. Neumuller R	467 Columbus Ave. N. Y. C.
Geo. Neuton R	32 Broadway, N. Y. C.
Albert A. Neveu R	116 Brook St. Hartford, Conn.
Gurnsey V. Nevins	900 The Rookery, Chicago, Ill.
Mrs. Harriet R. Newberry -1	17 N. Main St. West Hartford, Conn.
Casper Newburg -10	300 Pearl St. La Crosse, Wisc.
Harry D. Newburg	324 Pear St. La Crosse, Wisc.
Mrs. Mary Newburg -10	421 S. Tenth St. La Crosse, Wisc.
Peter Newburg	324 Pear St. La Crosse, Wisc.
Newburger Henderson & Loeb	100 Broadway, N. Y. C.
Mrs. Anna M. Newcomb	125 So. 9th St. La Crosse, Wisc.
Samuel Newman	717 Sycamore Ave. Cincinnati, O
Oscar Newstrom R	12 W. Van Buren St. Phoenix, Ariz.
Donald C. Newton	1102 Midland Ave. Syracuse, N. Y.
H. C. Newton	" "
Moy Hai Ni,	242 W. 22nd St. Chicago, Ill
Mrs. James M. Nicholas	56 Park St. Glen Falls, N. Y.
John K. Nichols	10 Arlington St. Haverhill, Mass.
French Nicholson -10	Bridgeport, W. Va.
Allie M. Nicodemus -200	California, Pa.
John Nielson R	1011-1st Ave. N. Minneapolis, Minn.
Miss Emma Nienaber	6009 Desmond St. Cincinnati, O
Tillie M. Nienaber	538 West 13th St. Covington, Ky.
Adelaide M. Nieporte	2035 Lawrence Ave. Norwood, O
Celia Noar	104 Greenwich Ave. N. Y. C.
Ralph E. Noble	217 S. Plain St. Ithaca, N. Y.
David C. Noland	417 Broadway, Saratoga Springs, N. Y.
L. Nolde & Co.	52 Cedar St. N. Y. C.
Carl J. Nolte	114 Earl St. Schenectady, N. Y.
Emily A. Nolte R	520 Amsterdam Ave. N. Y. C.
John J. Noreau -10	14 Dell St. Somerville, Mass.
Grace M. Norris R	2167 North 4th St. Columbus, Ohio
Harry M. Norris	416 Breckenridge, Buffalo, N. Y.
J. G. Norris	Russellville, Ohio
Mrs. Evelyn Norton	1465 E. 109th St. Cleveland, O
Henry G. Norton, Jr	Perry, Ohio
H. Noss	New Brighton, Pa.
Mrs. Isabelle Nottingham,	40 No. Kentucky Ave. Atlantic City, N. J.
Frank A. Novotny, -15	1232 So. Peoria St. Chicago, Ill.
Lilliam Novotny, -15	" "
Chas. J. Novy R	1221 Dickson St. N. S. Pittsburgh, Pa.
Martin A. Nugent	33 Harris St. Waltham, Mass.
Miss Effie A. Nutting -29	140 Belmont Ave. Lowell, Mass.
Mrs. Effie A. Nutting -29	140 Belmont Ave. Lowell, Mass.
Jaraslave C. Nyc	15 E. Washington St. Chicago, Ill.

Sophia Obermayer	1374 Burdett Ave. Cincinnati, O,
Frank Obermiller — 10	3937 Perrysville Ave. N. S. Pittsburgh, Pa.
Mrs. Catherine T. O'Brien	1632 6th St. N. W. Washington, D. C.
Glen P. O'Brien	448 Stenlaff St. Kent, Ohio
H. J. O'Byrne	5824 Page Blvd. St. Louis, Mo.
Harold I. O'Byrne,	" "
F. E. O'Callaghan	43 W. 33rd St. N. Y. C.
Charles J. O'Connor	Route A, Box 196, Rialto, Calif.
Mrs. Lucy C. O'Connor R	4117 Washington Blvd. Chicago, Ill.
Mrs. Bridget E. O'Day	Box 208, No. Uxbridge, Mass.
Arthur A. Oeahsle,	Columbus Avenue, Valhalla, N. Y.
Walter Oestreicher	59 Home Ave. Meriden, Conn.
Walter E. Oestricher	" "
Walter Oestrucher,	59 Hawe Ave. Meriden, Conn.
Arthur Ogden -35	213 E. Tioga St. Phil, Pa.
Emma Ogden 15	" "
Mrs. Florence Ogden -5	Iron Bridge, Montgomery Co. Pa.

John J. O'Kane Jr. & Co	42 Broadway, N. Y. C.
Marie White O'Keefe,	Harrison & Irving Place, Harrison, N. Y.
Samuel Okrent	3619 Tarpis Ave. Cincinnati, O
A. C. Oldenburg -100	39 So. La Salle St. Chicago, Ill.
Edward A. Oldham R	2180 Broadway, N. Y. C.
Margaret O'Leary	12 Walnut St. Hudson Falls, N. Y.
Albui G. Olson & Ella E. Olson,	3609 27th Ave., So. Minneapolis, Minn.
Olaf A. Olson	2500 Chicago Ave. Minneapolis, Minn.
Stanley J. Olszewski	5657 W. Grand Ave. Chicago, Ill
Joseph C. O'Mahoney	1st Nat'l Bank Bldg. Cheyenne, Wyo.
Nils Omsted -50	Stoughton, Wisc.
John H. O'Neill	467 Fifth Ave. Bklyn, N. Y.
K. Oppermann -50	211 Mamaroneck Ave. Mamaroneck, N. Y.
Mary O'Reilly -10	71 Atlantic Ave. Bklyn, N. Y.
Miss Mary C. V. O'Reilly -10	" "
Mrs. Mary O'Reilly -10	" "
Terence M. O'Reilly	341 Grosvenor Bldg. Providence, R. I.
Frona A. Orr, R	R. 1, Box 458, Berkeley, Calif.
Geo. W. Orr, R	1006 Rose Bldg. Cleveland, O
Nora M. Orth,	1348 So. High St. Columbus, Ohio
Edgar K. Ortz, -15	101 MamaroneckAve. Mamaroneck, N. Y.
Hattie Ortlepp	133 So. Lombard Ave. Chicago, Ill
Josephine Osborn	559 Evanswood Place, Cincinnati, Ohio
Virginia A. Osborn	" "
Mrs. Ora M. Osborne	Apt. L, Sun Bldg. W. 13th St. Cincinnati, O
Mrs. Mary D. Osgood R	3252 Beresford Ave. Cincinnati, O
Margaret Oster,	257 E. 102nd St. Cleveland, O
Mrs. Maria C. Osterlind	Apt. 2, 878 N. Clark St. Chicago, Ill
Edith G. Otis R	196 Lefferts Place, Bklyn, N. Y.
Robt. J. Ott -25	c/o Atlas Bank, Cincinnati, O
Mrs. Hermenia Otterman	Box 7, New Kensington, Pa.
Mrs. Bess Owen R	122 Koehler St. Pittsburgh, Pa.
Mary J. Owen,	283 McCormick Place, Cincinnati, O
Tillie A. Owen,	" "
W. C. Owen	31 No. State St., c/o M. A. Mead & Co. Chicago Ill
Warren C. Owen	31 N. State St. Chicago, Ill.
Mrs. Catherine Ower R	119 Capitol Ave. Hartford, Conn
Harold S. Oyen	124 S. 17th St. La Crosse, Wisc.

Harriet Pacher R	1021 W. Erie Ave. Philadelphia, Pa.
Joseph A. Padula, -25	19 N. Ferry St. Schenectady, N. Y.
Miss Marie Pahud,	1908 Eutaw Place, Baltimore, Md.
Salvatore Palatucci R	907 Wylie Ave. Pittsburgh, Pa.
R. C. Palicki	801 Junction Ave. Toledo, O
Daniel L. Palmer	89 Prospect Ave. Mamaroneck, N. Y.
Ed. Palmer,	1432 George St. La Crosse, Wisc.
Edward Palmer	" "
Gertrude Palmer	81 Commonwealth Ave. San Francisco, Calif.
Gussie A. Palmer 5	111 Mason St. Cincinnati, O
T. A. Palmer	Rockey River, Ohio
Irving Panitz R	847 Main St. Hartford, Conn.
Edwin F. Pannwitt	Nokomis, Ill
George Paolercio R	1409 Sycamore St. Cincinnati, O
Lottie Paolercio R	" "
Rose Paolercio R	" "
Martha Paolercion R	" "
Frank Paquelet -175	Louisville, O
Mrs. Clara M. Paquin	232 Putnam St. Hartford, Conn.
James V. Park	125 Ann St. Chicago, Ill.
May Park	901 Western Ave. Covington, Ky.
Elizabeth G. Parker R	1550 Main St. Quincy, Ill
John B. Parkes -5	27 Devers St., Charlestown, Mass.
Paul S. Parris R	326 City National Bank Bldg., Omaha, Nebr.
Alice M. Parrock R	Registry of Deeds, E. Cambridge, Mass.
F. C. Parrott	1126 West 47th St. Los Angeles, Calif.
D. J. Parry	2220 Reading Rd. Cincinnati, O
Laura A. Parry	Burnet House, Cincinnati, O
Mary A. Parry	2220 Reading Rd. Cincinnati, O

W. A. Partello-20	152 Western Ave. Mansfield, Ohio
Mrs. Ardella L. Pasek R	99 Clark St. W. Everett, Mass.
A. T. Paskey	4524 North 10th St. Philadelphia, Pa.
Dorothy Paskey	" "
Mrs. Mary E. Paskey	" "
Fred W. Passemheim, Jr	1136 Roscoe St. Chicago, Ill
Fred W. Passenheim, Jr R	2460 Bertheau Ave. Chicago, Ill
George H. Patchen R	13 Central Park West, N. Y. C.
Mrs. Francis Crippen Patten	1 Cuyler Ave. Albany, N. Y.
L. Ray Patten R	106 W. Sidney Ave. Mt Vernon, N. Y.
Ray H. Patterson	1323 Charles St. Wellsburg, W. Va.
William E. Patterson	73 Fisher Ave. White Plains, N. Y.
Reynold E. Paufre	29 Schermerhorn St. Bklyn, N. Y.
Charles E. Paul,	754 Manida St. Bronx, N. Y.
Dora Paulsen R	168 West 96th St. N. Y. C.
William Paulsen	59 Palmer Ave. Mamaroneck, N. Y.
Frank Pavone R	59 Norfolk Ave. Swampscott, Mass.
Leda Pavone, R	59 Norfolk Ave. "
Frank W. Pawlick	128 Liberty Drive, Wheaton, Ill
T. W. Pearsall	Bellaire, Ohio
Martin Pearson R	5809 Prairie Ave. Chicago, Ill
Emil Peck R	429 Bergen St. Bklyn, N. Y.
Mary E. Peck	563 Madison St. Bklyn, N. Y.
Joseph Russell Peckham	46 Grace Court, Bklyn, N. Y.
25-Miss Ethel M. Peene, c/o First National	Bank & Trust Co. 10 Getty Sq., Yonkers, N. Y.
Frank W. Pekar R	5754 Ainslie St. Chicago, Ill.
William F. Pelka R	484 Elmwood Ave. Providence, R. I.
Noble C. Pelton R	4122 E. Lake St. Minneapolis, Minn.
Mrs. Pauline D. Penfield	390 Beacon St. St. Paul, Minn.
Peter Pentland	708 Park Ave. Weehawken, N. J.
Doris Peoples-2	553 Hawkins Ave. Braddock, Pa.
Winona Peoples	" "
Clarence D. Perialas,	54 Main St. Cortland, N. Y.
P. H. Perin	3631 Morris Place, Cincinnati, O
A. R. Perkins, M. D. R	Adams, N. Y.
Grant Perkins	712 Edna St. Massillon, Ohio
John Perlmutter	385 Main St. Poughkeepsie, N. Y.
Joseph Perlmutter	" "
Miss Lillian Perrot	119 E. Vam Buren St. Ottawa, Ill
John A. Perse R	726 W. 78th St. Los Angeles, Calif.
Della E. Peters, R	Glen Park, N. Y.
Harry I. Peters, R	"
Jerome M. Peters, Jr	1425 Vliet St. Milwaukee, Wisc.
Mrs. Margaret R. Peters	c/o Peters Packing Co. McKeesport, Pa.
O. A. Peters R	285 Alexander St. Rochester, N. Y.
Annie C. Peterson	4533 N. Richmond St. Chicago, Ill
Axel A. Peterson R	329 Plymouth Court, Chicago, Ill
Franz P. Peterson	3600 Maple Square Ave. Chicago, Ill
George L. Peterson	3930 Paulina St. Chicago, Ill
Rosetta C. Petrie R	447 State St. Bklyn, N. Y.
Joseph Petrunti	73 Hubbard St. Winsted, Conn.
Mrs. Carrie A. Pettengill	303 Benefit St. Providence, R. I.
William A. Peyronnet	301 N. Meadow St. Richmond, Va.
Walter C. Pfaffman	123 Morton St. Kendallville, Ind.
Edward Pfeffer	717 Hartwell Ave. Waukesha, Wisc.
M. Pfeffermann-10	Aliquippa, Pa.
Mrs. Lucile Richey Pfeifer	2257 North 4th St. Columbus, O
Kent A. Pfeiffer	95 Chittenden Ave. Columbus, O
Elizabeth G. Phair R	2578 Briggs Ave. N. Y. C.
James Phelps	706 Pabst Bldg. Milwaukee, Wisc.
Miss Ruth S. Phelps, c/o E. J. Phelps	McKnight Bldg., Minneapolis, Minn
Vennie Philipbar R	502 Market St. Steubenville, O
W. J. Philips	2nd Floor, 425 Main St. La Crosse, Wisc.
Irving J. Phillips	24 Hodges St. Andover, Mass.
Joseph Phillips R c/o Mrs. O'Brien,	820 Quincy St. Bklyn, N. Y.
Mrs. Ethel Phippen, Guardian for Lois Janet Phippen,	8015 Euclid Ave. Cleveland, O
Joseph L. Piccolo	Shrewsbury, N. J.
Mrs. Thessa Pick	West Bend, Wisc.
Thomas H. Picken	12 Yonkers Ave. Yonkers, N. Y.
Alexander Picket Jr	3945 Marburg St. Cincinnati, O
Joseph H. Pickle	734 Manor St. Lancaster, Pa.

Miss Grace Pienovi -10	271 Wethersfield Ave. Hartford, Conn
E. A. Pierce & Co.	105 W. Adams St. Chicago, Ill.
A. E. Pierce	920 Brice Ave. Lima, Ohio
10 Elisha G. Pierce & Jennie L. Pierce as Joint Tenants with the Right of Survivorship & Not as Tenants in Common, Medford, Mass.	
10 Jennie L. Pierce	22 Gorham Road, West Medford, Mass.
Wm. J. Pierik R	2218 Stillman Road, Cleveland, O
R. C. Pierre	c/o Loose Wiles Biscuit Co. Long Island City N Y
Rudolph C. Pierre, -25	" "
Elizabeth Piersol	R. F. D. #2 , Bethesda, O
William Piersol,	" "
Elizabeth Pierson	2655 Market St. Wheeling, W. Va.
Herbert Pietsch R	Gen. Delivery, Milwaukee, Wisc.
1 - Mrs. Fanny G. Piper, c/o Mrs. Lillian B. Kilgour, 20 Gordon St. Springfield, Mass.	
Tony Piro	6 Trull St. Somerville, Mass.
Anna L. Pitcairn	815 Reedsdale St. N. S., Pittsburg , Pa.
Marjorie Pitcher	20 Draper Ave. Arlington, Mass.
Mary Elizabeth Pittinger	c/o Noel, 306 West 22nd St. N. Y. C.
Paul Pizzo -6	791 Hope St., Providence, R. I.
Joseph Plagge, -50	3rd & John Sts., Cincinnati, O
B. D. Plank	Martins Ferry, O
W. J. Poehlman - 10	839 Van Buren St. Milwaukee, Wisc.
Louis J. Poli R	74 Commercial St. Boston, Mass.
Edward B. Pollard, Crozier Theological Seminary, Chester, Pa.	
Edward J. Pompilio,	2140 Clinton Ave. N. Y. C.
John G. Poole	750 Broad St. Newark, N. J.
Dorothy Pope	813 Hamilton Terrace, Baltimore, Md.
Evangeline Pope	40th & Canterbury Rd., Baltimore, Md.
Regester Pope,	c/o Maryland Casuality Co. Phil, Pa.
Up Shur Pope	51 Maiden Lane, N. Y. C.
Oscar F. Porges R	c/o Hotel Arlington, Binghamton, N. Y.
Adelaide M. Porter	229 S. 23rd St. La Crosse, Wisc.
Mrs. Carrie Slaight Porter,	132 Penhurst Ave. Rochester, N. Y.
Ethel Porter, c/o Mrs. J. W. Burke R	2820 E. First St., Long Beach, Calif.
Mrs. Ethel Porter, R "	" "
Orin Porterfield	3990 Jefferson St. Bellaire, O
Gerritt W. Post -10	90 Warren Ave. Kenmore, N. Y.
Maude O. Post	3166 Lake Park Ave. Chicago, Ill
Potts & Co., a Partnership, c/o The Nat'l City Bank of N. Y., Peoples Tr. Branch, 181-183 Montague St., Bklyn, N. Y.	
William E. Potts -10	Penn. Station, Westmoreland Co., Pa.
Samuel Povzner	3022 Park Ave. Cincinnati, O
Elizabeth G. Powell -35	1717 East 90th St. Cleveland, O
Mrs. Louisa Bush Powell - 7	53 Dinniny St. Elmira, N. Y.
Joseph J. Powers - 50	135 Central Park West. N. Y. C.
Wm. Prang R	2530 No. Spaulding Ave. Chicago, Ill
Wm. G. Prange, -455	1411 No. Austin Blvd. Chicago, Ill
Alice G. Pratt	107 Lincoln Parkway, Buffalo, N. Y.
Mrs. Alice G. Pratt	107 Lincoln Pkway, Buffalo, N. Y.
Mrs. Beatrice S. Pratt	8 Townsend St. Worcester, Mass.
Elizabeth H. Pratt R	202 Shaffer Bldg., 138 W. Short St. Lexington, Ky
M. Pratt, Jr	214 West 42nd St. N. Y. C.
Jacob Prell	17 Edinboro St. Boston, Mass.
Charles Prensky R	960 Prospect Ave. Bronx, N. Y.
Mrs. Mary Ward Prentiss, c/o Slocum, Eckardt & Co., Ellicott Square, Buffalo, N. Y.	
George W. Proal	Wyoming Station B & M., Wyoming, Mass.
Anna M. Probert,	7121 Euclid Ave. Cleveland, Ohio
O. Proctor, R	Route 3, Box 178, Kansas City, Kans.
Hudson C. Pryce, R	358 So. 7th Ave. Mt. Vernon, N. Y.
Clark, Pugh	Indiana Ave. Chester, W. Va.
Margaret Pullen	10622 Arthur Ave. Cleveland, O
Antoinette B. Pursell -100	Gloversville, N. Y.
James Purtell -16	Rio, Wisc.
Putnam & Co.	6 Central Row, Hartford, Conn.
L. J. Pyle R	2800 Iowa Ave. N. W., Washington, D. C.
S. B. Pyle R	" "
Victor L. Pyle	7617 Melrose Ave. Los Angeles, Calif.
Robert Emmet Pyne, Jr	41 Wentworth St. Malden, Mass.

William H. Queeny	1355 Hood Ave. Chicago, Ill
Henry A. Quickel R	208 No. Tryon St. Charlotte, N. C.
Mg.M. D. Quig	458 Merchant St. Ambridge, Pa.
James H. Quinn	114 S. White St. Shenandoah, Pa.
Frank A. Raabe	53 Walnut St. Cincinnati, O
Ida E. Rabb	718 East Broadway, Logansport, Ind.
Margaret C. Rabold	2214 No. Calver St. Baltimore, Md.
H. Wm. Radovsky	130 S. Main St. Fall River, Mass.
W. S. Radway	116 Harrison Ave. Boston, Mass.
Joseph Raedle,	c/o Hotel Kimball, Springfield, Mass.
N. A. Rahte	461 Park Place, Milwaukee, Wisc.
Norbert A. Rahte,	461 Park Pl, Milwaukee, Wisc.
Antonie Railla R	100 W. 49th St. N. Y. C.
Mrs. Harriet S. Rainville 10	32 Byers St. Springfield, Mass.
Henry J. Raites	Warehouse Point, Conn.
Mrs. Margaret N. Ramsay	506 West 173rd St. N. Y. C.
Edward G. Randall	Waterville, N. Y.
Neubert M. Randall	Sparrows Point, Md.
S. J. Randall R	Military Reservation, Fort Thomas, Ky.
Miss Laura Randle R	1215 W. Cambria St. Philadelphia, Pa.
Carl E. Randoll R	2501 N. 10th St. St. Louis, Mo.
Mrs. Jessie L. Randolph R	263 Peshine Ave. Newark, N. J.
Harry E. Raphael - 400	Lambertville, N. J.
E. H. Raquet R	1st St., Bayside, L. I. N. Y.
George H. Rasel	McMechen, W. Va.
Conrad N. Rath	R. F. D. #2, Pottstown, Pa.
Frank L. Rau	2013 College Ave. Phil, Pa.
Fred W. Ravekes,	Dobbs Ferry, N. Y.
Robert C. Rea,	55 Gennesse St. Auburn, N. Y.
Alma G. Eagh, Administratix of the Estate of Mary D. Thayer,	39 Maple St. Roxbury, Mass.
George L. Reagle, R	79 Perkins St. Jamaica Plains, Mass.
Richard Rebmann	2871 Colerain Ave. Cincinnati, O
Gertrude H. Recordon,	520 Morris Ave. Elizabeth, N. J.
Miss May E. Redding-12	69 Third Ave. Bklyn, N. Y.
Miss Claribel Redford	19 Daniels St. Pawtucket, R. I.
Miss Grace Redford	" "
Corydon A. Reed	217 E. Euclid Ave. Oak Park, Ill
John C. Reed R	931 Potter St. Chester, Pa.
S. A. Reed,	Windsor, Vt
Mrs. Mary L. Reehling	920½ South Hope St. Los Angeles, Cal.
Eva M. Rees	[illegible]0 Gerard Ave. S. Minneapolis, Minn.
Miss Belle Reese R	323 Oakland Ave. Milwaukee, Wisc.
Earl A. Reese,	Lima Center, Wisc.
Miss Gladys D. Reese, R	323 Oakland Ave. Milwaukee, Wisc.
Harry L. Reese,	Lima Center, Wis.
Ivan L. Reese	"
Mrs. Mary A. Reese,	"
W. F. Reese,	"
John W. Refford	628 Belmont St. Coatesville, Pa.
John J. Regli	338 A St., Oxnard, Calif.
Clement H. Rehling R	731 Park Ave., Newport, Ky.
Charles B. Reifsnyder-50	109 W. Oley St. Reading, Pa.
Katherine E. Reifsnyder-10	"
A. E. Reilly	209 Parkdale, Buffalo, N. Y.
Frank P. Reilly	30 So. White St., Shenandoah, Pa.
Philip A. Reilly R	430 Main St. St. Paul, Minn.
William C. Reimer	Elkader, Iowa
Miss Charlotte Reimers, c/o Mrs. W. A. Schroeter,	322 Pacific Bldg., San Francisco, Cal.
Mrs. Lina Reimers	1619 Main St. La Crosse, Wisc.
Harry D. Reinhardt	1714 St. Paul St. Rochester, N. Y.
Ernest G. Reinken	1139 N. State St. Chicago, Ill
Howard W. Reinken	517 Oakdale Ave. Chicago, Ill
H. Relkin	235 Brook Ave. Bronx, N. Y. City.
Mary L. Rembold-6	714 Broadway, Sidney, O
Joseph T. Remes,	1 N. State St. Furniture Dept. Chicago, Ill
Annie E. Remsen	East Norwich, L. I. N. Y.
Mrs. Annie E. Remsen	"
Erma B. Remsen	"
J. Clifford Remson	"

Charles Renneker	3561 Paxton Rd. Cincinnati, O
John K. Reticker R	c/o Ill. State Bk. Bldg., Quincy, Ill.
B. J. Reynolds -7	Wilsonburg, W. Va.
Charles E. Reynolds -300	Wilsonburg, W. Va.
Flora M. Reynolds -20	"
K. M. Reynolds	5433 Elmer St. Pittsburgh, Pa.
O. C. Reynolds	Chester, W. Va.
Sarah Reynolds R	16 Woonasquatucket Ave. Providence, R. I.
T. Fitzhugh Reynolds -10	Wilsonburg, W. Va.
T. P. Reynolds -20	"
Thomas P. Reynolds	Reynoldsville, W. Va.
John L. Rhein	4422 San Francisco Ave. St. Louis, Mo.
W. C. Rhineman -5	256 N. 3rd St. Steubenville, O
Margaret B. Rhinehart	1820 Page Ave. Cleveland, O
Eldo J. Rhodes	138 N. Water St. Kent, Ohio
F. K. Rhoads,	100 Robinson Bldg. Rock Island, Ill
Mrs. Harriet A. Rice	20 Eaton St. Winchester, Mass.
Madeline Rice -15	The Readlands, Rockport, Mass.
Miss Madeline Rice	c/o E. S. Neal, The Headlands, Rockport, Mass.
Annie E. Rich	Crest Road, Sharon, Mass.
John W. Rich, c/o Stock Yards, -10	30th and Race Sts. Phil, Pa.
Lewis Richard R	1724 North 17th St. Philadelphia, Pa.
Herbert G. Richards	501 S. Franklin St. Chicago, Ill
Marie Hatton Richards	2828 Forest Ave. Berkeley, Calif.
Marie Hutton Richards, R	Valley Roads Place, Talmadge, Cal.
Murray Richards R	" "
S. W. Richards	Riverside, Ill
Belle R. Richardson R	Suite 25, 208 Winthrop Rd. Brookline, Mass.
Flora A. Richardson R	1535 Park Ave. Bridgeport, Conn
Mrs. Flora A. Richardson R	1535 Park Ave. Bridgeport, Conn.
Harriette E. Richardson	Room 35, 87 Milk St., Boston, Mass.
Janet F. Richardson	96 Prospect Ave. Mamaroneck, N. Y.
Mrs. Catherine Richert -10	6745 Wabash Ave. Chicago, Ill
Lee Richert, -10	6745 " "
Inez Richey	2257 N. 4th St. Columbus, Ohio
Mrs. Luella Richey	2257 N. 4th St. Columbus, O
Reginald P. Richins,	1121 Great Plain Ave. Needham, Mass.
Chas Richter, Jr	Far Rockaway, L. I. N. Y.
Robert C. Richter	130 West 42nd St. N. Y. C.
E. G. Rickmeier, R	1424 West St. N. W. Apt. 30, Washington D C
Annie E. Rider	115 9th St. Washington, D. C.
Ellen T. Rider	1118 Girard St. Washington, D. C.
Ellen T. Rider, Exctrx Est. Florence A.	Rider, 1118 Girard St., Washington, D. C.
Ellen T. Rider, Annie E. Rider & Ellen T.	Rider, as Exctrx, Est. Florence A. Rider, 1118 Girard St. Washington, D. C.
Carl E. Rieck	c/o Diamond Nat'l. Bank, Pittsburgh, Pa.
Mrs. Sarah Rief	30 Bogart St. Bklyn, N. Y.
Lulu Rieger R	1602 Western Ave. Cincinnati, O
Charles Riemer	1315 F. St. N. W. Washington, D. C.
Ben. Rigby,	Crystal Lake, Ill
Philip J. Riley	Hudson Falls, N. Y.
Ben Ring R	875 E. 179th St. N. Y. C.
Catherine C. Ring	53 Pearl St. Melrose, Mass.
John S. Ring	4 Blake St. Concord, N. H.
B. A. Rinold,	Fifth Ave. Hotel, Monessen, Pa.
Albert J. Ritter	926 Avon St. La Crosse, Wisc.
Leonard J. Ritter	923 Avon St. La Crosse, Wisc.
J. H. Robbin	416 W. 40th St. N. Y. C.
Mrs. Katherine Knowles Robbins,	4564 Oakenwald Ave. Chicago, Ill.
Robert L. Robbins,	140 Baldwin St. St. Paul, Minn.
George F. Roberts R	1439 Sherman St. Morris Park, L. I. N. Y.
Hazel V. Roberts R	717 Wheeling Steel Bldg. Wheeling, W. Va.
Helen G. Roberts R	29 Preston Road, Somerville, Mass.
George Robins R	253 S. Broadway, Yonkers, N. Y.
Clarence F. Robinson,	Box 672, Alexander Ave., Harrison, N. Y.
Cora C. Robinson -5	969 Oak St. Columbus, Ohio

Elizabeth O. Robinson	Apt. 302, 1557-31st St., Washington, D. C.
Miss Julia Lois Robinson	Suite 20, 39 Henemway St., Boston, Mass.
L. G. Robinson	Box 855, Cincinnati, O
Lewis G. Robinson-5	" "
M. Mae Robinson -10	969 Oak St., Columbus, O
Sarah Robison	108 E. Clark St. Springfield, Ohio
A. C. Robson	Lafayette Nat'l Bank, Buffalo, N. Y.
George Rockman	15Lo Commonwealth Ave. N. Y. C.
George A. Rockman	" "
Reuben M. Rodebaugh -10	R. F. D., Norristown, Pa.
Wm. M. Rodenberg R	424 Poplar St., Cincinnati, O
William M. Rodenberg R	" "
Fred C. Roderus	299 Marietta St., Atlanta, Ga.
Albert Roe R	2160 East 76th St. Cleveland, O
Emma L. Roedter 100	2369 Park Ave., Cincinnati, O
Mrs. Laura C. Roedter R	36 E. Hollister, Cincinnati, O,
Marie Schrott Roehm	275 Parkway Ave., Hartwell, Ohio
Bernard F. Rogers, Jr.	175 W. Jackson Blvd., Chicago, Ill
Cora M. Rogers-36	71 Lamont Ave. Elmhurst, L. I.
H. E. Rogers-10	Virogua, Wisc.
James Rogers,	426 West 19th St. N. Y. C.
Orphelia F. Rogers R	618 N. 13th St. East St. Louis, Ill.
Sarah A. Rogers	91 Centre St., Brookline, Mass.
Anna Rolf R	3315 Milton Court, Avondale, Cincinnati, O
William A. Rolf	812 Market St. Wheeling, West Va.
F. H. Romer	190 Raymsey St. St. Paul, Minn.
Aleida Rondeau	15 Montrose St. Providence, R. I.
A. H. Roop,	4193 S. Halstead St., Chicago, Ill
Alice M. Root,	367 Soundry St. N. Tonawanda, N. Y.
Mrs. Ellen A. Root	604 West St., Wilkinsburg, Pa.
Edward P. Rosamond, Jr	1114 North 30th St. Birmingham, Ala.
Bk. of California, N. A., Trust Dept. a/c Ralph S. Rose,	San Francisco, Calif.
Grace Roseboom	N. E. Cor. Madison & Forest, Norwood, Ohio
Mrs. Grace Roseboom	" "
Leo Rosenbaum	c/o The Bon Ton Co. 229 North Hampton St., Easton, Pa.
H. R. Rosenberg	1343 Michigan Ave. Chicago, Ill
Miss Jennie Rosenberg	1826 Bathgate Ave., N. Y. C.
Morris Rosenberg R	5218 Ventnor Ave. Ventnor, N. J.
Q. P. Rosenfeld	2630 Kepkuk St., St. Louis, Mo.
Etta Rosensteel -6	336 Thorn St. Sewickley, Pa.
Sidonie B. Rosenthal R	1431 Broadway, N. Y. C.
M. H. Rosenthall R	101 So. Main St. Mt. Vernona, Ohio
Samuel Rosin	73 Waverly St., Worcester, Mass.
Carroll B. Ross-10	1422 So. Wayne Ave. Dayton, Ohio
Carroll Bernard Ross-30	" "
Mayme Ross R	M. F. Hospital, Martins Ferry, O
Simon G. Ross	708 Broadway, Cincinnati, O
William D. Ross	413 - 11th Ave. Dayton, Ky.
Rose B. Rossenbach-17	530 Woodlawn Ave. Buffalo, N. Y.
Mrs. Minnie Rossow -33	10 Saline Ave. Hinsdale, Ill
A. J. Roth -10	109 West 3rd St., Mansfield, Ohio
Ben F. Roth	Elm Grove, West Va.
Kingsley L. Roth	9217 Lorain Ave. Cleveland, O
W. A. Roth	Main & Waverly Sts., Norwood, Ohio
S. Rothbart R	358 Flushing Ave. Long Island City, N. Y
F. P. Rothenbecker -25	11516 Moulton Ave., Cleveland, O
Frank Rothenbecker	" "
Emma E. Rothgery R	721 Hanna Bldg., Cleveland, O
Joseph Rothstein	40 Temple St., Paterson, N. J.
Herman Rotner R	2 W. 111th St. N. Y. C.
Miss Regina Rourke -10	1412 Belle Plaine Ave. Chicago, Ill
Dr. Wm. Rousk	307 Holland Block, Lima, O
George E. Rowe R	110 Park St., Fall River, Mass.
Gladys Rowins -20	R. F. D. 1, Cleves, Ohio
Edwin D. Rowland -20	3 No. Wissahickon Ave. Ventnor, N. J.
Florence A. Rudd	77 Rockland Ave. Malden, Mass.
Conrad Rudin -30	600 William St. Buffalo, N. Y.
Isaac Rudin R	423 Amsterdam Ave., N. Y. C.
Frank Rudler R	R. F. D. 1, Blue Ash, Ohio
George W. Rudolph, -45	3429 Germantown Ave. Philadelphia, Pa.

J. E. Rueth	3401 North Ave., Milwaukee, Wisc.
Dr. J. E. Rueth	" "
L. C. Rummage	Shea Bldg., Nanticoke, Pa.
Edward Rupp -5	258 Atwood St., Pittsburgh, Pa.
John Rusche -40 -8	1902 Kane St., La Crosse, Wisc.
Miss B. Clare Rusk & Miss M. Blanche Briscow or Either of Them or the Survivor,	1817 Park Ave., Baltimore, Md.
Miss Sue J. Russel R	3623 Hamilton St., Philadelphia, Pa.
Wm. A. Russell & Bro., -50	50 State St., Boston, Mass.
Frank A. Russell, M. D.	Kent, Ohio
Monica K. Russell	27 Mulberry St., Rochester, N. Y.
Sands H. Russell -10	1619 Cass St., La Crosse, Wisc.
Mattie B. Rust,	Newton, Ohio
Mrs. Julia Ruster	28 Crafton Ave. Crafton, Pa.
H. Scudder Ryall	City Hall, Birmingham, Ala.
C. C. Ryan	Republic, Pa.
George E. Ryan	47 Oak St. Mt. Vernon, N. Y.
Carl J. Saalbach R	777 Madison St. Coatesville, Pa.
Henry Sacker	Front St. Ripley, Ohio
Wm. Sagner	4564 N. Market St. St. Louis, Mo.
Wm. G. Sagner R	402 Matthews St., Columbia, Mo.
The St Louis Union Trust Co.,	St. Louis, Mo.
St. Mary's Novitiate, R	Oriental Point, Mamaroneck, N. Y.
Thomas Salisbury	242 Reed Ave., Syracuse, N. Y.
Paul L. Samler	216 E. Ohio St., N. S. Pittsburgh, Pa.
C. Randall Sammis	326 W. Madison St. Chicago, Ill
Geo. Sampson	716-111 W. Jackson Blvd., Chicago Ill
Ray G. Sampson, R c/o Standard Drug Co.	Boliver & E. 9th St. Cleveland, O
Blanche D. Sanborn	30 Gals Ave. Laconia, N. H.
Florence K. Sanborn R	451 Belmont Ave. Chicago, Ill
Aro D. Sanders, -10	Norwalk, Ohio
James W. Sanders -20	64 W. Milton St. Readville, Mass.
William H. Sanders	Bedford Hills, N. Y.
Mrs. Nelly C. W. Sands -15	6344 Woodbine Ave. Overbrook, Pa.
L. Sandsmark -5	Coon Valley, Wisc.
Thierry Sarasin, c/o Brown, Bros. & Co.,	59 Wall St., N. Y. C.
Thierry Sarasin, c/o Brown Bros.	59 Wall St., N. Y. C.
Gerry Sarcone R	8 Congdon Place. Binghamton, N. Y.
E. W. Sargent, c/o Lever Bros., -10	326 Madison St., Chicago, Ill
Horace W. Sargent - 10	411 W. 4th St. Newport, Ky.
Miss Nellie E. Sarrisin - 10	85 Center St., Pittsfield, Mass.
Henrick Sartov	5959 Franklin Ave. Los Angeles, Calif.
Henrik Sarton, c/o Hollywood & La Brea Branch,	Security First Nat'l Bank, Hollywood Cal
L. K. Sartwell	15 Eliot Ave., W. Newton, Mass.
Miss Albertine Sasse R	2617 University Court, Cincinnati, O
H. W. Saunders	122 Van Houten Ave. Passaic, N. J.
Ralph R. Saunders	522 Hill Ave. Columbus, Ohio
Mrs. Zora B. Saunders -10	66 Ardmore, Rochester, N. Y.
Bertha M. Saurborn	1820 Page Ave. Cleveland, O
Margaret L. Saurborn	" "
Mrs. Belle Savard R	778 Hunterdun St., Newark, N. J.
Fred W. Saville R	29 West 42nd St. N. Y. C.
Dr. Alpha R. Sawyer	8 Conway St., Roslindale, Mass.
Arthur Sawyer	Chenango Forks, N. Y.
Arthur E. Sawyer	" "
Edw. M. Sawyer & Carrie B. Sawyer -20	4715 Ward Ave., Cincinnati, O
Carl. H. Sayre	McDougall St., Fostoria, Ohio
Joseph Scarpati,	468 Henry St., Brooklyn, N. Y.
William E. Scheib	11 Elder Terrace, Arlington Heights, Mass.
William T. Scheide,	418 S. Baxter St., Lima, Ohio
Edward J. Schenberger	802 Wayne Ave. York, Pa.
Ella A. Schenck R	6001 Lexington Ave. Cleveland, O
Harold L. Schenck	R. 2, Watkins, N. Y.
Hannah Schick & Edna Schick	15 Whitney St., Rochester, N. Y.
Harry E. Schieber	212 S. Lane St., Bucyrus, Ohio
Ida Schiff	Anna, Ohio

Schirmer, Atherton & Co.	79 Milk St., Boston 7, Mass.
Adolf Schleyer R	414 Melrose St., Brooklyn, N. Y.
John Schloderer, -50	154 East 43rd St., N. Y. C.
Charles Schlossman	208 East 34th St., N. Y. C.
Fred L. Schmalz	699 East 4th St. St. Paul, Minn.
Frederick L. Schmalz, Jr	" "
Walter E. Schmalz	" "
H. D. Schmauch	1101 Market St. La Crosse, Wisc.
Mrs. Elsie Schmerr R	154 Dean St. Chicago, Ill
Louis Schmerr R	" "
Miss Elsa Schmidt R	440 East 26th St. N. Y. C.
Margaretha Schmidt-10	421 E. 142nd St. N. Y. C.
Mrs. Elizabeth Schmieg	1922 Sherman Ave., Norwood, O
Elsie J. Schmitt R	534 Clinton Ave. So., Rochester, N. Y.
Jos. A. Schmitt, Jr	1 Baker St. Wheeling, West Va.
Mrs. Ruth Rochford Schmitz	805 S. Elm St. Owatonna, Minn.
Sylvanus R. Schneberger R	1750 W. 63rd St. Chicago, Ill
Arthur W. Schnieders	4312 Langland Ave., Cincinnati, O
Al F. Schoch -10	c/o Merchants & Farmers Tr., & Sav. Bank, Ottawa, Ill
W. A. Schoen	Cape Girardeau, Mo.
Helen Bertha Schoenwandt	3538 Beldare Ave., Cincinnati, O
Abraham Scholtz	429 San Joaquin, Arcadia, Calif.
W. J. Schooley	Thornburg Bridge, Crafton, Pa.
R Virginia E. Schopp, 653 Probasco St., Clifton, Cincinnati, O	
R Joseph R. Schrader & Henrietta Mary Schrader, 898 Clinton St., Buffalo, N. Y.	
Miss Kathrine Schrankler	71 Grand Ave. Rochester, N. Y.
Jos. C. Schreck	1362 Meldon Ave. Donora, Pa.
Mrs. Bruno Schreiber -2	694 Park St., South Columbus, O
Miss Dora Schreiber	624 - 87th St. Woodhaven, L. I. N. Y.
Miss Minnie Schreiber	" "
B. S. Schrieber	" "
Emily Schroeder-10	930 South 6th St. La Crosse, Wisc.
Henry Schroeder	Cashton, Wisc.
L. W. Schroeder-10	La Crosse, Wisc.
20- Leo W. Schroeder, c/o Batavian National Bank, La Crosse, Wisc.	
Erwin C. H. Schroers,	70 S. 5th St. Lake View Hgts., Paterson, N. J.
George A. Schueler	464 Milwaukee St., Milwaukee, Wisc.
Sophia Schulte	4516 Forest Ave., Norwood, Ohio
Mrs. Sophia Schulte	" "
Effie Schultz -10	9702 Columbia Ave. Cleveland, O
Miss Helen Schultz	601 Western Ave., Watertown, Wisc.
J. William Schultz	761½ Penn Ave. Reading, Pa.
Miss Muriel E. Schultz	601 Western Ave. Watertown, Wisc.
A. A. Schulz-10	813-4th St. Milwaukee, Wisc.
Miss Elizabeth Schulz	Spring Valley, N. Y.
Miss Wanda Schulz -	541 Newberry Blvd., Milwaukee, Wisc.
Maurice Schumacher	39 Dell Place, Minneapolis, Minn.
Maurice Schumaker	39 Dell Street, "
Miss Edith Schumann	13920 Baldwin Ave. East Cleveland, O
Bernhardt M. Schupp	8410 Jamaica Ave. Woodhaven, L. I.
Mrs. Daisy M. Schupp	" "
A. L. Schuszler,	385 Lewis Ave. Bklyn, N. Y.
Elizabeth Schwab, c/o W. M. Hunter 10	41 Webster St., Ridgefield Park, N. J.
Arthur Schwalbe	1418 Madison St. La Crosse, Wisc.
Mrs. Lucinda Schwalbe	La Crosse, Wisc.
Louis Schwaner R	R. F. D. #4, Hempstead, L. I. N. Y.
50- Katherine I. Schwartz, Oriole M. Fuller, Verona J. Decker & Dora I. Decker, 707 Junior Terrace, Chicago, Ill	
Robert E. Schwartz, -10	52 Patchen Ave. Bklyn, N. Y.
Anna Schye	219 S. 5th St. La Crosse, Wisc.
Myrtle V. Scofield -10	Chichester Ave. Hollis, L. I. N. Y.
Jean M. Scott R	37 S. Goodman St. Rochester, N. Y.
Manton M. Scott	525 Schofield Bldg., Cleveland, Ohio
Schuyler C. Seabold	319 Southern Ave. Pittsburgh, Pa.
A. H. Seaver	205 North 60th St. Philadelphia, Pa.

Antoinette Seawell	1119 Leavenworth St., San Francisco, Calif.
Marie Sebela, R	1480 Avenue A. N. Y. C.
Second Nat'l Bk. Trustee U/A With Lillie Bell Pugh Et Al, Dated 8/15/30, c/o Second	Nat'l. Bank, Cincinnati, O
Charles E. Seepe -10	1611 Second St. Peru, Ill.
Harry A. Seepe	1607 - 2nd St. Peru, Ill
Miss Ruth Seifield R	Carl Junction, Md.
Adele V. Selbach	224 E. Fulton St. Columbus, Ohio
Bertha L. Selbach	224 E. Fulton St. "
Lillian A. Selbach	" "
E. O. Selby -15	Coshocton, Ohio
Edgar O. Selby	c/o Central Grocery Co., Coshooton, Ohio
Harry Selman R	138 Amsterdam Ave. N. Y. C.
Samuel J. Selman R	"
Clark G. Selover, R Eliza Selover & Evelyn Selover, 527 E. Buffalo St. Ithaca, N. Y.	
Charles Selzer	163 E. McMicken Ave. Cincinnati, O
Mary Semler	216 E. Ohio St., N. S. Pittsburgh, Pa.
Paul L. Semler	" "
William T. Semple	315 Pike St. Cincinnati, O
Henry F. Senne	326 W. Madison St. Chicago, Ill.
Sophia Senne	" "
Walter C. Senne	1010 Lumber Exchange, Chicago, Ill
Mabel C. Senter R	93 Cross St. Somerville, Mass.
Louis C. Servat	488 Bloomfield Ave. Passaic, N. J.
Miss Julia L.Seward } 4	Box 223, Seaford, L. I. N. Y.
Julia L. Seward }	" "
Louise R. Seward -2	" "
George Seybold	439 - 44th St. Milwaukee, Wisc.
Sibella E. Seybold	470 Main St., Wheeling, W. Va.
Marion Seymour	3823 Payne Ave. Cleveland, Ohio
W. R. Shackelford	901 Charlottesville, Va.
William Shackner	Hotel McAlpin, N. Y. C.
Frank H. Shaeffer	22 Market St. Lockport, N. Y.
Albert W. Shafer	342 Leland Ave. Chicago, Ill
Mrs. Alicia B. Shaffer	2260 Park Ave. Cincinnati, O
Margaret J. Shanahan R	701 S. Main St., East Rochester, N. Y.
Arthur E. Shank	16112 Helmsdale Rd., Cleveland, Ohio
H. W. Shannon R	460 Strafer St., Cincinnati, O
Constance Sutherland Sharpe	Undercliffe Road, Pittsburgh, Pa.
Stratton Shartel	c/o Supreme Court Bldg., Jefferson City, Mo.
Fred W. Shaw	225 S. Geneva St. Ithaca, N. Y.
James J. Shaw	62nd & Woodland Ave. Philadelphia, Pa.
Jesse T. Shaw	951 Fifth St., Oakland, Calif.
Mrs. Kitty Cecelia Shaw -5	115 Ranney St., Springfield, Mass.
Mabelle E. Shaw R	109 Winchester St., Brookline, Mass.
Nellie M. Shaw	268 Broad St., Windsor, Conn.
Mrs. Nellie M. Shaw	" "
Louis Sheanshang -20	1221 Market St., Cincinnati, Ohio
Mrs. Cora Shear R	1025 S. Wabash Ave. Chicago, Ill
Mary P. Sheerin R	168 Convent Ave. N. Y. C.
Mrs. Mary P. Sheerin R	" "
M. Anna Sheetz	118 S. Prince St. Lancaster, Pa.
MMary E. Sheffer R	Rosslyn, Va.
Herman Sheffler	28 Crafton Ave. Crafton, Pa.
Edwin Sheike -25	2617 Winona St., Chicago, Ill
Katharine H. Sheldon	39 Kirkland St. Cambridge, Mass.
Irving Shendell	1453 Carroll St., Bklyn, N. Y.
Charles C. Shepard	c/o Chicago Beach Hotel, Chicago, Ill
Charles C. Shepard, Jr	153 - 155th St. Harvey, Ill
Mrs. Virginia H. Shepard	c/o Chicago Beach Hotel, Chicago, Ill
Mrs. Estella L. Sheren	1140 Forest St. Columbus, Ohio
R E. P. Sheridan, c/o Goodyear Tire & Rubber	St., 1903 West 39th St. Chicago, Ill
Eugene P. Sheridan R	1903 W. 39th St. Chicago, Ill
Miss Florence C. M. Sherman	R. F. D. #1, Ellenville, N. Y.
H. U. Sherman R	1st Nat'l. Bank Bldg., Easton, Pa.
John F. Sherwood -10	Oregonia, Ohio
E. B. Shewman	700 Pearl Market Bank Bldg., Cincinnati, O
E. R. Shirley	614 West Ave. S., La Crosse, Wisc.
Russell F. Shrider.	6441 Honore St. Chicago, Ill.
Mary E. Shull R	124 West 55th St. N. Y. C.
Ross E. Shumaker	West Raleigh, N. C.

Edgar W. Side, Jr.,	159th St. near 115 Rd., Jamaica, L. I. N. Y.
Benjamin L. Sidall	316 W. Cherry St., Shenandoah, Pa.
Clarence S. Sidway, c/o Robertson-Cataract Elec. Co.	Buffalo, N. Y.
Leo Siegel	356 Carrie St., Schenectady, N. Y.
John Sievers, R	337 West 2nd St., Dayton, Ohio
George D. Siewert	209 Grand Ave. Milwaukee, Wisc.
Fred Signist, Jr R	1892 Morris Ave., N. Y. C.
Mrs. Rose Marie Sigrist R	" "
Samuel Silberman	3906 Duryea Ave. Edenwald, N. Y.
William Silcox	221 Washington St. Steubenville, Ohio
Blanche G. Silliman	Palm Beach, Brawley, Cal.
Carolena R. Silliman	17 Washington St., Malden, Mass.
Aaron Silver	2208 - 86th St. Brooklyn, N. Y.
Esther M. Simater	Minonk, Ill.
F. J. Simater	Winonk, Ill
Frederick J. Simator,	Minonk, Ill
Glenn D. Simeral	917 Market St., Wheeling, W. Va.
C. J. Simes	62 Mason St., Milwaukee, Wisc.
Mrs. Grace G. Simmonds R	640 Riverside Drive, N. Y. C.
Charles Simon	619 W. Jefferson St. Fort Wayne, Ind.
Louisa Simon	470 Boulevard, Paterson, N. J.
Michael M. Simon	286½ No. Second St. San Jose, Calif.
James A. Simons R	1220 Grand Ave. Milwaukee, Wis.
Anna Simpson	38 Clark St. Auburn, N. Y.
D. M. Simpson	"
Fred P. Simpson	Mapleton, Pa.
Nathan Singer	1538 S. Spaulding Ave. Chicago, Ill
Geraldine Annie Sivacek	30 Ottawa Rd., Roxbury, Mass.
Madeline Martha Sivacek	" "
Oscar Sjolander	Holmen, Wisc.
15 - Theodore Sjolin, c/o Dict. Prod. Co.	14 E. Jackson Blvd., Chicago, Ill
TheodoreW. Sjolin, c/o G. A. Hallgren,	4336 Cottage Grove Ave., Chicago, Ill
Mrs. Lydia L. Skiles, Ext. of the Estate of T. J. Harding,	2252 N. 15th St. Phil, Pa.
Grace C. Skinner R	375 Chauncey St., Bklyn, N. Y.
Maud A. Skinner-15	Box 3, Lynn Post Office, Lynn, Mass.
Martin F. Skolnik	529 Irving St. N. W., Washington, D. C.
Wolf H. Skura R	78 Brookfield St., White Plains, N. Y.
Anna Slanovec R	338 W. 24th St. N. Y. C.
Ellen B. Slater	P. O. Box 3124, Boston, Mass.
Mary Ethel Sliter R	605 W. 115th St. N. Y. C.
Raymond P. Sloan	410 Summit Ave. So. Orange, N. J.
A. Slobdobin R	191 West St., N. Y. C.
Fannie Slone	3661 Perrysville Ave., N. S. Pittsburgh, Pa.
Chas. Slossman	545 Third Ave., N. Y. C.
A. D. Slough	293 Greenwich St., N. Y. C.
Alfred D. Slough	203 Orient Way, Rutherford, N. J.
Louis A. Sluder R	408 East 62nd St. Chicago, Ill
Miss Mary B. Small R	12 Prospect St., Attleboro, Mass.
John J. Smart,	133 Mattapan St. Mattapan, Mass.
Arthur C. Smith	1615 West Genesee St., Syracuse, N. Y.
Blanche N. Smith	514 Seward Sq., S. E., Washington, D. C.
C. H. Smith	11806 Detroit Ave. Lakewood, O
Charles E. Smith	115 Franklyn St., N. Y. C.
Charles E. Smith	141 Henry St., Brooklyn, N. Y
Charles H. Smith	11806 Detroit Ave. Lakewood, O
Charles J. Smith-10	Charlotte Ave. Wyoming, Ohio
Edna O. Smith, c/o C. Stowe Leno,	8 West 40th St. N. Y. C.
Mrs. Edna Olin Smith	68 Seaman Ave. N. Y. C.
Edward Smith, R	271 Mt. Vernon St. Camden, N. J.
Edward N. Smith,	15 Jefferson Co. Bk. Bldg., Watertown, N. Y.
Elizabeth M. Smith-13	114 S. Kenilworth Ave. Oak Park, Ill
F. A. Smith-45	341 Western Ave. Wauwatosa, Wisc.
Flora Van N. Smith,	4852 Blackstone Ave. Chicago, Ill
Fred E. Smith -150	5033 Winthrop Ave. Chicago, Ill
Gilbert M. Smith	38 S. Dearborn St., Chicago, Ill
H. R. Smith,	511-12 Fourth Nat'l Bk. Bldg. Cincinnati, O
Henry J. Smith	7 E. Harrison St., Chicago, Ill.
Howard R. Smith	90 N. Main St., Washington, Pa.
J. T. Smith	2020 Pratt Court, Evanston, Ill.
James F. Smith	766 Bellefontaine Ave. Lima, Ohio
John W. Smith - 75	U. S. Weather Bureau, Federal Bldg., Boston Mass

Miss Julia Smith	113 Pembroke St. Boston, Mass.
Katherine Smith	328 Broadmoor Ave. Topeka, Kans
Mrs. Lena Smith	50 Guernsey St. Roslindale, Mass.
Lucy A. H. Smith	199 Winthrop Road, Brookline, Mass.
Margaret Smith R	306 E. 12th St. Cincinnati, Ohio
Margaret F. Smith	1473 Cohassett Ave. Lakewood, O
Mark A. Smith	210 Amanda Ave. Pittsburgh, Pa.
Mary Smith R	306 East 12th St. Cincinnati, O
26- Mary A. Smith, Box 215 Station A.,	Washington St., Boston 18, Mass.
Mrs. Mira H. Smith R	110 N. Prince St. Lancaster, Pa.
Orvey W. & May Smith	157 S. Bromley Ave. Scranton, Pa.
Richard Smith R	110 No. Prince St. Lancaster, Pa.
Richard R. Smith	c/o The Macmillan Co. 64-66 5th Ave. N. Y. C.
Rolla L. Smith	2987 Richmond St. Philadelphia, Pa.
S. E. Smith-33	3032 St. Clair Ave. East St. Louis, Ill
Silas E. Smith-100	3032 St. Clair St. East St. Louis, Mo.
Silas E. Smith-8	3032 St. Clair Ave. E., St. Louis, Mo.
W. H. J. Smith	240 Delaware Ave. Buffalo, N. Y.
William Smith R	227 B St. N. W. Washington, D. C.
Louis A. Smyser	224 Charles St., Coatesville, Pa.
Lee, Higginson & Co., c/o Herbert Weir Smyth,	44 State St., Boston, Mass.
Clyde H. Snider	908 South Cottage, Independence, Mo.
Howard C. Snider	576 Kalton Ave. Columbus, Ohio
Mrs. Mary Elizabeth Snow R	12 Fairlawn St. Everett, Mass.
Frank Snyder	210 No. Mississippi Ave. Atlantic City, N. J.
George Smith Snyder	c/o Aeolian Co. 29 West 42nd St. N. Y. C.
Paul R. Snyder R	621 Fifth Ave. N. Y. C.
Otto A. Soell	523 Main St. La Crosse, Wisc.
Rose Solomon R	969 Whitlock Ave. Bronx, N. Y.
John Sommer	515 Madison Ave. N. Y. C.
Clarence M. Soper	205 W. 95th St. N. Y. C.
Mrs. Frances M. Soper R	341 Central Park West, N. Y. C.
Joseph Soravia, c/o Sears Roebuck & Co.	925 S. Homan Ave. Chicago, Ill
Axel S. Sorensen,	1001 - 112 W. Adams St. Chicago, Ill
Fred H. Sorensen	834 N. Wood St., Chicago, Ill
Ray A. Sorensen-10	834 N. Wood St. "
Axel Sorenson	1001 - 112 W. Adams St., Chicago, Ill
S. M. Sorenson R	109 State St., Boston, Mass.
Mary M. Souders,-25	327 W. King St. Lancaster, Pa.
William F. Souders,-25	327 W. King St. Lancaster, Pa.
John Soukup	12 Main St. La Crosse, Wisc.
H. D. B. Soule	150 Monte Vista Ave. Oakland, Calif.
W. Alvin Sours	479 Bath Ave., Long Branch, N. J.
Constant Southworth	81 Summer Ave. Springfield, Mass.
Miss Louise M. Spaine, R	92 Ridgewood Ave. Newark, N. J.
Otto Spangenberg	702 Second Nat'l. Bank Bldg., Cincinnati, O
J. F. Spanhorst	1223 Main St., Cincinnati, O
Beatrice M. Sparks-10	771 Broadway, Everett, Mass.
Lillian M. Spaulding	Ashland, N. H.
Effie G. Speck-10	Flushing, Ohio
Mrs. Eunice E. Spector,	19 Bellevue St., Hartford, Conn.
George O. Spence-30	2009 Fairmont Ave. Phil, Pa.
Chas. G. Spencer-7	716 Clark St. Cincinnati, O
Mrs. Fannie K. Spencer	32 Chase Ave. Springfield, Mass.
Miriam I. Spencer	32 Chase Ave. "
Jack Spevack R	6213 Quincy Ave. Cleveland, O
Emma U. Spicer R	1449 Spring Garden Ave. Lakewood, O
Edward Spille,	6750 Commercial Ave. Saylor Park, Cincinnati, O
Samuel Spiro	96 Belmont Ave. Bklyn, N. Y.
Samuel Spivak	128 S. 52nd St. Phil, Pa.
Jerry Sprague, Jr	Beach Haven, N. J.
Wallac Spring & Arline Spring	383 Chandler St., Worcester, Mass.
E. M. Springer	519 No. Broadway St. New Ulm, Minn
Adair J. Stafford	1657 Lincoln Ave. Lakewood, O
Louis Edward Stahl	Louisiana Ave. Chester, W. Va.
Chester J. Stairs	44 Collins St. Lynn, Mass.

Adrian Stalbus R	No address on cards
Oliver H. Standley	4721 Main Ave. Norwood, O
Louis E. Stanke -10	20 North A St. Irvington, N. Y.
Henry E. Stanley	357 Westminster St. Providence, R. I.
Miss Nellie Stanley	Lenox, Mass.
Edith Stannard	La Crosse, Wisc.
Martin C. Stark, -70	1042 Leland Ave. Chicago, Ill
E. W. Starkey	Flushing, Ohio
C. E. Staub R	2406 E. 23rd St. Kansas City, Mo.
Miss Nell Staub R	2406 E. 23rd St. "
Al. G. Stech	166 S. Main St. Washington, Pa.
Florence L. Steel-5	812 N. 41st St. Philadelphia, Pa.
Frank Steffek- 20	10 Exchange Place, Westfield, Mass.
L. E. Steffy	313 Maple St. Elmwood Place, Ohio
Leopold Steigert R	716 - 111 W. Jackson Blvd., Chicago, Ill
Mrs. Anna Werner Steinemann—6	R. R. 1, Marshall Ave. Sandusky, O
Miss Rose Steiner R	1338 Farwell Ave. Chicago, Ill
Edgar C. Steinharter	692 Glenwood Ave. Cincinnati, Ohio
J. G. Steininger	224 No. Main St. Goshen, Ind.
Sue N. Steinle, R	4156 Forest Ave. Norwood, O
Anna Stempner R	35 Paris St. Everett, Mass.
Mrs. Sara Stepath, -10	69 E. Alvord St., Springfield, Mass.
Edward R. Stephens	6357 Lower River Rd., Cincinnati, Ohio
Herman Stephens	9 St. Francis St. Box 241, Mobile, Ala.
Jessie Stephens—14	67 S. Davis Ave. Columbus, Ohio
Ruth Stephens,	Box 241, Mobile, Ala.
Stephenseon & Co.	101 Milk St. Boston, Mass.
Alfred H. Stephenson	4241 Dane St. Cincinnati, O
Charles W. Stephenson	1413 Chase St., Cincinnati, O
George B. Stephenson	39 Lakewood Ave. Cincinnati, O
John J. Stephenson	1315 Apjones St., Cincinnati O
Mrs. Carrie Stern	114 So. Amherst Ave. Ventnor, N. J.
Samuel Stern	114 So. Amherst Ave. Ventnor, N. J.
Grance H. Sterrett-5	2084 - 14th St. N. W., Washington, D. C.
Mrs. Amelia Steuber R	5014 N. 5th St. Philadelphia, Pa.
D. C. Stevens, -95	R. F. D. 5, Fostoria, Ohio
Gerald H. Stevens -6	2427 Seventh Ave. Altoona, Pa.
Robt. G. Stevens R	59 E. Van Buren St. Chicago, Ill
Samuel A. Stevens -35	262 Southern Ave., Mt. Auburn, Cincinnati, O.
W. G. Stevens -10	Central Blvd., Palisades Park, N. J.
W. Russell Stevens	Central Blvd., "
E. G. Stevenson R	146 E. Huntington Rd., Monrovia, Calif.
Miss Ellen Stevenson	128 Broad St. Bloomfield, N. J.
Walter Stevenson	214 Ill. State Bk. Bldg. Quincy, Ill
E. C. Stewart	111 N. Ripley St. Montgomery, Ala.
Ellis C. Stewart	" "
Frank A. Stewart—22	Verona, Wisc.
Lessie M. Stewart	47 15th St. Wheeling, W. Va.
Mrs. Mary B. Stewart	127-3rd St. N. E., Washington, D. C.
R. F. Stewart	405 Huntington Bl. Bldg., Columbus, Ohio
Orville Stickan	806 Park Ave. Indianpolis, Ind.
Mrs. Antoinette J. Stiles R	1304 N. Shore Ave. Chicago, Ill
Edward J. Stiles	c/o Mackay & Co. 14 Wall St. N. Y. C.
Howard Stiles & Caroline B. Stiles	123 Asbury Ave. Ocean Grove, N. J.
Stillwell, Leffler & Lowe R	27 William St. N. Y. C.
Emil A. Stingl	354 Milwaukee St., Milwaukee, Wisc.
H. Stock	630 Wythe Ave. Bklyn, N. Y.
Marguerite W. Stoddard	6 Stedman St. Brookline, Mass.
Flora E. Stoehr—10	1804 Kinney Ave. Cincinnati, O
C. F. Stokes	727 Cadwell St., Watertown, N. Y.
D. S. Stone R	110 Penn Ave. Scranton, Pa.
Negia Potts Stouffer -2	Richmond, Ky.
Edwin W. Stowe	Fair Haven, N. J.
Robert W. Strachan, 3rd R	31 Clinton Pl, N. Y. C.
Corinne Strafer	3552 Shaw Ave. Cincinnati, O
Henry N. Strand R	6856 Wentworth Ave. Chicago, Ill
Mrs. Martha B. Strang R	1293 E. Boulevard, Cleveland, O
Jessie B. Strate,	5744 Bramble Ave. Cincinnati, O
Stephen J. Streicher	814 South 8th St. La Crosse, Wisc.
Emma W. Streng R	3925 Spring Grove, Cincinnati, O
Walter K. Strine,	R. #9, Chambersburg, Pa.
Walter K. ~~Stringer~~, Strine	30 East Franklin St. Hagerstown, Md.

20 - Ross R. Strock & Lyda Strock, Suite 2, 1515 E. 86th St. Cleveland, Ohio
Charls Strompf — 116 Loomis St. Little Falls, N. Y.
Thomas S. Stuart R — 807 5th Ave. N. Y. C.
Fred H. Stubbs — East & Pleasant Sts., Lebanon, Ohio
A. G. Studer — 1336 Locust St. Cincinnati, O
Henry C. Stuhr R — 900 Donaldson Bldg., Minneapolis, Minn.
Lucy R. Stumpff — 28 Desmonda St., Buffalo, N. Y.
Mrs. Isabella D. Sturges — 107 Orchard St., Bloomfield, N. J.
Bertha L. R. Sturman — 8 Park St., Pottsville, Pa.
Grace W. Sullivan, New York State Training School for Girls, Hudson, N. Y.
Matilda Sullivan. c/o Miss Margaret Burns, 3 Klondike St., Providence, R. I.
W. T. Sullivan — 911 Wells Bldg., Milwaukee, Wisc.
James Summers -116 — 729 State St., Quincy, Ill.
Frances Supp — 146 Broadway, Ocean Grove, N. J.
Bernard F. Supple R — 34 Algonquin St. Dorchester, Mass.
E. J. Supple -20 — Creston, Iowa
Mrs. J. R. Sutherlin R — 416 E. Armour Blvd., Kansas City, Mo.
Calvin G. Sutliff — Lockport, N. Y.
Alphonse Sutter — Nevada Bank Bldg., San Francisco, Cal.
Mary A. Sutton — 194 Suttom St., North Andover, Mass.
5 - Lieut. H. Svenson, U. S. Army & Navy Hospital, Hot Springs, Ark.
Chas. W. Swain R — 203 W. McMicken Ave. Cincinnati, O
C. J. Swane-20 — 275 - 10th St., Milwaukee, Wisc.
Gust E. Swanstrom-15 — 1816 - 4th St. Minneapolis, Minn.
Swartwout & Appenzellar R — 141 Broadway, N. Y. C.
Joseph R. Swartz R — 1905 N. 23rd St. Philadelphia, Pa.
Annie Sweeney — 2 Hill St., Charlestown, Mass.
Helen A. Sweeney R — 1400 Elm St., Cincinnati, Ohio
Ester F. Sweet — 4227 Allison Ave. Norwood, Ohio
Louis E. Sweet, — c/o B. F. & H. L. Sweet, Fond Du Lac, Wisc.
Mildred J. Sweigert — 5033 Maplewood Ave., Los Angeles, Calif.
William Swerman — Bangor, Wisc.
Paul M. Swift — Yarmouth Port, Mass.
Emil Sykora — 2520 Bailey Ave. Bronx, N. Y.
T. A. Szule - 10 — 27 River Ave. Natrona, Pa.
Emilie A. Taitis — 180 Meeker Ave. Bklyn, N. Y.
Karl Augustat Taitis — 80 Meeker Ave. Bklyn, N. Y.
Anna M. Talbot R — 65 S. 20th St., Flushing, N. Y.
J. Taleisnik — 2064 Fulton St., Brooklyn, N. Y.
Joseph Taleisnik — " "
Charles E. Tallmadge -5 — 634 Townsend St., San Francisco, Calif.
Mrs. Jennie A. Tallman R — 254 West 74th St., N. Y. C.
C. Milton Tanner — Box 1361, Providence, R. I.
Georgie Nicholss Tanner — 51 Monument St., Concord, Mass.
Mrs. Georgie Nichols Tanner — " "
Troy T. Tanner — 376 McKinley Parkway, Buffalo, N. Y.
Blanche W. Tarr — 54 Thornton St. Wollaston, Mass.
Magnus A. Tate - — 19 West 7th St. Cincinnati, Ohio
H. G. Taubman R — 331 4th Ave. Pittsburgh, Pa.
Clinton F. Taylor R — 252 Hillside Ave. Leonia, N. J.
E. S. Taylor, D. M. D. — 176 Federal St., Boston, Mass.
Estelle Taylor R — 108 - 6th Ave. Dayton, Ky.
Mrs. Esther Wilson Taylor R — 122 Allison St., Cincinnati, Ohio
Flora K. Taylor — 630 West 4th St., Cincinnati, Ohio
George C. Taylor R — 4800 Kenmore Ave., Chicago, Ill
J. Grant Taylor R — 109 Kingston Ave. Bklyn, N. Y.
P. O. Taylor — 7049 Chappel Ave. Chicago, Ill
Sarah C. Taylor R — Stevenson Hotel, Atlantic City, N. J.
Thayer C. Taylor — 85 Chestnut St., Everett, Mass.
Walter E. Taylor — c/o Walkover Shore Co. 510 5th Ave. N. Y. C.
Esther Teitelbaum — c/o Hausman, 446 West 50th St., N. Y. C.
Frank J. Tenk — 1660 York St., Quincy, Ill
L. C. Tenney, R c/o Sutherlin Securities Co., Commerce Bldg., Kansas City, Mo.
Ralph Terrey — 30 S. White St., Shenandoah, Pa.
Gilbert W. Tessmer — 1035 Spring Garden Ave. N. S. Pittsburgh Pa
Reinhold Tessmer — 1035 Spring Garden Ave. Pittsburgh, Pa.
Charles B. Teufel — 79 Poplar St., Edgewood, Wheeling, W. Va.

Nicholas Thauer	Watertown, Wisc.
Wallace Thauer	"
Chauncey C. Thayer	18 Gloversville, N. Y.
Walter N. Thayer R	1506 Avenue H., Bklyn, N. Y.
Casimir L. Thebaud -100	7120 Yates Ave. Chicago, Ill
John M. Thielen	1113 Vine St. Cincinnati, Ohio
Alexander Thoma	Room 32, 226 Tremont St., Boston, Mass.
Mrs. Genevieve K. Thoma R	47 Winter St., Boston, Mass.
David Thom s	Berry & Stanley Sts., Ingram, Pa.
G. E. Thomas R	25½ N. High St., Columbus, Ohio
George E. Thomas R	25 N. High St. Columbus, Ohio
Margaret Thomas	30 Main St. Shenandoah, Pa.
Ruth M. Thomas R	1321 E. 31st St. Kansas City, Mo.
W. Gordon Thomas R	755 N. Main St., Scranton, Pa.
O. O. Thomen	1118 Staples St. N. E., Washington, D. C.
Ethel Thompson	Box 125, Pasadena, Cal.
Ethel J. Thompson	c/o First Nat'l Bank, Grand Island, Nebr.
Geta Thompson	415 Russell St., Covington, Ky.
Grace Thompson	2012 11th St. N. W., Washington, D. C.
Mrs. Grace N. Thompson R	415 Walnut St. Philadelphia, Pa.
H. C. Thompson	1278 East 187th St. Cleveland, O
Ida M. Thompson	1118 Girard Ave. N. W., Washington, D. C.
J. N. Thompson R	Wilkinsburg, Pa.
Mrs. Josephine Thompson	1619 Ferry St. La Crosse, Wisc.
Lydia A. Thompson	1546 West 52nd St. Los Angeles, Calif.
V. M. Thompson -15	Pleasant Ridge, Cincinnati, Ohio
Clarence D. Thorne	8667 - 107th St. Richmond Hill, N. Y.
Julia A. Thorne	" "
Mrs. Julia A. Thorne	" "
Leroy Thornton	Main St., Milford, Ohio
Joseph E. Thors	52 William St. N. Y. C.
Catherine Thropp -20	203 - 5th Ave. Dayton, Ky.
Patricia Thurman R	Springfield, Ohio
Anne E. Tighe R	4539 Main Ave. Norwood, Ohio
Ella A. Tighe R	146 Flint St. Rochester, N. Y.
James J. Tighe	469 Plymouth Ave. So. Rochester, N. Y.
Lena B. Tillman R	52 Glenville Ave. Allston, Mass.
Waldemar F. Timme R	149 Broadway, N. Y. C.
Mabel G. Tinsman R	60 Boulevard, Revere, Mass.
Charles T. Tittmann -2	901 Evans Bldg., Washington, D. C.
William Henry Tomlinson	Apt. 8, 290 West 12th St. N. Y. C.
Stella M. Toomey R	79 Pearl St. Springfield, Mass.
William H. Topham	75 Summitt Ave. Winthrop, Mass.
John H. Torrance	1300 N. 18th St. Philadelphia, Pa.
John J. Torrance	" "
Mabel Gass Torrence	105 Vennum Ave. Mansfield, Ohio
Raymond L. Torrey	32 Railroad St., Attleboro, Mass.
Mary Stewart Towle	Brevoort Farm, Mamaroneck, N. Y.
Harry Towne	66 Groton Ave. Cortland, N. Y.
Wing Quey Toy R ½	327 Woodward Ave. Detroit, Mich.
Caroline Streuli Tracy -100.	1009 Hillside Ave. Plainfield, N. J.
E. J. Tracy	Doylestown, Wis
Michael L. Tracy	Doylestown, Wisc.
A. E. Trainer	5 So. Addison St., Richmond, Va.
James Travis	16 Appleton Ave. Beverly, Mass.
J. M. Tremblay	3 Delaware St. Glens Falls, N. Y.
Josephine M. Tremblay	" "
Harry C. Trent -10	Stearns, Ky.
A. J. Trethewey	4283 Washington St. Roslindale, Mass
Lucy E. Tripp - 1	R. F. D. #2, Killingly, Conn.
Salvatore Trotta	819 Main St. Cincinnati, Ohio
O. G. Trudeau	Box 768 La Crosse, Wisc.
William E. Trull R	1270 Broadway, N. Y. C.
Moy Bing Tuck	141 W. North Ave. Chicago, Ill
John B. Tucker	101 Elmdorf Ave. Rochester, N. Y.
Samuel Tumerkin R	2864 Eighth Ave. N. Y. C.
Miss Helen Turbett	31 Waverly St., Roxbury, Mass.
Leigh C. Turnbull & Co R	29 Broadway, N. Y. C.
Annis Turner	102 Midland Ave. Columbus, Ohio
5- Mrs. Elizabeth Pope Turner, Apt. 7, 41 N. Bellevue Bldg., Memphis, Tenn.	
James H. Turner	28 E. Jackson Blvd., Chicago, Ill

John Turner-1	305½ Church St. Mobile, Ala.
Maude F. Turner	1114 Chaplin St, Wheeling, W. Va.
William H. Turner-3	13 Nelson Ave. Peekskill, N. Y.
Francis H. Tusch-4	652 W. Tupper St. Buffalo, N. Y.
Fred Twaley-15 and-5	Gen'l. Delivery, Observatory Sta. N. S. Pittsburgh, Pa.
Fred A. Twaley	" "
Rebecca E. Twining	59 Weathersfield Ave. Hartford, Conn
Elizabeth A. TwomeyR	1115 Spruce St. Morris Park, L. I. N. Y.
F. J. Tyssee-20	1029-18½ Ave. N. E., Minneapolis, Minn.
Walter E. Udick	Hollidays Cove, West Va.
A. S. Ullrich	1929 Main St. La Crosse, Wisc.
B. I. UllrichR	1126 East 47th St. Chicago, Ill.
C. L. Underwood	416 Straight St. Cincinnati, O
Ralph Underwood, c/o Morris & Crane,R	Keith Bldg., Syracuse, N. Y.
Elisabeth W. Upham	74 Washington St. Bloomfield, N. J.
Miss M. F. Upham-2	173 Hancock St. Cambridge, Mass.
Soloman UrisR	61 Lenox Ave. N. Y. C.
Maude H. UsinaR	57 Lake Ave. Newtown Center, Mass.
M. Ethel Utt-3	206 E. Lincoln Ave. Lancaster, Wis.
Miss M. Ethel Utt	Lancaster, Wisc.
Eliza VValentine-10	47 Oliver St. Everett, Mass.
T. J. Valentine-10	" "
Anna B. Van Allmen	707 Amsterdam Ave. N. Y. C.
Elias T. Van Benschoten	36 Hooker Ave. Poughkeepsie, N. Y.
Ettie Van BruntR	555 - 15th Ave. Newark, N. J.
Mrs. Herbert R. VanceR	102 Hamilton Ave. Columbus, Ohio
Ralph G. Vanderboom	2201 Locus St., Quincy, Ill
Mrs. Maud Van DoornR	115 W. Hortter St., Philadelphia, Pa.
George B. Van Doren	Watertown, N. Y.
J. W. Van Doren	Minonk, Ill
A. G. Vanick & A. Kriedler	541 E. 61st St., Chicago, Ill
Edwin Van IderstineR	330 Clinton Ave. Bklyn, N. Y.
Clark Vankirk	R. D. # A , Washington, Pa.
C. M. Van ZandtR	507 E. John St. Champaign, Ill
Abe Vatz	1065 Main St. Wheeling, W. Va.
D. D. Velde-75	814 Wash. St. Pekin, Ill
Karl H. Velde	814 Wash. St. "
Rudolph Velde-40	Pekin, Ill
Adelbert Vernooy	Montgomery, N. Y.
Henry H. Vey-40	130 N. Laramie Ave. Chicago, Ill
Xenophon C. Vickrey-70	4636 N. Hermitage Ave. Chicago, Ill
Charles T. Victorine	85 Clinton St. Bklyn, N. Y.
William F. Vilter	102 E. McMicken Ave. Cincinnati, O
Alvin O. Vinal & Eliza F Vinal-50	355 Medford St., Somerville, Mass.
Alvin O. Vinal & Eliza D. Vinal	or Either of Them or the Survivor, 355 Medford St. Somerville, Mass.
Rhuama Vincent-6	Slippery Rock, Pa.
Emma VirginR	1125 Elm St. Cincinnati, Ohio
Gertrude VirginR	1125 Elm St. "
Paul VisserR	c/o Post Office, Lenox, Mass.
Augusto Vittone	340 West 26th St. N. Y. C.
Annie VizvaryR	P. O. Box 496, Morgantown, W. Va.
Nick VlavianosR	11th St. Wheeling, W. Va.
C. J. Vollmer	2264 Voelkel Ave. Dormont, Pamm.
Mrs. Elsie VolmerR	1011 Willow Ave. Hoboken, N. J.
Bernard Volz-25	624 South 7th St. La Crosse, Wisc.
Anna B. Von Allmen	707 Amsterdam Ave. N. Y. C.
Gladys K. Von Beseler	116 Avoy Pl, Painesville, Ohio
Mrs. Mary Von Marschall-10	168 Convent Ave. N. Y. C.
Rose M. Von Tobel-5	2668 First Ave. S., So. Petersburg, Fla.
Mrs. Olga R. Voss	Irvington St. Hollis, L. I.

Philip A. Wachs R	1217 Spring Garden St. Phil, Pa.
Miss Adele R. Wachtel R	302 Fifth Ave. N. Y. C.
Miss Barbara F. Wachtel R	" "
Frank Wagenbrenner R	164 Irving Ave. Bklyn, N. Y.
Henry Wagenbrenner R	" "
Rose Wagenbrenner R	" "
Alfred Wagenfur	661 Roscoe St., Chicago, Ill
Alfred Wagner	629½ Market St. Wheeling, W. Va.
George Richard Wagner R	556 Monroe St., Bklyn, N.Y.
Ruth Grace Wagner R	" "
Mrs. Lucy E. Waite R	c/o Lenox Hotel, Jacksonville Fla.
Carl August & Mary Waldow-9	620 Vine St. La Crosse, Wis.
Bessie P. Walker-20	4013 Huston Ave. Norwood, Ohio
Clara M. B. Walker	55 Main St. Hamburg, N. Y.
Clark T. Walker	1100 Sheffield St. Pittsburgh, Pa.
John W. Walker	362 Dexter St. Central Falls, R. I.
Joseph R. Walker R	2430 Webster Ave., Bronx, N. Y.
Loyd P. Walker R	1216 Latrobe St. Parkersburg, W. Va.
Mrs. Sophi Walker	1100 Sheffield St. Pittsburgh, Pa.
George W. Wallce-10	4828 N. 5th St. Philadelphia, Pa.
Margaretha Wallace R	80 Lovejoy St. Buffalo, N. Y.
Marion Wallace-10	1406 French St. Erie, Pa.
H. L. Wallau-5	75 Public Sq., Cleveland, O
Bessie B. Walling	10 Whittlesey St. Norwalk, O
2-Emma B. Wallis, Canal Commercial Bk. Bldg., Common & Carondelet Sts., New Orleans, La.	
George E. Walper-10	159 Fletcher St. Tonawanda, N. Y.
Elmer F. Walsh	53 State St., Boston, Mass.
M. E. Walsh R	907 Cornelia Ave. Chicago, Ill
Sarah M. Walsh R	12th and Sycamore Sts., Cincinnati, O
Caroline L. Walter	376 Park Ave. West Mansfield, Ohio
Mrs. Cecelia A. Walter	40 Douglas St. Mansfield, Ohio
Chas. M. Walter	376 Park Ave. West Mansfield, Ohio
Albert G. Walters	742 Grand Ave. St. Paul, Minn.
S. T. Walton	R. F. D. 3, Jacksonville, N. C.
Bernard Wambsganss-30	156 Riley St. Buffalo, N. Y.
Paul B. Ward	12 Marble St. Manchester, Conn.
Miss Rowena F. Ward R	210 Winthrop Road, Brookline, Mass.
John D. Wareham	Rockwood Pottery, Cincinnati, Ohio
Mrs. Estelle Tyler Warner	Common St., Scituate, Mass.
Maude L. Wanter	2645 Alms Pl Cincinnati, O
Erwin Warren	2155 Alice Place, Chicago, Ill
Minnie Warren	6313 Harvard Ave. Chicago, Ill
Mrs. Flossie Warsehauer	215 W. 98th St. N. Y. C.
Jesta Warthen	Kensington, Md.
H. E. Warwick	Mulberry & Mechanic, Lebanon, O
Jennie L. Warwick	1860 Chapman Ave. East Cleveland, O
N. E. Warwick R	666 Rose Bldg., Cleveland, Ohio
Ralph E. Warwick 10	1840 E. 40th St. Cleveland, O
Robert Warwick	1840 E. 40th St. "
Annie M. Washburn	North Franklin St. Holbrook, Mass.
Charles F. Washburn, c/o Wm. A. Rogers & Co. 32 S. Wabash Ave. Chicago, Ill	
Chas. F. Washburn "	"
E. H. Waterman R	145 Latrobe Ave. Chicago, Ill
Ernest H. Waterman R	"
Mrs. Florence W. Waterman	1102 Midland Ave. Syracuse, N. Y.
Grace J. Waterman R	145 Latrobe Ave. Chicago, Ill
Karl Waterman R	Rockville, Md.
Mrs. Belle H. Waters	1108 North 2nd St. Clinton, Iowa
Miss Charlotte E. Waters	" "
Mrs. Clara V. Waters	1819 South Park Ave. Lake Co. N. Chicago Ill
Joseph M. Waters	1108 N. 2nd St. Clinton, Iowa
George F. Watkins	348 West 58th St. N. Y. C.
Bertha Watson	67 so. Davis Ave. Columbus, O
M. Ellwood Watson-10	836 York St. Camden, N. J.
Morris E. Watson R	910 No. 24th St. Camden, N. J.
Mrs. R. H. Watson-20	Kennett, Mo.
Ruth Watson	8 Yarmouth St. Boston, Mass.
Thomas Watson	233 E. Coal St. Shenandoah, Pa.
Miss Irene K. Watts R	c/o Morgan, 122 E. 34th St. N. Y. C.

Mrs. Louise A. Watts,	Box 249, Warwick, Providence, R. I.
Sarah E. Watts,	Grove City, Ohio
H. C. Weaver R	4129 - 33 Hamilton Ave. Cincinnati, O
William Weaver, Sr.	238 North Regent St. Port Chester, N. Y.
Nathaniel T. Webb	P. O. Box 85, West Asheville, N. C.
Miss Elizabeth Weber	1247 Leland Ave. Chicago, Ill
Fred W. Weber R	76 Menahan St. Bklyn, N. Y.
Helen K. Weber	5606 Michigan Ave. St. Louis, Mo.
Miss Jenny L. Weber R	Lyndon Station, Wisc.
Jenny L. Weber R	602 Arlington Pl, Chicago, Ill.
Barclay W. Webster	237 Chestnut St. Oneonta, N. Y.
J. A. Webster R	896 Howard Ave. Bridgeport, Conn.
E. J. Weckermeyer R	1426 Main St. Cincinnati, Ohio
Mrs. Leah M. Weed	992 Ridgewood Rd., Millburn, N. J.
Harry M. Weeks	315 Stites Ave. Cincinnati, Ohio
Otto W. Weeks	5153 Commonwealth St. Detroit, Mich.
Mary E. Weens	4119 Harrison St. Bellaire, Ohio
Herman M. Wegelin	409 Broadway, Buffalo, N. Y.
Francis Adolph Wegener	839 A. Monmouth St. Gloucester, N. J.
Ida C. Wehr-16	223 32nd St. Milwaukee, Wisc.
Mrs. Henry Wehrung	324 E. 93rd St. N. Y. C.
Justine Wehrung	" "
Henry Weidig R	95 E. 10th St. N. Y. C.
Raymond Austin Weiler	3567 Wash. St. Jamaica Plain, Mass.
Margaret Weintraub	311 Pine St. Bridgeport, Conn.
Albert Weiss	1801 University Ave. N. Y. C.
Rose C. Weiss	2407 Fairview Ave. Cincinnati, O
C. F. Weithas	662 Jamaica Ave. Bklyn, N. Y.
Charles B. Weithas, Jr	662 Jamaica Ave. Bklyn, N. Y.
Charles F. Weithas, Jr	" "
Chas. W. Welch	c/o F. I. Welch, 174 Pierce St. Malden, Mass.
Frank A. Welden R	49 Court St. White Plains, N. Y.
Frank G. Wells R	401 4th St. Indiana Harbor, Ind.
Madeleine R. Wells	3 Parkway, Hanover, N. H.
Miss Marjorie L. Wells-5	c/o L. G. Burnham, Burlington, Vt.
Miss Margaret A. Welsh 10	Tiskilna, Ill
Emma Weltz R	2315 Merton St. Cincinnati, O
Dr. Henry C. Wendel	18 E. McMillan Ave. Cincinnati, O
Miss Mildred K. Wengender	18 Meyer St. Rochester, N. Y.
Jerome H. Werich	727 Best St. Buffalo, N. Y.
Howard L. Werner	Marshall Ave. Sandusky, Ohio
Walter G. Werner	527 Hickman Ave. Cincinnati, Ohio
Clara Wernicke R	54 Haddon Hall, Cincinnati, Ohio
Harriet A. Wesche	3412 Ogden Ave. Chicago, Ill
Rosalie M. Wesche	3412 Ogden Ave. "
James B. Wescott	76 W. Monroe St. Chicago, Ill
George West R	Box 284, McMechen, W. Va.
John Wm. West	1140 Springwood St. Asbury Park, N. J.
I. W. West,	Oberlin, Ohio
Lawrence H. Westendorf	328 S. 5th St. Richmond, Ind.
John Westerson	Helleck, Minn.
Floyd Westfall R	2957 Decatur Ave. Bronx, N. Y.
Oliver A. Westfall	213 Bedford Ave. Mt Vernon, N. Y.
Harry J. Weston	1296 Michigan Ave. Cincinnati, Ohio
Maggie E. Weston	1288 Michigan Ave. "
Melvin S. Westover	48 Rutland Square, Boston, Mass.
Roy H. Westphal	415 Winslow, Buffalo, N. Y.
Capt. Earl Wettengel, c/o District Attorneys Office, West Side Court Bldg., Denver, Colo	
B. D. Weyant, R	1113 Broadway Ave. Toledo, Ohio
Elizabeth M. Weyant	707 Palisade Ave. Yonkers, N. Y.
Ezra M. Weyant -14	64 Market St. Poughkeepsie, N. Y.
David P. Whale - 20	12015 Osceola Ave. Cleveland, O
D. J. Whalen R	531 Main St. La Crosse, Wis
H. E. Whalen R	718 East 113th St. Cleveland, O
Ross Wheaton	9 Kahler Ave. Milton, Mass.
Joseph Wheeler Jr., c/o The Chase Nat'l Bank, Trust Dept. 11 Broad St. N. Y. C.	
Pearl Wheeler R	239 S. Warren Ave. Columbus, Ohio
Earle Whelpley R	32 Broadway, N. Y. C.
Frank Whistler - 37	1367 E. 63rd St. Chicago, Ill
Harry Whitcomb	767 Woodbury Rd., Altadenn, Cal.
J. O. Whitcomb	410 Eckel Theatre Bldg., Syracuse, N. Y.

Hugh White	397 Bena Vista, Pasadena, Calif.
Mrs. Ida E. White	East High St. London, Ohio
Loretta C. White-15	Lehman Road, Cincinnati, O
Miss Margaret E. White R	1194 Main St. Hartford, Conn.
Mary White R	16 E. 118th Pl. Chicago, Ill
Patrick White R	Emmett, Mich.
William H. White R	42 N. Kenzie Ave. Chicago, Ill
Zare White	12 Beverly St. Providence, R. I.
Joseph S. Whiting R	National Soldiers Home, Co. C, Togus, Maine
Mrs. Kate B. Whiting, R	11 Ware St. Cambridge, Mass.
S. Edgar Whiting R	" "
Frances Whittaker	322 W. Court St. Cincinnati, Ohio
Edith M. Whittemore -40	120 Riverside Drive, N. Y. C.
John A. Wible	3533 Tracy St. Kansas City, Mo.
Samuel E. Wick	246 O'Fallon Ave. Bellevue, Ky.
Mrs. Louise M. Wickes R	2025 Broadway, Apt. 6-C, N. Y. C.
Rosa Wiggermann	109 Seminary St. Florence, Ala.
Burton H. Wiggin	140 Belmont Ave. Lowell, Mass.
Mrs. B. H. Wiggin-15 Mrs Wiggin 25	140 Belmont Ave. "
Miss Emily N. Wiggin-20	" "
Mrs. Emily N. Wiggin	" "
Mrs. Mary N. Wiggin-15	" "
Mrs. Minnie L. Wiggmore	246 Park St. Attleboro, Mass.
Emma S. Wightman R	524 S. Lange St. Pittsburgh, Pa.
Miss Carrie Wilansky	1649 Brewster Ave. Cincinnati, O
Abner G. Wilde	c/o U. S. Military Academy, West Point, N. Y.
Harry R. Wildey	2035 North 13th St. Phil, Pa.
Joseph C. Wilhelm	707 Arch St. N. S. Pittsburgh, Pa.
W. Rowland Wilkinson	14 Illinois St. Central Falls, R. I.
Blanche E. Williams	309 Auburn Ave. Buffalo, N. Y.
David B. Williams	Box 26, California, Pa.
E. E. Williams -40	Box 335, Beaver Dam, Wisc.
E. P. Williams R	1820 Taylor Road, East Cleveland, O
Elias Williams -30	Bangor, Wisc.
Mrs. Elizabeth Langdon Williams	115 Merion Ave. Narberth, Pa.
Evelyn C. Williams	22 Medford St. Boston, Mass.
Harvey A. Willis & Co R	32 Broadway, N. Y. C.
Charles C. Willis	95 Warren Road, Framingham Mass
Harriet M. Willis	114 Hemenway St. Boston, Mass.
Herbert A. Willmott R	202 W. 92nd St. N. Y. C.
J. C. Willson R	3122 W. Huron St. Chicago, Ill
Joseph C. Willson R	" "
Dr. Clifford S. Wilmuth	Mansfield, Ohio
D. M. Wilson	170 Mich. Ave. Buffalo, N. Y.
Esther F. Wilson	3552 Mooney Ave. Cincinnati, O
George S. Wilson, c/o State Street Trust Co,	33 State St. Boston, Mass.
H. O. Wilson	412 Frick Bldg. Pittsburgh, Pa.
Mrs. J. R. Wilson -6	201 W Union St. Bennington, Vt.
Milton Wilson	Lake Forest, Ill
W. R. Wilson	Box 581, Carmen, Okla.
W. T. Wilson -10	301 Jefferson St. E. Liverpool, Ohio
William A. Wilson	8777 - 111th St. Richmond Hill, N. Y.
Esther M. Wimsey	816 Linde Ave. Newport, Ky.
B. B. Winbigler	119 Bird Bldg. Mansfield, Ohio
John G. Wingert	88 Lincoln Way West, Chambersburg, Pa.
Anna S. Winkler	1303 Eoff St. Wheeling, W. Va.
Mamie K. Winkler	2625 Jefferson Ave. Corryville, Cincinnati, O
A. C. Wintermeyer	1001 Madison Ave. Covington, Ky.
Flora Wintermeyer	" "
E. P. Winters	521 E. Jefferson St. Clinton, Mo.
Mary N. Wire -5-5	122 Warren Ave. Youngstown, Ohio
Walter S. Wirthwine -4	6321 Sierra St. Madisonville, Ohio
Emma P. Wirtz R	77 Wisconsin Ave. Columbus, O
Miss Alice G. Wis, c/o B. D. Fidanque,	285 Central Park West, N. Y. C.
Grace E. Wise	Rodman, N. Y.
A. J. Wissel -15	309 - 6th Ave. Dayton, Ky.
Helen Witowski -10	856 Fillmore Ave. Buffalo, N. Y.
Roscoe G. Witters -286	Crane Bldg. Canton, Ohio
Nellie Wittrock R	603 Broadway, Cincinnati, O
A. S. Witwer	Youns Ave. Joliet, Ill.

A. S. Witwer	700 N. Raynor Ave. Joliet, Ill
Joseph Wobecky-10	334 Earl St. New Bedford, Mass.
Arthur Wohlmann	815 Second Natl. Bk. Bldg., Cincinnati, O
Ella I. Wolcott R	44 Nuchanan Place, N. Y. C.
George W. Wolcott & May B. Wolcott as Joint Tenants with Right of Survivorship and not as Tenants in Common, 103 Innis Ave. Poughkeepsie, N Y	
George W. Wolcott & May B. Wolcott,	103 Innis Ave. Poughkeepsie, N. Y.
La Runa F. Wolcott R	341 Central Park West, N. Y. C.
Henry C. Wolf	1421 Forest Ave. Kansas City, Mo.
Oliver L. Wolford, U. S. S. Detroit, c/o Postmaster, N. Y. C.	
Eugene Wolfsohn & Wolfsohn R	202 W. 69th St. N. Y. C.
Nelson Wood	3 Waverly Place, N. Y. C.
Maud Woodard R	5 East 29th St. Kansas City, Mo.
Annie Woodhall-10	846 Prospect Ave. Hartford, Conn.
Miss Nettie E. Woodruff	c/o Price & Martin Hdw. Co. Oconomowoc, Wisc.
Nettie E. Woodruff-10	Oconomowoc, Wis.
Clarence C. Woodrum R	8 Federal St. N. S. Pittsburgh, Pa.
Rebecca L. Woods	Woodsdale, Wheeling, W. Va.
William Woodwell R	Box 197, Boston, Mass.
Mrs. Ida M. Woodworth R	1308 La Salle Ave. Minneapolis, Minn.
T. H. Woolverton R	37 West 37th St. N. Y. C.
Thos. H. Woolverton R	" "
Helen Robertson Wordell	54 Prospect St. Taunton, Mass.
Catherine Worden R	16 E. 118th Pl. Chicago, Ill
Lillian Worden R	" "
Mary Worden R	" "
Shannon Worden R	" "
Clementine L. Worrall	56 College Ave. Poughkeepsie, N. Y.
H. C. Worrall R	293 Bridge St. Springfield, Mass.
J. H. W. Worrall R	64 Lincoln Park, Longmeadow, Mass.
Chas. Worthington	27 De Soto St. Providence, R. I.
Albert Ali Wright	19 Meridian St. Malden, Mass.
Allen M. Wright	514 College St. E. Liverpool, Ohio
Mrs. Charlotte Wright	3968 Lake Park Ave. Chicago, Ill
Frank W. Wright R	396 School St. Watertown, Mass.
Harry T. Wright	631 Gas Bldg. Chicago, Ill
Harry T. Wright	Room 631, Peoples Gas Bldg. Chicago, Ill
Jean Young Wright-7	42 Dudley St. Medford, Mass.
Margaret I. Wright	19 Meridian St. Malden, Mass.
Albert L. Wuebold-10	524 E. 13th St. Cincinnati, Ohio
G. E. Wuensch-20	219 S. 9th St. La Crosse, Wisc.
Elizabeth M. Wyant	707 Palisade Ave. Yonkers, N. Y.
Harold M. Wyckoff R	1137 Elmwood Ave. Providence, R. I.
A. J. Wynn	150 Fawcett St. E. Liverpool, Ohio
Bernice M. Wynn	" "
Wm. F. Yagle R	c/o J. P. Hobbs & Co. ~~222~~ 450 Rookery, Chicago Ill
Barney Yanover	1481 State St., Schenectady, N. Y.
Frederick Yates, Jr R	320 Riverside Drive, Covington, Ky.
Wilfred Z. Yelle	30 Bouvier Ave. Manville, R. I.
Mrs. Sarah E. Yeoman	167 West 81st St. N. Y. C.
Wong Yie	6th and Main Sts. Cincinnati, O
Carrie Yindrock,	2475 E. 83rd St. Cleveland, Ohio
Rose Yokell	889 Albany Ave. Bklyn, N. Y.
Archibald F. R. Young & Cora M. Young	74 Agassiz Ave. Waverly, Mass.
Emma Parker Young	2388 Atlantic Ave. Long Beach, Calif.
Harvard K. Young-10	48 Atwood St. Hartford, Conn.
Harvey Young R	S. E. Cor 38th & Woodland Ave. Phil, Pa.
Mrs. Katherine Young	495 Shirley St. Winthrop. Mass.
Margaret Young	835 Marshall St. Milwaukee, Wisc.
Mrs. Clara C. Yund	125 Guy Park Ave. Amsterdam, N. Y.
Albert M. Zach	Dillon Ave. Linwood, Cincinnati, O
Viola M. Zahn R	3518 Fulton St. Chicago, Ill
Thomas Zahour	7317 W. Ogden Ave. Box 71, Lyons, Ill
Mrs. Elizabeth N. Zander -	512 W. 179th St. N. Y. C.

Joseph Zang	3701 Fairmount Ave. Phil, Pa.
Filomena Zarachoviez	711 Literary Road, Cleveland, O
Frank W. Zaremba -25	506 Niagara Life Bldg. Buffalo, N. Y.
Geo. H. Zeisler R	1706 32nd St. Rock Island, Ill
Adam C. Zellman	Soldier Jefferson Co. Pa.
Carl E. Zeltner	Apt. 51, 1439 University Ave. Bronx, N. Y. C.
Rose I. Zeltzerman	229 Marginal St. Chelsea, Mass.
F. A. Zimmerman	McMechen Mfg. Co., McMechen, W. Va.
Harry Zinger	4152 No. 8th St. Philadelphia, Pa.
J. E. Zipf R	727 Temple Court Bldg. Minneapolis, Minn
Karl J. Zoercher	Tell City, Ind.
Peter Zoulfos	366 Market St. Lowell, Mass.

Dec 23

ig Cod Catch Coming

THE LOUDSPEAKER

By Louis Reid

Will It Be the Real Hollywood?

With the veteran director, D. W. Griffith, as their mouthpiece the radio rajahs are actually planning to transfer something of the glamor of Hollywood to the microphone.

To date, the rajahs haven't had much success at the job. Hollywood seems to have eluded them. They offer occasional greetings from the sirens, earcuppings of that incredible whoop-de-doo known as a Hollywood premiere, or brief snatches of dialogue from current talkies.

Griffith's Big Chance.

But little or none of the real Hollywood that has become one of the vast and lusty legends of modern civilization has penetrated the parlors of the land. It may be that Griffith will turn the trick.

At any event, he plans a group of episodes, not only with his own career but with typical studio activities, stories from the lives of the leading stars, scenes in the making of famous pictures.

* * *

It is a big opportunity for him. Yet it has its pitfalls. For one thing, the broadcasts can be given over too much to the exploitation of Griffith and not enough to that of Hollywood. And that wouldn't do at all.

* * *

So much has happened in the movies since he was their grand panjandrum. The talkies have come. The glorification of "It" has come and gone. A horde of foreign stars, exotic, mysterious, has invaded Hollywood. The German influence toward restraint and repression has left its mark. The racketeer, the politician, the chorus girl have been painstakingly represented.

The Real Hollywood?

It is a large and varied panorama that Griffith will have to present. If he can blend adroitly the more important aspects of the place with its inexhaustible gossip and fascinating human interest his programs should be among the most popular on the air.

* * *

It will be his bewildering job to mix all the colorful elements of Hollywood with his own experiences and observations, and evolve therefrom an accurate, lively, absorbing picture of the most fabulous town of modern times.

Physically, there isn't any doubt about his own special appropriateness for the undertaking. Griffith possesses a low and unusually resonant speaking voice, and his diction, in the few times we have heard him in curtain speeches is excellent.

D. W. Griffith, going on the air Jan. 4 for a commercial, is not through with pictures. He and his brother, A. Griffith Grey, both are insistent about that.

Though discouraged by his last, 'The Struggle,' Griffith went for the radio idea about himself and his experiences with a view to utilizing that as a builder-upper in staging a film comeback. Belief of the vet director is said to be that the air will aid him greatly on such a comeback through whipping up nationwide interest in him and, through what he's done in the past, in what he'll do in future.

Griffith is still an owner-member of United Artists. On the ether for Hinds, skin lotion manufacturers, he will do two 15-minute broadcasts weekly for a period of 39 weeks.

The SENTINEL LIFE INSURANCE COMPANY

KANSAS CITY, MISSOURI

LIFE-HEALTH-ACCIDENT INSURANCE

C. A. KARR INS. CORP.
GENERAL AGENT

818 W. M. GARLAND BLDG.
117 W. 9TH ST.
PHONE TUCKER 3238
LOS ANGELES, CALIF.

Dec. 24, 1932

Mr. David Wark Griffith
Park Central Hotel,
New York City, New York

Dear Mr. Griffith:

The premium in the amount of $125.00 on your non-cancellable accident and health policy with the Sentinel Life Insurance Company was due on November 29th. The period of grace for paying the premium will expire on December 29th.

It is very important to you Mr. Griffith to keep this policy in force. There is scarcely a company today issuing non-cancellable disability insurance and those companies who do issue this coverage have restricted the coverage materially and have increased premiums from thirty to fifty percent.

A policy such as you are carrying with this company which provides $250.00 a month for either sickness or accident and pays full benefits whether confined to the house or not and also pays for lifetime on either sickness or accident disability and is not subject to change, waiver or amendment or cancellation is absolutely unobtainable today. We write non-cancellable insurance today but the benefits are restricted to payment of disability for six years only. I am giving this information to you Mr. Griffith so that you will appreciate the valuable coverage you have and so that you will not permit it to lapse.

This letter will not reach you until Tuesday, December 27th. However if you will mail your check immediately upon receipt of this letter, I personally will keep your policy in force until January 1st. I trust you will take care of this at once, and that you will let us hear from you.

Very truly yours,

C. A. Karr

CAK:W
Enclosed find envelope
for your convenience for mailing this premium to us.

ITHACA COLLEGE

Devoted to Music, Drama & Physical Education

THE DEPARTMENT OF SPEECH AND DRAMA

Adrian M. Newens, Director

Presents

First Performances

of

"WINTER DUST"

A Tragedy in Three Acts

by

Walter Charles Roberts

By special arrangement with David Wark Griffith

Founded 1892
ITHACA COLLEGE
DEVOTED TO MUSIC - DRAMA AND PHYSICAL EDUCATION
Formerly Ithaca Conservatory and Affiliated Schools
ITHACA - NEW YORK

December Thirtieth,
1932.

David Wark Griffith, Esq.,
New York City.

Dear Mr. Griffith:-

I am just out of my sick-bed, where I have been for nearly two weeks in an attempt to rid myself of the Grippe, but I want this letter to reach you on or before January first so that you may have my most sincere wishes for a happy, healthy, and prosperous New Year.

Primarily, this letter is to re-affirm my boundless faith in you as a man and an artist. You now control my three plays: "Damn Deborah", "Winter Dust", and "Intermezzo", as well as my hypothetical output for the next five years; but if it ever becomes necessary for any other person or firm to produce a play of mine, I greatly prefer that it be done <u>through</u> you---that the plays are <u>your</u> property, and under <u>your</u> aegis---even though the backing has to be secured elsewhere. I am selfish, perhaps, in wanting your name with all its scintillating connotations attached to anything that comes from my poor pen---but I <u>do</u> want it---even as I want to share with you, for your trust in me and your kindness to me, in any possible profits and success attendant upon the production of any one or all of my plays.

My faith in you as a man of genius is such that it is not shaken even when I read---as I did in last Sunday's "Times"---that the production of "Damn Deborah" is apt to be indefinitely deferred. I think that such a decision on your part would be dangerous, inview of the fact that Myrta Bel Gallaher, a New York writer and producer, has written and is trying to find the backing in order to produce a musical version of the life of Deborah Sampson. Recently she has been in correspondence with me, urging me to combine our plays, resources, and to pool our interests. I have referred her to you, of course. But if she should steal a march on us, and produce her play first, we would, in "Lefty's" phraseology, be left "holding the bag". That would be too unfortunate, and a contretemps that neither of us would care to envision. Nevertheless, if you have decided to defer the production of"Deborah" I know that you must have a good reason for it; and I shall abide by your decision. If, as the newspapers suggest, you cannot find a suitable girl for the name-part, then will you not let me send one more aspirant to you for your consideration? Her name is Frances Noble, and I think she is ideally suited to the part. She is tall, slender, beautiful; has a marvelous voice; is a most capable actress; and, best of all---as I wrote to Dr. Hunt---she has no buttocks at all (well, hardly any)---in fact, she is the nearest thing to Hepburn you

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ITHACA - NEW YORK

could wish for, except that she is more beautiful. If you are willing to give her an audition, please let me know, as I must send for her to come up from Philadelphia. She has just within the past week finished a stock engagement. Had she not been busy before, I most certainly would have brought her to your notice long ago. Even if your interest in the play is waning, she would surely bring it back---for she <u>is</u> Deborah, come back to life.

I am afraid, after producing it and looking at it as dispassionately as possible, that "Winter Dust" is not a commercial vehicle. I am sure the play would never make any money. It remains what it has always been: an ambitious and well-intentioned attempt of an amateur scribbler. Naturally, I still like it---because I wrote it---but there is no place for it in the professional theatre of today, of that I am certain. I think you can safely cross that one off your list.

It was very thoughtful and quite like you to telephone me long-distance during the matinee of "Winter Dust"---and from your sick-bed, too. Both casts join me in thanking you for that courtesy and in the hope that, by this time, you are quite recovered in health. Will you remember me most kindly to Mr. Greathouse, please? Poor man, he suffered agonies on that Ithaca trip. And I wish you would tell him, and Mr. Miller, about my Deborah-find. I can hardly wait for you gentlemen to see her.

Once more: whatever your decisions on any of my plays, I will always stand by them and by you. To repeat: I want my plays always to be under your jurisdiction and control. And again: A happy New Year to you.

Yours most cordially,

Walter Charles Roberts

TINTYPES

By SIDNEY SKOLSKY.

WILSON MIZNER has been about everywhere and has seen about everything. So now he has retired. He is a successful scenario scribbler in Hollywood.

Bill once worked as a guide to the hidden corners of Frisco's celebrated Chinatown; known as the Yellow Kid he weighed out gold dust in a saloon in the Klondike during the gold rush; he met and married the widow Mrs. Yerkes, who had been left fifty million dollars; he was in on the Florida real estate boom; he managed the fighter, Stanley Ketchel; he was a successful Broadway playwright and a big bon mot man in New York's night life.

Wilson Mizner

It was after a five-year stay in Alaska that he returned to Broadway, walked into Rector's and said: "They're the same old faces that I left when I went away, only they're paired off differently."

Now Bill is part of the Hollywood scene and hammers out scenarios which contain incidents from his colorful career. He has and still does tell of the funny things that happened to him but now he is collecting dough for some of them.

I saw Mizner in the Brown Derby, of which he is part owner. He sits there in the booth behind the cashier. Every movie star who enters the restaurant says hello to him, but few join his table.

He is not a part of the synthetic Hollywood scene. Although he admits he came to Hollywood because of its reputation for evil. "I thought," explains Bill, "that it would be like taking a ride through a sewer in a glass bottom boat."

After dinner Bill goes to the cigar store next to the Derby. In back of the shop is a room where the boys gather to play cards. Here Bill is himself and is happy. He sits here for hours with his big hat resembling a cowboy's sombrero on his head, and plays cards.

Take special note of Bill always wearing that hat, for few people in Hollywood wear hats. They can't find them big enough to fit their swelled heads.

The boys Bill plays cards with are the gamblers of the village. But they are the people he likes. He finds them genuine. "The most interesting men I know," declares Mizner, "have been racket boys. But in the end any one who tries to buck the law loses. A policeman can make a hundred blunders, a crook only one."

It is when Bill is with the regular guys he likes that he rattles off yarn after yarn. And there is nobody who breaks into laughter quicker and laughs louder at a Mizner story than Bill Mizner. He is having a good time when he is telling them.

Bill lives in a Hollywood hotel. His trunk is packed; he hasn't unpacked it for the past 38 years. He's always ready to leave town on a new venture at any moment.

He has deserted Broadway and has no desire to return, for his Broadway isn't around any more. When he turned playwright he co-authored "Alias Jimmy Valentine," "The Deep Purple" and "The Greyhound." It was at the opening of the hit "Alias Jimmy Valentine," which he wrote with Paul Armstrong, that reporters asked his brother, Addison, what he thought of the play.

"Marvelous, simply marvelous," answered Addison Mizner. "What was marvelous?" insisted the reporters. "To think that it took two men to write the damn thing," said Addison.

"My mother," Bill has said, "was smarter than any one. Tell you about the time I was stranded in the middle of Kansas. I sent her a telegram asking for $250. She answered my wire with one reading: "Sorry but I didn't receive your telegram."

It was Bill who looked at one of your screen favorites and said: "Now I'm convinced that hair will grow on anything." . . . On his first meeting with Jimmy Durante he told Schnozzle: "If you took a long breath everybody in Hollywood would die from suffocation."

Texas Guinan once openly declared to the press that she wanted to marry him. Bill turned down the kind offer on the ground that all Guinan really wanted was a new set of wise cracks.

He has a talent for being around whenever things are about to happen. He went to Alaska to trade in furs and arrived the week gold was discovered. He traveled down to Florida for a vacation and walked into a real estate boom. If Bill Mizner was to go to a strange land he'd arrive just as a revolution started. It would have to happen that way for him.

I tried to tell Bill that he should write his biography. But I discovered I'd have to wait my turn in line to pop that question. Every publisher has offered him huge sums to type it. But Wilson Mizner is content to have others write about him and tell the yarns.

"That's the way a guy becomes a legend," explained Bill. "They all can lie much better than I can."

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ORIGINAL TAX BILL FOR YEAR 1933. Allen COUNTY. No. 883

Due by Griffith Ruth - Dist. No. 4 No. ..... Street ..... Ky.

COUNTY AND OTHER LOCAL TAX

	As Equalized		Tax
Exemptions $			
Total real estate	$ 2640	@ 45	$ 1188
Bank shares	$	@ 20c	$ .....
Tangible personalty less exemptions	$	@	$ .....
County poll			$ .....
COUNTY TAX TO GENERAL FUND			$ .....
Road tax	$ 2640	@ 20	$ 528
.....	$	@	$ .....
.....	$	@	$ .....
TOTAL COUNTY TAX	$		$ 1716
COMMON SCHOOL PURPOSES			
Property of all kinds	$	@	$ .....
Bank shares	$	@ 40c	$ .....
Common school poll			$ .....
TOTAL COMMON SCHOOL	$		$ .....
GRADED SCHOOL PURPOSES			
Property of all kinds	$	@	$ .....
Bank shares	$	@ 40c	$ .....
Graded school poll			$ .....
TOTAL GRADED SCHOOL TAX			$ .....
CONSOLIDATED SCHOOLS			
Property of all kinds	$	@	$ .....
Bank shares	$	@ 40c	$ .....
Consolidated poll			$ .....
TOTAL CONSOLIDATED SCHOOL TAX			$ .....
TOTAL COUNTY AND LOCAL TAX			$ 1716

STATE TAX BILL SEE LINE 6

No. Acres ..... No. Lots 1 -

	As Equalized		Tax
Total real estate	$ 2640	@ 30c	$ 792
Intangibles or bank shares	$	@ 50c	$ .....
To distributable fund	$		$ .....
Tangible personalty less exemptions	$	@ 50c	$ .....
6 TOTAL STATE TAX	$		$ 792

TOTAL COUNTY AND LOCAL TAX (See 1st column)	$ 1716
TOTAL STATE AND OTHER TAX	$ 2508
6% penalty after February 28, 1934	$ 152
6% interest after February 28, 1934	$ 26
Advertising property distrained	$ 60
Sheriff's ..... % for distraining	$ .....
TOTAL OF ALL TAX WITH PENALTIES	$ 2746
Less 2% if paid before Nov. 1	$ .....
	$ .....

Certified as correct W W Head Clerk

Paid this 9 day of June, 1934

Sheriff by Deputy Sheriff

Duplicate

DELINQUENT TAX COLLECTOR

Paid

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

~~Hotel Astor~~
~~New York~~

Dear Mr. Griffith:

Willard has just received a letter from Miss. Conway asking, for you, how much money you has given us. I feel that I should offer you some explanation about it, as you gave the money to me.

You gave me $30

Then last week Miss. Conway sent $50. That makes $335 in all that you have given us. And you don't know how much I appreciate every dollar of it. You probably don't think so, but I do just the same.

I don't know why the $90.00 doctor bill should be added on to

first to pay our rent
with before you gave us
any to go to Texas on.
Then later (the same day)
you decided to give us
the money, and you called
down at the desk for
it. You gave me $230
making $260 in all.
Then Mr. Keene wired
Hillard $35 in Arizona.

yours. I don't owe him $90.00 from Aug. 1. That was all paid in the check for $400.00 which you gave Dr. Amey. All that I owed him then Dec. 1. was taken care of in that one check. The balance that I owe him now is $75.00, but that I will never bear

D.W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

~~Hotel Astor~~
~~New York~~

added to your bill at all. It was for post-operative care, and naturally came after I left the hospital. So there must be some mistake. A mistake for I am sorry for, if it causes you any inconvenience. As I know anything about during Dr. Nilson

is the $75.00 already mentioned, and for which I have the bill, before me, dated June 1.

I hope this letter explains every thing you are in doubt about. You have given us, altogether $335 — $260 to me, $25.00 from Mr. Deane to Willard, then this last $50.00 from Miss. Conway.

Wishing you the best of every thing, as always.

Mother.

Milland will write another time. He isn't feeling very well. Our address is

5500 Monroe

Apt. 1, Hollywood.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY 1932 gen.

5500 Monroe Street,
Hollywood, Califoria.

Dear Mr. Griffith:

Well here we are in Hollywood, down but not out -- not quite. Texas is deader than dead. Nobody is working there. Things seem to be more prosperous out here but apparently not too prosperous. Was out at United Artist today. Everybody enquired about you and seemed quite anxious for you to come back to California.

Had expected to sell the wreck of a car we came out in but that we aran't able to do. That fact plus the fact that Miss Conway prevailed upon you to send only fifty dollars instead of the hundred you promised means that we are now located in Hollywood with a roof over our heads but nothing to eat.

Was out to the ranch and it looks great. The trees planted along the road are beginning to look like trees. Had a big lemon pick and lemons are higher now so Mr. Russel said.

Hope you are well and happy as can be under the circumstances.

Love,

Willard

1933

Program

1

1/4/33

MCKN
SEVENT

D. W. GRIFFITH'S HOLLYWOOD YESTERDAY AND TODAY

ORCH: (SIGNATURE)

ANNOUNCER: Tonight we present the first of a new series of programs dealing with the most romantic, the most glamorous product of all times...motion pictures! And we feel particularly fortunate in having to comduct these programs a man you all know. Can you ever forget "The Birth of a Nation", "Broken Blossoms", "Way Down East", "Intolerance", "Abraham Lincoln", ..just to mention a few of his great pictures. But the individual pictures mean very little compared to his contribution to the entire industry. The motion pictures that you see today would not be possible without his inventions and ideas. It would be impossible to make a single picture without his fade-out and fade-dissolve inventions which he never took the pains to copyright. Also the many other ideas in miniature scenes, the enlargement of miniature inserts and technique in picture close-outs. The man responsible for all this we are now introducing to you. His name is...D. W. Griffith.

GRIFFITH: Thank you, Mr._____. Good evening, everybody! The powers of radio think that perhaps you'd like to hear

my story of motion pictures, as I've been concerned with them from the beginning...some ninety years ago! At least looking back it seems like ninety years. All joking aside, you know, motion pictures are responsible for stories of glamor and success that make the old one of Cinderella seem like nothing at all. The motion picture stars of today are the best known peiple in the world. They are talked about and gossiped about in every city, town, hamlet..by people that never even heard the name of the President of the United States.

(MUSIC SOFT UNDER VOICE)

In Hollywood...the very home of these people...you'd expect the average person - shopgirls, working people in general...being near the stars every day, would be fed up on seeing them. But are they? Not a bit of it! The first thing I want to show you tonight is a Hollywood opening night....the occasion when a new picture is first shown to the eager public. We're in front of the greatest picture palace in the world....Grauman's Chinese Theatre in Hollywood. The entrance lobby - 150 feet long and 100 feet wide, garishly decorated...with lines of palms. Outside, yellow lights, red lights, search lights - glaring on the streets, painting the skies! And people, tens of thousands of people, gathered there to look and wonder. Police can't take care of the crowds,

so there are volunteer guards. And then come the lucky

ones who have seats in the theatre...they come in automobiles and taxicabs. Half an hour making six blocks thru the bewildering approach. The crowd pushes against the ropes, peering into the automobiles. There they see, ...lolling back in velvets, silks and satins, - the world's new Cinderellas and Prince Charmings....the moving picture stars!! Police whistles - sirens - shouts, over the roar and rumble of the crowd! Listen!

(MUSIC UP SHORT...DRAMATIC...BUILDING TO CLIMAX...OUT)

(AUTO HORNS..POLICE WHISTLES..ETC..GENERAL CONFUSION... FADES DOWN A LITTLE)

1st GIRL: Maizie..look quick! There she is..that's her!

2nd GIRL: Who? Where?

1st: Garbo! Greta Garbo! Look!

2nd: Mmmm.

1st: Why ain'tcha lookin', Maizie?

2nd: Say..ain't that Marlene Dietrich over there...in front of that searchlight?

1st: (TERRIBLY EXCITED) Yeah..yeah..that's her! She's the German one.

2nd: She ain't German..she's a Swede!

1st: She can't be a Swede..Garbo's a Swede!

2nd: There ain't no law about there bein' only one Swede, is there?

1st: Didja see that dress? Golly....

(BOOM OF FLASHLIGHT)

Ooh...Maizie..shootin'...!

2nd: Shootin'..you dummy! They're takin' flashlight pitchers!

1st: There's Charlie Chaplin! Let's go over there nearer... come on, Maizie..come on.

2nd: (RECEDING) You'd think these folks'd get tired having their pictures took....(FADE OUT)

(CONFUSION...HORNS...UP FOR A SECOND..THEN DOWN AGAIN)

PHOTO: Just a minute...just a minute, Mr. Chaplin. We want to get a picture of you. Who's the young lady with you? Oh..that's all right.... Thanks. Oh..er..just a little bit closer, Mr. Thalberg...just a little closer. Miss Shearer's your wife, you know..they want to see her close.

(BOOM)

All right...thanks. Got it!

(CONFUSION UP AGAIN FOR A SECOND..THEN DOWN)

MAN: Hello, D. W....Thought I'd see you here tonight.

GRIFFITH: Hello, Joe.

MAN: Great opening, ain't it?

GRIFFITH: Great...great. By the way, how's the picture?

MAN: (CONFIDENTIALLY) They tell me it's lousy..biggest flop since the Fall of Troy! I hate to go inside and sit through the show!

GRIFFITH: The real show isn't inside, Joe...it's out here!

MAN: Maybe you're right at that. (THEN QUICKLY) Hey..take a look at that girl stepping out of the Rolls, will you?

GRIFFITH: Don't know her. Nice Lines, though.

MAN: If anyone should know about that, you should!

GRIFFITH: Who is she?

MAN: New girl. They found her last month working in an office in New York. Her name's Mary Lovely, and she's slated for big exploitation. You'll hear from that dame later.

GRIFFITH: Mary Lovely, eh?

MAN: Pretty name, I think.

GRIFFITH: Yeah...it'll do.

MAN: Like to meet her?

GRIFFITH: Why not?

MAN: O. K. (CALLS) Oh Miss Lovely...Mary...come here a minute, will you?

MISS L: (APPROACHING..VERY EXCITED) Hello, Joe...did you e ver see such a crowd? My dress is almost ruined just getting from the car across the side-walk. Goodness...I'm late, too...and I was to meet some people..and I don't see them anywhere.

MAN: Here's someone I want you to meet, dear....Mr. Griffith.

MISS L: How do you do, Mr. Griffith...

GRIFFITH: How do you do.

MISS L: You're not...<u>the</u> Mr. Griffith, are you?

MAN: (LAUGHS) In pictures there's only one Mr. Griffith, dear, and this is him...D. W. Himself.

MISS L: Oh goodness! I'm so thrilled...just wait till I write to the folks and tell them I've met.....oh <u>dear</u>...there's my party and they're waving to me and I've simply <u>got</u> to run, because I can see they're furious..(FADING) Goodbye, Mr.

Griffith...awfully glad to have met you...(FADE OUT)....

GRIFFITH: (LAUGHS) Poor kid...She hasn't got used to it yet. And she came out of an office, huh?

MAN: Yeah..last month. (LAUGHS) Coupla months ago there probably weren't more than 25 people knew who she was.

GRIFFITH: And six months from now she'll be famous..all over the world.

MAN: You're telling me! Well...that's pictures for you. Ain't it?

(MUSIC COMES IN WITH A CRASH...UP 15 SECONDS..FADES DOWN...CONTINUES UNDER VOICE)

GRIFFITH: Poor little Cinderella, where are you now? Is that what the crowd on the sidewalk thinks, standing there pressed against the ropes, watching..always watching. Why are they there? I'll tell you...because those that watch the gala opening, see the relization of dreams that come true.

(MUSIC OUT)

You can never destroy these dreams, because most of the great people of the movies today came from the ordinary walks of life..and there are young boys and girls listening to me tonight whose charms and talents will some day make them stars and writers - directors - or

what have you...of motion picture success.

(MUSIC IN SOFT...OLD FASHIONED MELODY..CONTINUES UNDER VOICE)

GRIFFITH: You know...lost of people have asked me how I happened to go in for motion pictures. I think it was a cornet that was at the bottom of it all. Let's go back a short time. As years go, it is very short - about twenty-two years ago to be exact. The seene is an old tenament - a rookery of a rooming house on 37th Street, close to Broadway, in New York City. You could get rooms as cheap as $3.- per week. Three of us who had aspirations for theatrical careers had grouped together and taken one room. The only wealth that house possessed was noice, but God knows it was rich in that! Most disturbing of all was a cornet..what a cornet! We could stand most of the noise.. but that cornet was a terrible thing. It would begin not later than eight o'clock, and it was the very best alarm clock in the neighborhood!

(MUSIC UP AND OUT)

(SOUND OF SOUR CORNET)

HOPKINS: (YAWNS) Oh God..that damned cornet! (YAWNS) Griffith...Griffith..wake up!

GRIFFITH: (YAWNS) Huh? Whassat?

HOPKINS: It's eight o'clock and nobody's shot that cornet player

yet! Time to get up..and it's your day to go out and dig up something for breakfast.

GRIFFITH: What do you mean, "my day"? It's yours. I dug up day before yesterday.

HOPKINS: You did not..I've got it written down. Don't try that Southern aristocratic stuff around here. You may have been born with a silver spoon in your mouth, but you must have swallowed it.

GRIFFITH: (INJURED) Oh well..if you're going to be systematic about it..(THEN BRIGHTENING) Maybe it's Bill's day. Bill!

BILL: (WITH DIGNITY) It is not my day. Besides, I've got work to do. (THEN IN STAGEY VOICE..REHEARSING) "O Juliet... O Juilet..would 'twere the glove upon that hand that I might kiss that cheek! (THEN CORRECTION HIMSELF) No... that's too heavyy....should be lighter.

HOPKINS: It shouldn't be at all. Cut it out!

BILL: Got a chance to play with Walker Whiteside in Shakespeare. Must get in trim (BEGINS AGAIN IN HIGHER VOICE) "O Juiliet ..O Julıet...would 'twere the glove..."

(CORNET..OFF KEY.."HOT TIME IN THE OLD TOWN")

Ye Gods, how can a person study with that thing bleating like that!

(CORNET STOPS ON ONE PHRASE)

HOPKINS: This end of the house is terrible. Lots of amateurs. Well, Griffith..how about the breakfast?

GRIFFITH: (GROANS) All right..I'll go. Anything to get out of this mad-house. Who's got any money?

BILL: (INNOCENTLY) Money? What's money?

HOPKINS: I spent my last dime last night. I guess you'll have to...

GRIFFITH: I haven't got a cent.

HOPKINS: What!?

BILL: Well, isn't that fine! We can all three loll here in bed all day and listen to the concert. It'll start again any minute.

HOPKINS: Curse the luck.

BILL: Griffith!..you're not getting up, are you?

GRIFFITH: (WITH FINALITY) I am getting up!

BILL: But why..why!? Don't you know if you walk around you'll get twice as hungry?

GRIFFITH: I'm going to look for a job!

BILL: For heaven's sake, where? We've been to all the agents.

GRIFFITH: I'm going to try the moving pictures!

HOPKINS: The moving pictures!?

BILL: You mean that dump down in 14th Street..what do they call it..Biograph?

GRIFFITH: Yes. I hear they're buying ideas.

BILL: But old boy..think of the disgrace! Moving pictures... Oh God!

GRIFFITH: Listen..I've thought of the disgrace..and I'll admit it's an awful come-down. But I've got to do something before

I starve to death or go crazy listening to that cornet!

(CORNET STARTS AGAIN)

(ORCHESTRA COMES IN..DROWNS IT OUT. 15 SECONDS UP..THEN DOWN..OUT)

GRIFFITH: And that's how I first entered motion pictures. At the old Biograph Company, 11 East 14th Street, New York! The studio was nothing more than the ball room of an old brown stone house...a few lights..no one knew what it was all about. I'm sure I didn't! However, I got a job directing - $5 - a day at first - afterwards $40.- a week. Everybody worked under an assumed name, including yours truly..too ashamed to admit we were in such a low business as the movies, - I mean, motion pictures..they weren't called movies then.

A couple of weeks later, I was hunting for someone for a leading man. At 40th Street and Broadway, I happened to see a very handsome he-man, dressed in a worn blue suit. He looked like a good type, so as he stopped to let a hansom cab go by before crossing the street, I spoke to him....

(HORSES HOOFS AND WHEELS)

GRIFFITH: Er..I beg your pardon..

JOHNSON: Sir..I don't know what you've done, but I grant a pardon, freely.

GRIFFITH: I don't want to seem inquisitive, but are you by any chance an actor?

JOHNSON: Well..some say "yes", but most say "no". Er..do you by any chance need an actor?

GRIFFITH: Mmm....I might.

JOHNSON: Sir..say no more. You no longer need an actor. You have an actor.

GRIFFITH: (LAUGHS) What's your name?

JOHNSON: Arthur..last name Johnson.

GRIFFITH: Mm...you're good looking enough. I think you'll do. Had any education?

JOHNSON: Ah yes...I'm afraid I have. (HASTILY) But don't let that deter you. I'm trying to forget about it.

GRIFFITH: How about your wardrobe?

JOHNSON: Excellent. I'm standing in the middle of it now. This blue suit, sir, is all I possess in this world. When you hire me, you assume practically no responsibility at all.

GRIFFITH: (LAUGHS) Well..that's something. Suppose you come along with me? I've got a job for you.
(HORSES HOOFS..WHEELS..UP...DOWN)

GRIFFITH: I never shall forget that blue suit, because he wore it in all our early pictures for about a year.

In those days in pictures, there were no names used for the actors. The heroine was called the Biograph girl, and the hero, the Biograph man. Arthur Johnson, as the Biograph man, became the first popular star known through the world.

A little time later, a young girl called at the studio looking for a job..a girl who was destined to become.... but wait.....! I first saw her in what had been the dining room of the old brownstone...now turned into an office. An Irishman named George Dougherty, who helped around the place with the rest of the boys, made the introduction.

GEORGE: Say, Griffith, there's a girl out here to see.

GRIFFITH: What's she want?

GEORGE: Job, I guess.

GRIFFITH: Another one!? Say..that's the second this month. Lord, does the whole city want to work in pictures? What's she like?

GEORGE: Oh..she's small..and...well..sort of Irish..and I think the type you've been looking for.

GRIFFITH: Any good?

GEORGE: (INJURED) I said she was Irish.

GRIFFITH: (LAUGHS) All right..show her in.

GEORGE: (YELLS) You can come in!

GRIFFITH: Oh..how do you do?

GEORGE: This is Mr. Griffith, dear..he's our director...he'll talk to you.

GRIFFITH: Anything I can do for you?

GIRL: Why...yes. You see, I thought I wouldn't mind acting for the pictures for a while.

GRIFFITH: (SLIGHTLY SARCASTIC) Oh..you wouldn't mind it, wouldn't you?

GIRL: No. That is, if the salary was satisfactory.

GRIFFITH: I see. Had any experience?

GIRL: Oh, yes. I've played two seasons with Belasco.

GRIFFITH: Hm. Well...it so happens we need a type like you in our next picture. I think maybe we can use you.

GIRL: Ggod. I knew you could.

GRIFFITH: You did, did you? Well now..about this salary question.

GIRL: Yes?

GRIFFITH: We pay actors $5 a day.

GIRL: What!?

GRIFFITH: (FIRMLY) $5 a day.

GIRL: Oh..but I must have at least ten.

GRIFFITH: Well, you can't have at least ten..because five is all we pay!

GIRL: That's ridiculous.

GRIFFITH: I'm sorry..but there it is. Take it or leave it!

GIRL: We-ell...I might consider it, if...

GRIFFITH: If what?

GIRL: If you'll guarantee me five days a week.

GRIFFITH: $25 a week for an actress!? That's absurd! It's..it's out of the question!

GIRL: There it is..take it or leave it!

GRIFFITH: (LAUGHS) You know...I kind of like your nerve. $25 a week is an awful lot of money..but..well, you might be worth it! We'll give you a trial.

GIRL: Good. When do I start?

GRIFFITH: (LAUGHS) Here..don't rush me. What's your name?

GIRL: My name's Pickford..Mary Pickford.

GRIFFITH: Pickford? Spell it, will you?

GIRL: P-I-C-K-F-O-R-D.

GRIFFITH: All right, Miss Pickford...report here tomorrow morning at 9 o'clock sharp.

(MUSIC IN STRONG..THEN FADES DOWN..UNDER VOICE)

GRIFFITH: That was how America's Sweetheart first entered the movies! Later came Lionel Barrymore, Douglas Fairbanks, Raoul Walsh, Colleen More, Bessie Love, the Talmadges,and a little chap with a moustache who walked sideways... perhaps you'll remember him...Charlie Chaplin.

(MUSIC IN SOFT UNDER VOICE)

Then Norma Shearer..the beautiful Rudolph Valentino, who was first brought to my attention as a champion spaghetti cook, serving his own spaghetti in a four room bungalow in Los Angeles. Practically all the actors who rose from the ranks to be millionaires in Hollywood today passed under my direction or were associated with me at one time or another. Contrast the scene at the old Biograph Studio, when Mary Pickford came in to look for a job, with the casting room of a modern studio..a studio of enormous buildings..laboratories..covering hundreds of acres of land. And the casting room - the Hall of Fate! The actors crying out. Listen.....

(VOICES FADING IN..AT FIRST UNINTELLIGIBLE..THEN...)

ACTOR: "Give me a chance..I can play that part. I'm not too small".

ANOTHER: I'm a blond...give it to me...I'll show you.

VOICE: I've played Shakespeare..I know those heavy parts.

VOICE:1: I've been with Metro-Goldwyn two years.

VOICE:2: I played in "Ladies Day".you know, the second heavy.

VOICE:3: Didn't you see me in "The Covered Wagon?"

(VOICES FADE OUT)

GRIFFITH: And what of the bosses - the heads - the supervisors....? Here they are...

(VOICES FADE IN)

BOSS: Are you supervising this picture, or not?

SUPERVIS: Sure, I am.

BOSS: Well, you do what I tell you. You tell that leading lady to play the part as we outlined it.

SUP: But I thought..that is...the original story...

BOSS: No, you don't change the story! You do the story as we fixed it!

SUP: But the author says' you've ruined it.

BOSS: Never mind the author. We know what the people want. Do it as I tell you.

SUP: We've got to have more scenes to finish with.

BOSS: You'll have no more scenes..too much money.

SUP: Mr. Johns says his salary was...

BOSS: His salary will be as we say!

(VOICES FADE OUT)

GRIFFITH: And now..let me show you a scene on a Hollywood set today. Hundreds of man handling lights - sixty feet in the air.. a hundred feet in the air...lights and more lights. The rush of property men - the assembling of actors - the slow moving forward of the great sound booths - the recording room for recording the music and dialogue - and in the middle of it all, the director, holding in his hand the thousand threads that go to make up the motion picture as you know it. Would you like to look in on it for a minute?

(MUSIC..SHORT..DRAMATIC)

DIR: Get those floor lamps over there..closer, I said!

VOICE: (AWAY) We're moving...

DIR: That left bank back...get those lights back on the left bank!

VOICE: all right, sir...we got 'em.

DIR: Lift those drapes in the back, I said. Ten times I've told you to lift those drapes in the back. Where are the rest of the lights up there?

VOICE: (FAR AWAY) They're all up!

DIR: Am I directing this picture, or not!? You've only got fifty lights there and I told you we need a hundred!

VOICE: (CLOSE) It'll take another hour, sir.

DIR: I don't care if it takes all day...get 'em! Can't take this xxxxxxxxxxx scene in the dark!

VOICE: (RECEDING) Yes sir.

(MUSIC..AWAY..POPULAR SELECTION)

DIR: What the devil's that!!? Jones ..JONES!!

JONES: (RUSHING UP..PANTING) Yes sir.

DIR: Did I order any music?

JONES: No sir.

DIR: What is that racket?!?

JONES: That's the musical comedy company on the next set.

DIR: (GROANS) That's all we need!

(TENOR STARTS TO SING)

DIR: (YELLS) Shut that door over there!

(BANG OF HEAVY DOOR..MUSIC OUT ON THE SLAM)

Hmph! While we're waiting for those fool lights, might as well run over the scene again. Jones..Jones! Where'd that numbskull go!

JONES: H-hhere, sir...

DIR: Oh there you are. Where's Miss Lovely?

JONES: She's resting, sir.

DIR: Resting!? She's only been a star two weeks. She's got no time to rest.

JONES: Yes sir.

DIR: Well..go get her. I want to rehearse this office secne.

(YELL) Sound effects ready?

VOICE: (AWAY) Yeah.

DIR: Move those cameras..move those cameras! What lens, first camera?

1st: 35 Millimetre.

DIR: Second camera?

2nd: Three inch.

DIR: Third camera?

3rd: Four Inch.

DIR: Fourth camera?

4th: Six inch.

DIR: Fifth Camera?

5th: 40 millimetre.

DIR: All right...get 'em placed.

JONES: (APPROACHING) Miss Lovely is ready, sir.

DIR: Good! Miss Lovely...

MISS L: Yes.

DIR: I want to run over the office scene again. Now will you please sit down at that desk and try to imagine you're a stenographer just fed up with it all?

MISS L: I'll...I'll try.

DIR: All right. Ready? Start your lines, Miss Lovely!

MISS L: (ACTING) I'm sick and tired of this humdrum existence! I'm sick of working eight hours a day at a desk..getting up the same time every morning..going to bed the same time every night. I want to see the world! Look out there..see it...over the skyscrapers and building? The world..Europe..Paris..money! I want to be part of that life! I want to be <u>somebody!</u>

(MUSIC IN STRONG..FADES DOWN..CONTINUES UNDER VOICE)

GRIFFITH: And there you have it. Hollywood...where they hand the dreams and the stories out to the world...dreams and stories no more dazzling than the lives of the people who enact them for you on the screen.

(MUSIC OUT)

So..in this series..I want to tell you the story of motion pictures. It's the story of big business..of millions, tens and hundreds of millions of dollars. Of picture theatre palaces that dwarf the real palaces built for kings! The story of millionaires and of workers, the great crowds of the theatres - ushers -electricians - painters - carpenters - builders - masons - and bricklayers.

The story of the actors, authors, directors. The story of some ideals - great ideals, of human beings with feet in the mud, but looking up to the stars. The story of traitors, cheats, liars..the story of life..the story of human beings...evena as you and I!

(SIGNATURE)

03

D. W. GRIFFITH'S HOLLYWOOD YESTERDAY AND TODAY

ORCH: (SIGNATURE)

ANNOUNCER: Tonight we present the first of a new series of programs dealing with the most romantic, the most glamorous product of all times...motion pictures! And we feel particularly fortunate in having to conduct these programs a man you all know. Can you ever forget "The Birth of a Nation", "Broken Blossoms", "Way Down East", "Intolerance", "Abraham Lincoln", just to mention a few of his great pictures. But the individual pictures mean very little compared to his contribution to the entire industry. The motion pictures that you see today would not be possible without his inventions and ideas. It would be impossible to make a single picture without his fade-out and fade-dissolve inventions which he never took the pains to copyright. Also the many other ideas in technique, miniature scenes, the enlargement of miniature inserts and technique in picture close-outs and general technique. The man responsible for all this we are now introducing to you. His name is D. W. Griffith.

GRIFFITH: Thank you, Mr. Wallington. Good evening, everybody. The friends who happen to know about the truth of my inventions - and what have you - that are now a part of all pictures...wonder why I didn't make a fortune out of it all for myself.

This recalls the old darkey whose comments I think

make it all very clear.

It was some 25 years after the Civil War. A few of the old negro slaves lived around with us.... on what was left of our property. One very much privileged old darky, who had been my father's body servant throughout the war (Incidentally, I think, my Father loved him almost more than...well...never mind)... expressed his opinion on me when I was a very small child, saying...."Well, David may have some fly-up-the-creek brains, but I don't think he's got very much common sense in his H-A-I-D. That tells the story. I never had very much sense in the head.

Mr. D. W. Griffith - No. 1

ANNOUNCER : (introductory speech with musical opening)

Mr. Griffith: My sincerest hope, in bringing you my story of the motion picture, is that it may be in a small measure as interesting and entertaining and - shall I say - as glamorous to you as it has been to me.

I am going to strive to send a small portion of that interest and glamor -- and a little bit of the <u>real soul</u> of the motion picture -- through this microphone to your fireside.

There is a very simple explanation of the glamor which surrounds the motion picture --- it is a business of personalities.

It contains a spark - a divine spark almost - that of imagination. It's interest lies in the trials and tribulations, the stories of success beyond the wildest dreams, the tragedies of failure and lost prestige against which the valiant ones fought back to success, the episodes of comedy more hilarious than any which have reached the screen itself.

There is a glamor about this collosal industry because it <u>is</u> a business of personalities. It takes unknowns and makes world figures of them. Their stories make the old one of Cinderella seem a very weak fairy tale after all. The stars of today are talked about and gossiped about in every city, town,hamlet and congregation of human beings, people who have never even heard of the President of these United States. Millions on obscure island, in savage interiors, in vast reaches of no-man's lands, do manage to see motion pictures. They are interested in what kind of clothes the stars wear, what they eat, their loves, their

Mr. Griffith: (continued)

romances, their daily lives -- all this seems of intense interest to the whole world. Even in our own country, any sort of intimate story concerning movie stars interest millions that do not know who introduced the sales tax or who was the fourteenth president of the United States.

Why does one particular person become a motion picture star? How is it done? Where did Mary Pickford get her start? Or Norma Shearer, or Lionel Barrymore? What has happened to Florence Lawrence? Do you remember Arthur Johnston, John Bunny, Vida Dana?

Suppose we try to answer some of those questions? There is drama and comedy, heartthrob and heartache, laughter and perhaps a bit of wistful regret in the stories which can be told of those who became famous because they gave you laughter and tears and thrills -- became world-famous because you and you and you made them such.

It is your desires, your wishes, your patronage which places names in electric lights, blazes them - in red, amber, blue - to the world! Even in Hollywood, the very home of these people, where you might expect the average person -- shop girl, working people in general -- to be more or less disinterested because of daily proximity, the same glamor exists.

Let us imagine we are at the Chinese Theatre in Hollywood. The theatre is located right in the center of the shops and stores. It is an opening night! The first showing of a special feature picture presenting a well-known star! Yellow lights - red lights - spotlights - searchlights - paint the streets, the sky, the thousands

Mr. Griffith: (continued)
of onlookers in the vivid colors of a pageant such as even Rome in its hey-day never dreamed of. Police and volunteer guards form in long lanes to keep back the surging crowds . . . . .

(FADE OUT VOICE)

(FADE IN THE SCENE)

(As the voice fades bring in the background hum of the crowd, subo horns, and immediately this is full in start the voices. The tempo should be rapid, all conflict in good spirit, and behind all this, at intervals, subb horns and the hum of the crowd.)

POLICEMAN: Don't shove, young fellow - this is as far as you can go.

FIRST MAN: I don't want to miss Greta Garbo, officer. When will she get here?

POLICEMAN: Can you imagine! She forgot to tell me.

(NEARBY LAUGHTER)

FIRST GIRL: (excited) Oh! There she is?

FIRST MAN: That ain't Greta Garbo - that's Marlene Dietrich! She's the German one.

FIRST GIRL: Who? Greta Garbo?

FIRST MAN: No, she's a Swede. I know a girl who has a friend whose cousin worked for Greta once. She says she's a Swede all right.

FIRST GIRL: There I go! Listening to you I forgot to look and see what kind of a dress she wore.

SECOND GIRL: (differentiate voice)
It was white, transparent velvet, Tillie - it was just plain, but she looked gorgeous. She had an ermine coat and ---

THIRD GIRL: That wasn't ermine, Sadie. Don't you know ermine when you see it?

SECOND GIRL: Can you imagine her, Tillie? Don't I know ermine? Say, I expect to have an ermine wrap some day, don't I?

FIRST GIRL: Yeah. An' I expect to marry Buddy Rogers.

SECOND MAN: Here comes Clark Gable!

THIRD MAN: I don't know what women see about him. If I had his chance ---

FIRST MAN: That's what they all say.

SECOND MAN: With his profile he oughta be in the -- <u>sea</u>!

FIRST GIRL: Joe Waddy, will you stop that kind of talk! You're jealous, that's all. Oooco, here comes Joan Bennett!

<u>SECOND GIRL</u>: That must be the May-quiss (mispronounce) de la Failaise (pronounce the "s") with her.

THIRD GIRL: Sadie, don't you know <u>anything</u>? You mean Marquis de la Failaise.

<u>FIRST GIRL</u>: Gosh, he looks like a lord or something to me.

SECOND GIRL: Tillie! Look! Here comes James Cagney!

FIRST GIRL: Gee, ain't he grand! I wish I had a feller who would treat me like he does! How I could love him!

(INCREASE CROWD SOUND AND AUTOS AND THEN DIM)

(FADE UP ON Mr. Griffith's voice)

Mr. Griffith: One car after another drives up - stars alights and pass through the crowds to the theatre door. Men and young man, women and girls - the former sleek-haired and fascinating, the latter beautiful and charming, rough he-guys, alluring sirens, irresistable comics who make the world laugh.

Here they are -- the world's new Cinderellas and Prince Charmings! Suppose we go, for a moment, to the entrance of the theatre where a radio "mike" stands to catch a few words from each of the stars as they pass in to see the show go on . . . .

(FADER ON VOICE)

(FADE UP ON SCENE)

(hum of crowd and lights - effects as cued)

PHOTOGRAPHER: Mr. Chaplin, will you pose for a picture, please. Thank you. That's it. Hold it, please.

(BOOM OF FLASH)

Thank you, Mr. Chaplin.

ANNOUNCER: Mr. Fairbanks - just a word over the radio - please.

FAIRBANKS: Hello, folks. I'll let Mary do the talking -- you see, she runs the family. That's supposed to be a secret. Mary - darling -- allow me to present "Mike".

MISS PICKFORD: I hope Doug didn't give you the wrong impression. It's true that I run -- I have to, to keep up with him. (laughing). There he goes now! He's already inside and here I am! I'll have to run! Goodbye.

ANNOUNCER: (laughing) (calling) Thank you, Doug. (more natural) Thank you, Miss Pickford. Oh, Mr. Cagney! Will you say a few words?

MR. CAGNEY: Hello, everybody! Just because they call me Rough-and-ready Cagney, I hope you don't think I'm as tough as I look. I guess I couldn't be. Look! Here comes a real roughneck! Hey, Bill!

MR. ROBINSON: (tough) What do ya want, Jimmy?

MR. CAGNEY: You don't have to get tough with me, Bill Robinson - I know you! And when you talk to these folks try to be a gentleman. (laughs)

MR. ROBINSON: (naturally) (laughs) I gotcha, Jimmy. How do you do, folks. Just going in to see the show with my bodyguard. You know, James Cagney. Thanks, folks, and goodbye.

ANNOUNCER: Thank you, gentlemen. Confidentally, those two boys never fight! Just regular fellows!

PHOTOGRAPHER: Miss Lovely, will you stand there just a moment. I'd like to get a picture. That's just right! Hold it, please.

(BOOM OF FLASH)

Thank you, Miss Lovely.

(FADER ON SCENE)

(FADE UP ON Mr.GRiffith)

MR. GRIFFITH: And so, all over the world, goes the picture of Miss Mary Lovely. A month before she was an usher in a movie theatre. Perhaps twenty-five people knew her name. Now, Millions around the world will be looking at her picture in the newspapers which circle the globe, other millions in theatres watch her upon the screen. And with what mingled emotions: admiration - wonder - envy - hope!

One day a nobody, the next one of the elect of filmdom. The history of motion pictures is filled with just such incidents as that. There's Lionel Barrymore -- great actor - great fellow - he always was. Why, at the beginning of pictures, down at the old Biograph, I knew Lionel when he was glad to get five dollars a day! But <u>now</u> -- well, it's different!

Remembrances! Douglas Fairbanks - Mary Pickford! You know that now, when nobility from England, Europe and other countries, visits Los Angeles, it isn't with the great society crowd - not on your life! Royalty and nobility visits the new royalty created by the films -- hobnob with them - visit them in their homes.
Poor little fairy-tale Cinderella, where are you now?

Perhaps that is what a part of the crowd on the sidewalks is thinking about. Extra girls and boys, hopeful ones, girls by the hundreds, nifty brunettes - short, cute beauties, tall slim beauties -- blondes and red-heads -- come from all parts of the world to compete in this race which leads to undreamt-of success.

You cannot destroy these dreams. Why? Because it is well-known that most of the great people in the movies today came from the ordinary

MR. GRIFFITH: (continued)

walks of life. There may be young boys and girls listening to me now, whose talents and charms may take them into the glamorous heavens of motion picture success. The reign of the present stars will end - that is motion picture history. Who will be the new claimants to these opportunities?

And there are others whose imagination and creative talents will supply the stories, plays, dramas and comedies, to earn them a reward of gold and fame.

I recall the first stories for pictures. As Shakespeare once wrote: "The play's the thing". Then, as now, first and most important, is the play - the story. And my own first experience on that score goes back to my boyhood. I was general utility boy in Flexner's bookstore in Louisville, Ky. The name Flexner didn't mean much to the world then. It does now.

Well, after the business of the day was over I should have been dusting and arranging the books. Instead I would listen to those who came into the shop -- Mary Johnson, author of "To Have and To Hold", James Whitcomb Riley, Eugene Field, Abraham Flexner, Simon Flexner, now world-famous as head of the research department of the Rockefuller Foundation. They would all come in for this twilight hour of gab-fest.

I'll never forget those springtime twilights, before the days of the automobile. The homegoing throngs - the voices through the open doors - bicycles, singles, double-deaters and even a few high-wheelers. Fourth Avenue in Louisville - old Kentucky's famous pathway. The sound of a hurdy-gurdy from the street . . . . .

(FADER ON VOICE)

(FADE IN ON SCENE)

(hurdy-gurdy is heard from distance - it is playing "On a Bicycle built for Two).

VOICE: (distant) (child's voice preferrably) (this is over music before the singing) Violets. Violets, five cents a bunch. Spring violets. Fresh violets, five cents a bunch.

SIMON FLEXNER: Come in, Eugene Field - and welcome.

MR. FIELD: Ah, Simon, a beautiful day.

SIMON: (laughs) It inspires ~~pumpkin~~ poetry for you, Gene, I know.

MR. FIELD: I'm happy you give that name to my poor efforts.

(At this point the voices sing the song)

SINGERS:
Daisy, Daisy, give me your answer,do,
I'm half crazy, all for the love of you.
It won't be a stylish marriage,
We can't afford a carriage,
But you'll look sweet, upon the seat,
Of a bicycle built for two.

(END MUSIC AND SONG)

SIMON: Pretty sentiment, after all, isn't it Gene?

MR. FIELD: Yes. That's why the world likes it. It's no secret, Simon. Ah, I believe that is our friend, Mr. James Whitecomb Riley crossing the street. I believe he's coming in here, Simon.

And just in time to intercept our beloved Mary Johnson. Enter, friends.

MARY JOHNSON: Good afternoon, Simon. Good afternoon, Eugene.

SIMON: You' re more welcome even than this beautiful day of Spring, Mary.

MARY: (laughing) Now, if our poet had said that, Simon ---

MR. FIELD: I should find such words more readily than I do, Mary -- if my life were always graced with your presence.

MR. RILEY: Come, come, I see Spring is in the air.

SIMON: And what has it done to you, James?

MR. RILEY: It has made my fingers nervous for the solid grip of a pen, it has stirred some inward seed to life. Ask Gene, he'll understand.

MARY: Come, Eugene, tell us. Has your pen strayed, too?

MR. FIELD: To tell the truth, Mary, I did scribble something on paper last night. A package arrived from Sears-Roebuck, some of those new-fangled shirts with collars sewed right onto them - I'll never get used to them -- (light laughs cut in) anyway, there was some nice, clean, wrapping paper, so I had to write something on it.

SIMON: Let's have it, Gene. You know you're dying to read it.

MR. RILEY: Sure, he's always ready to show off, this young Mr. Field.

[redacted]:

MR. FIELD: My association with you, James . . .(laughs)

(SOUND OF UNFOLDING PAPER)

(SOFTLY THE MUSIC STARTS -- AN OLD, SWEET SONG)

This is it: (music plays under the poem)

(He now recites his poem: Little Boy Blue)

(MUSIC DIES OFF AS POEM FINISHES)

MARY: (ecstatically)

Eugene, it's beautiful!

SIMON: Isn't it, perhaps, a little too sentimintal, Gene?

MR. FIELD: I wrote it from the heart, Simon. I don't know.

MR. RILEY: You're wrong, Simon. Sentiment is the one thing everyone understands - the young and the old. It's something that's part of us, Simon - and we hold it to our hearts with a grim, never-ending happiness. When you want to appeal to the mass of the world, always do it with sentiment. The young boy and the young girl understand it - mother and fathers understand it. No, Simon, you're wrong - and Gene is right. They will remember that verse long, long after we all are gone.

MARY: James, haven't you something to read, too? Oh, something like "The Barefoot Boy"?

MR. FIELD: Yes, James, that pocket of yours is bulging. You're hiding something in it!

MR. RILEY: If Simon doesn't think it too sentimental. (laughs gayly)

SIMON: (laughing) Now, James, you've admonished me once.

VOICE: (from street) (same voice as before) (as if passing)
Violets. Spring violets, five cents a bunch. Fresh violets.

(SOUND OF UNFOLDING PAPER)

(SOFT MUSIC AGAIN - ANOTHER OLD SWEET SONG)

MR. RILEY: Yesterday I finished this little verse. I knew one of the little children in it . . .
(recites "The Little White Hearse")

(AT ANY DESIRED POINT FADE OUT ON POEM)
(FADE IN ON Mr. Griffith)

MR. GRIFFITH: (Hold music and fade out the music during this speech)
I've always remembered those twilight evenings in that little bookstore. There I had my first lessons about stories. If I hadn't grown up with the realization that sentiment must play a part in every real, true story, it would have been strange.

Still under the spell of those early days I made my first step into motion pictures. That takes us back a short time, for, as years go, it is very short -- about twenty-two. Once again, I am at an old tenement - a rookery of a rooming house on 37th Street, close to Broadway, in New York City. With me are several chaps who since have become famous and rich. And oh, what a palace that was! The four-story kind. No steam heat -- in fact, no other kind of heat! You could get rooms as cheap as three

MR. GRIFFITH: (continued)

dollars a week. Two or three of the boys would group together, have a cot set up in the room, and split the rent. There was an old grate fireplace in the cellar, in which they kept a coal fire going. Upstairs, if you were lucky enough to get a room next to the chimney, that was great! In the Wintertime you could hug close to the chimney -- and that helped some. The only wealth the house possessed was noise. It was rich in that. Hopeful vaudevillians, practicing on accordians, and sometimes rehearsing juggling acts and dropping chairs so that the plaster from the ceiling sprinkled on the unfortunate ones just below. Then, the banjo players. One banjoist I recall, wasn't so bad - he was a quiet fellow -- but he had the loudest banjo I've ever heard. Hopeful sopranos - baritones - tenors, practicing the scales. You've heard them: "Ah - ah - ah -- oh - oh - oh - oh"! Sometimes it wasn't so bad IF they hit the right note. But most disturbing of all was a cornet! What a cornet! We got so we could stand almost any noise, but that cornet was a terrible thing. Woe to the individual who stayed out a little late and hoped to get some sleep in the morning! The cornet player would begin not later than eight o'clock in the morning and it was the best alarm clock in the neighborhood. . . . . .

(FADER ON SPEECH)

(FADE IN ON SCENE)

(The first sounds on the fade in, are sour notes of an old-time song played on a cornet)

HOPKINS: (groans) (yawns) (speaks under cornet)

There he goes! It's eight o'clock! Hey, Griffith, get up!

GRIFFITH: (yawns) Aw, let me alone!

HOPKINS: Grab him, Romeo - and throw him out! It's his turn to get the breakfast!

(CORNET SOUR AGAIN)

GRIFFITH: If that cornet would only stop!

(CORNET STOPS)

He must have heard me. Now what do you mean, Hopkins, that it's my day?

HOPKINS: That's what I said. I'm starved. Beat it for the bread and butter.

GRIFFITH: This is your day, Hopkins. I dug up the day before yesterday. Let me sleep!

HOPKINS: You did not! That was my day - I've got it written down!

GRIFFITH: Oh, all right. Wait 'til I get my shoes on!

(yawns)

(CORNET FOR A FEW NOTES AGAIN)

ROMEO: (stagey voice, rehearsing) O, Juliet, O, Juliet - would 'twere the glove upon that hand, that I might kiss that cheek -- (corrects himself) No, that's too heavy - should be lighter.

HOPKINS: No, Romeo, it shouldn't -- it should be stopped!

ROMEO: Got a chance to play with Walker Whiteside in Shakespeare. Must get in trim. (begins again, in higher voice)

O, Juliet, O, Juliet ---

(AN ACCORDIAN FROM DISTANCE STARTS AN OLD NUMBER)

(TOP WITH A FEMALE VOICE IN A CADENZA)

GRIFFITH: They're beginning --

HOPKINS: Yes, but where will they end?

(Sounds continue:

ROMEO: (In high, love-sick voice)

O, Juliet, O, Juliet, would 'twere the glove ---

(CORNET OFF-KEY IN DISTANCE PLAYS "There'll Be a Hot Time in the Old Town Tonight".)

ROMEO: Ye Gods, how can a person study -- with that cornet?

(STOP CORNET)

(He begins again) O, Juliet, O, Juliet, would 'twere the glove upon thy hand that I might ----

(CORNET REPEATS MEASURE OF SONG)

--- (persisting in lines) kiss thy cheek.

(Then, in natural voice) Would I had an axe for that cornet!

HOPKINS: This end of the house is terrible! Lot of amateurs.

GRIFFITH: Well, I'm going for the bread and butter. Come along, Romeo?

ROMEO: Yes! I'll study my lines on the street, where it's quiet!

(DOOR OPENS)

GRIFFITH: Now that you're leaving, all rehearsals stop.

(accordian begins again)

ROMEO: Say not so, Macduff!

(accordian continues to cue)

GRIFFITH: Only three flights down, Romeo, cheer up!

MALE VOICE: (dramatic - approaching mike as they descend)
So! You betrayed me, did you? By the stars, I'll fix you for that!

FEMALE VOICE: (dramatic)
Oh, you will, will you? Who do you think you're talking to?

ROMEO: (in tense whisper)
Something's going on in that room!

GRIFFITH: (in whisper)
Let's wait!

MALE VOICE: (In room)
It's <u>you</u> I'm talking to! So help me, I'll kill you!
I'll kill you!
(Sound of blows and slaps)
(female scream)
I'll put you where you'll never do that again!
(more blows and screams)
I'll finish you here and now!

(accordian stops)

FEMALE VOICE: (in dramatic frenzy)

Spare me, I pray you! On my bended knees I plead!
I'll hever do it again!

(Cornet blasts t-ra-ra-de-boom-d-ay)

(FADE OUT SCENE)

(FADE IN ON Mr. Griffith)

MR. GRIFFITH: No, it wasn't murder. When we burst in the door after the lady's last, agonizing shriek, we found two actors reheasing the lines for one of Blaney's melodramas. After that, we had our coffee and buttered bread, disturbed only by the discordant blasts of the never-ceasing cornet. Then, it became another day of marathoning the streets, Broadway and vicinity, trying to impress the various agents with the fact that we were if not the best, at least almost the best actors in the world. Instead of bread and coffee for luncheon we would vary the menu by having coffee and bread. At night we would usually buy bacon, which was the cheapest meat available, and occasionally we might splurge on a chop which cost six or seven cents. Remember those prices? We did all our own cooking. But - whether we ate or didn't eat, that cornet still played!

Of course, we had been up and down before -- mostly down. The year previous Mr. Hackett had accepted one of our plays. It was in one of James' off

MR. GRIFFITH: (continued)

moments, I imagine, that he had accepted our first play. Just before Christmas, after avoiding the landlady steadily for several days, I received a check for $1000. I didn't believe it was real. In fact, I had doubts as to the existence of that much cash in the entire world. It happened late in the afternoon, so I didn't sleep much that night, worrying about the bank. I was outside before the doors opened the next morning. The check was good! So I took the thousand dollars. The play went into rehearsal. It wasn't reheased as I wanted it -- or as I imagined it. I protested, and was thrown out. The play was sent to Washington, Baltimore, Philadelphia and other cities, but never reached New York.

By the time I was broke again I was used to it. It was back in our rooming-house palace that I heard about people buying ideas - that's what they were called then - for moving pictures. We wrote a few and finally received $15 for one of them. Finally a chance came to make one of them myself.

The studio was the ballroom of an old brownstone house at 11 East 14th Street. There were a few lights to work with, but no one seemed to know what it was all about - including yours truly. As a director I received $5. a day at first which was afterwards raised to $40. a week. Everyone worked under an assumed name, being too ashamed to admit we

MR. GRIFFITH: (continued)

were in such a low business as motion pictures. They weren't called movies then.

Once under way we began the search for someone who would look good as the leading man for the company. So, one day, while walking of Broadway, near 40th Street, a handsome he-man, dressed in a torn blue suit, passed us - I was with Hopkins that day. We hurried and caught up with the man . . . .

(FADER ON VOICE)

(FADE UP ON SCENE)

(Ad lib clang of trolley bells and horns of autos)

GRIFFITH: Pardon me, young man.

ARTHUR JOHNSON: Why not?

HOPKINS: Mr. Griffith would like to know -- are you an actor?

ARTHUR: Well, to tell the truth - some say "yes" and some say "no".

GRIFFITH: Are you engaged at the moment?

ARTHUR: I think I can consider myself at liberty.

GRIFFITH: Would you like to act in moving pictures?

ARTHUR: Seems to me I heard something about those things.

HOPKINS: It's lots of fun, Mr. - Mr. -

ARTHUR: Arthur Johnson is the name.

GRIFFITH: Well, Mr. Johnson, what do you say?

ARTHUR: What's the - the remuneration?

GRIFFITH: Five dollars a day.

ARTHUR: I'll try it!

GRIFFITH: Good! Report at 11 East 14th Street tomorrow at eight.

(short musical interlude)

ROMEO: Well, come in and shut the door, boys. Any luck?

(door closes)

HOPKINS: Griffith picked up a fine-looking leading man today.

ROMEO: How about a leading lady?

GRIFFITH: We're still looking.

FRIEND: Why don't you go and see my girl, Griffith - she's beautiful and she's smart and she just 18.

GRIFFITH: Oh, hello, Ed - I didn't see you.

HOPKINS: You got a girl, Ed?

FRIEND: Sure, when I get enough money I'm going to ask her to marry me.

ROMEO: List, friends - but two things stand as barriers to Ed's marriage. He hasn't any money - and she didn't say "yes."

FRIEND: Aw, skidoo for you, Romeo. Why don't you see her mother, Griffith. She's a peacherino.

GRIFFITH: It can't do any harm, Ed. Let's go.

(short musical interlude)

(KNOCK AT DOOR)

MOTHER: Come in.

(DOOR OPENS)

Oh, it's you, Ed. Come in.

FRIEND: Mrs. Lawrence, this is Mr. Griffith and Mr. Hopkins.

(ad lib greetings)

FRIEND: Where's Florrie?

MOTHER: She'll be right back. Sit down Mr. Griffith. You can sit right on the bed, Mr. Hopkins, don't mind.

HOPKINS: Terrible weather, isn't it?

MOTHER: We don't have any more nice Springtimes in New York.

GRIFFITH: Well, it's a little warmer than it was.

MOTHER: Yes, that's right.

HOPKINS: They say the seasons are changing.

MOTHER: Anyway, we're all alive - even with these bad times.

GRIFFITH: Things in the theatre aren't so good.

FRIEND: Mr. Griffith came to see Florrie about a job. In the motion pictures.

MOTHER: Goodness, are they really going to make those things?

(DOOR OPENS)

FLORENCE: Hello, Eddie. Ooo, I didn't you there was company.

FRIEND: Florrie, this is Mr. Griffith and this is Mr. Hopkins.

(ad lib greetings)

MOTHER: Mr. Griffith came to see you about those moving pictures. Do they pay much, Mr. Griffith?

GRIFFITH: We're paying as high as $5. a day.

MOTHER: Could - that is - would there be 3 or 4 days a week.

GRIFFITH: I think so. I wonder could your daughter come to the studio at 8 tomorrow morning? We'll give her a trial.

MOTHER: I'm so glad. Oh, Ed, Florrie is getting on just grand with her music. Would that help, Mr. Griffith? You must hear her.
(To Florence) Florrie, play nicely for the gentlemen.

FLORENCE: Oh, mother, I'm all out of practice. I just can't play now.

MOTHER: Oh, come on, lovey, Mr. Griffith just loves music, don't you, Mr. Griffith?

GRIFFITH: (doubtfully)
Oh, yes.

MOTHER: And you do, too, Mr. Hopkins, don't you?

HOPKINS: Yes, indeed - I'm <u>mad</u> about music!

FLORENCE: Oh, not now. Some other time.

MOTHER: They're just dying to hear you.
HOPKINS: Yes, Miss Florence, come on.
GRIFFITH: Please do. } (together)

FLORENCE: All right - just this once.

(snap of music case)

(THE CORNET SOLO)

(This matches "A Hot Time in the Old Town" of earlier in the incident")

(DIMMER ON CORNET SOLO)

(FADE IN ON Mr. Griffith)

MR. GRIFFITH: And that is how the "cornet villian" became our leading lady. But that was the day of silent pictures and it was decided, after Florrie's trial, that even though she did play a cornet badly, she couldn't do it in the pictures.

In those days there were no names used for the players. The heroine was called The Biograph Girl and the hero the Biograph Man. She became the first popular star throughout the world, being known, however, only as "The Biograph Girl."

She was Florence Lawrence. I'm sure some of you fathers can tell your sons how The Biograph Girl made your hearts beat a little faster when she moved across the screen, in the days when you were young lads.

A little later in our career, a young girl called at the studio. I first saw her in what had been the dining-room of the old brownstone. The room had been turned into an office. An Irishman named Dougherty, who helped around the place with the rest of us boys, made the introduction. She was a sassy-looking Irish

MR. GRIFFITH: (continued)

girl, with oblong eyes and blond curls. She was extremely cute and had the winsomeness and allure of all the Irish maidens put together. When we met her we had visions of green sod, shamrocks and the Lakes of Kilarney. She had played with Belasco on the regular stage. We were all very subdued and properly impressed. She was very haughty and, after some conversation, consented to play for $5. a day - IF - she was sure of five days a week. That was a poser($25.00 a week for an actress! It seemed absurd! Still, she might be worth it, so we decided to give her a trial.

What was her name? "Pickford" - first name "Mary". I'm not sure if Mary knows to this day why she once lost her job as an ingenue. The supervisors -- yes, indeed, we had them even in those days -- said that her head was too big for her body. Later - on another program - I'm going to tell you the story of how Mary was fired.

After that came Lionel Barrymore, Douglas Fairbanks, Raoul Walsh, Colleen Moore, Bessie Love, the Talmadges, Constance and Norma, the Gishes, Lillian and Dorothy, Norma Shearer, Claudette Colbert, Clara Bow, Chester Morris, George Bancroft, who didn't get the job, Richard Barthelmess and a little chap with a mustache.

MR. GRIFFITH: (continued)

He walked sideways. I've forgotten his name for the moment, but I think it was Chaplin - Jim or Tom or Charlie, or something like that. But I think you know who I mean.

I think it was the fact of those early days in Flexner's bookstore/ which was responsible for our first story being that of a child. Strangely enough -- it was the story of a kidnapping. It made the first hit for the Biograph Company and was euphoniously entitled, "The Adventures of Dolly". The production cost was $65!

Incidentally, it used parallel action for the first time. The old way, in the beginning, was more or less an imitation of the stage. Characters came on, finished a scene, and they proceeded to the next scene. The action in "The Adventures of Dolly" was split up, showing Dolly first, then the distress of the parents, followed by the posse hunting for the child. In other words this was a cheap little beginning, you might say, of the form now generally accepted as motion picture technique.

But, imagine, a complete picture at a cost of $65! Today many of the bigger feature pictures approach the million dollar mark. Surely, the infant has grown in a short span of years.

MR. GRIFFITH: (continued)

Suppose, for a few moments, you come with me into a studio of today. First, we'll go on the set. There are hundreds of men handling lights - some of them 60 feet in the air -- others a hundred feet! All with great, huge, circular lights! On the floor below the hurrying, scurrying property men and assistants - the assembling of actors - the wheeling of great booths - the preparing of cameras. We'll watch them for a moment . . . .

(TRANSITION MUST BE SWIFT AND DISTINCTIVE -- USE A WHISTLING WIND BLAST WITH SWIFTY INCREASING VOLUME TO A SHARP CUT*OFF FINISH)

(increase tempo as incident progresses)

ASST. DIR. Get those floor lamps over there! Closer I said!

ELECT. We're moving - we're moving!

ASST. DIR. That left bank there - get those lights back on the left bank!

2nd ELECT. (distant)

All right, sir, all right - we got 'em!

TECH. DIR. Lift those drapes in the back! Ten thes I've told you to lift those drapes in the back!

PROPS: (distant)

Okay! Okay! Lift drapes in the back!

ASST. DIR. Parallels - 50 foot parallels there! You haven't enough lights up there - you need a hundred - get them up!

DIRECTOR: (Thru megaphone - shouts)
Am I directing this picture or not? You have only fifty lights there and I said I need a hundred!

ASST. DIR. We'll get them, sir. It'll take an hour!

DIRECTOR: Well, I don't care if it takes all day! Get them! I can't make this scene unless I have enough lights!

(The following voices one on the other, increasing volume on them progressively)

VOICE: Fifty lights!

VOICE: Get more lights!

VOICE: Hurry 'em up!

VOICE: Lights!

VOICE: A hundred lights!

VOICE: A hundred more lights!

VOICE: Get a hundred more lights!

CHORUS: Lights! Lights! Lights! Lights!

(AT TOP OF CRESCENDO USE THE WHISTING TRANSITION)

MR. GRIFFITH: We'll leave the set for a moment. We'll go to the casting office - the room of fate - where hopes are born and die - where ambition comes and prays for, begs for and demands opportunity! The sacred portal

MR. GRIFFITH: (continued)
through
~~xxxx~~/which the actor passes to success or oblivion.

(THE WHISTLING TRANSITION)

(again begin quiety, increasing to a crescendo)

1st ACTRESS: Give me a chance - I can play the part. I'm not too small.

2nd ACTRESS: I'm a blond! A ~~xxxxxx~~ natural blond! Give it to me - I'll show you!

1st ACTOR: I've played Shakespeare! I know those heavy parts!

2nd ACTOR: I've been with Metro-Goldwyn for two years!

3rd ACTOR: You've seen me in Paramount Pictures!

3~~rd~~d ACTRESS: I played in "Ladies Day" - you know, the second heavy woman!

1st ACTOR: I can make sound effects! Listen - (grunts like a pig) - or if you don't need a pig, here's another - (makes a gurlging sound) - that's a female shark!

(laughter)

(ad lib chorus of funny noises)

CAST. DIR: (shouts)
This ain't an animal picture! It's a human drama in the South Seas!

1st ACTRESS: I can do the hula-hula! Want to see?

CAST. DIR.: NO!

(the voices start faster, until one overlaps the other, to a crashing finish)

VOICE: I was in "The Covered Wagon"!

VOICE: I played the fighter in "The Champ!"

VOICE: I'm from the stage!

VOICE: I got stock experience!

VOICE: Ain't I a good type, dearie?

VOICE: Give me a chance!

VOICE: You've got to give me a chance!

VOICE: I need the work!

VOICE: You can't turn me down!

VOICE: I got a kid in the hospital!

VOICE: I'm a realplatinum!

VOICE: All my friends say I look like Garbo!

VOICE: What is this an imitation of? Right! John Barrymore!

CHORUS: Work! Work! Work! Work!

(THE WHISTLING TRANSITION)

MR. GRIFFITH: Suppose we peep into the conference room - they're discussing a picture about to start. We'll find the big boss, and the supervisor and the "yes-men" and the author present.

(THE WHISTLING TRANSITION)

BOSS: Are you supervising this picture, or not?

SUPERVISOR: Yes sir, I am.

BOSS: Well, you do what I tell you. Am I the boss?

YES-MEN CHORUS: Yes, sir.

BOSS: You tell the leading lady to play the part as I fixed it up!

AUTHOR: You can't change my story like that!

SUPERVISOR: You see, the author thinks you ruined his story!

BOSS: Never mind the author! I know what the people want, don't I?

CHORUS: Yes, sir.

BOSS: Don't I pay the author his living?

CHORUS: Yes, sir.

BOSS: And ain't I able to pay it because I make money because I know what the people want?

CHORUS: Yes sir.

SUPERVISOR: We've got to have more scenes to make a full-length picture.

BOSS: You'll get no more scenes - they cost money. You got enough now!

SUPERVISOR: But the picture will be short!

BOSS: Make the scenes longer then! But you can't have no more scenes.

CHORUS: Yes sir.

(increase tempo to finish of incident)

BOSS: I know how many scenes you need!

CHORUS: Yes, sir.

SUPERVISOR: Whose name goes on the story?

BOSS: I don't care.

CHORUS: Yes, sir.

BOSS: Wait a minute. For this once, why not put my name on it?

CHORUS: Yes, sir.

BOSS: The world thinks I only know how to make pictures!

CHORUS: Yes, sir.

BOSS: We'll show 'em I know how to write them, too!

CHORUS: Yes, sir

BOSS: But no more scenes! You think I'm a fool?

CHORUS: Yes, sir.

(TOP WITH WHISTLING TRANSITION)

MR. GRIFFITH: And now, as we get ready to leave the studio, we'll go by the set. Everything is in readiness to take the big scene.

(THE WHISTLING TRANSITION)

DIRECTOR: (thru megaphone)

We're going to take the scene now. (calls) Are you getting all the sound effects?

MONITOR: (distant)
Okay, sir.

DIRECTOR: (thru megaphone)
Move those camera! What lens, first camera?

1st CAMERA: 35 millimetre.

DIRECTOR: Second camera?

2nd CAMERA: Three inch.

DIRECTOR: Third camera?

3rd CAMERA: Four inch.

DIRECTOR: Fourth camera?

4th CAMERA: Six inch.

DIRECTOR: Fifth camera?

5th CAMERA: 40 millimetre.

DIRECTOR: Okay. We'll start the scene! I want to show the world going around this set. Miss Lovely, you'll get ready with your lines as the cameras start.

(music starts at distance)

Stop that music rehearsal! They must be ready to pick up their cue!

ASST. DIR.: (shouts)
STOP THAT MUSIC!

(music stops)

DIRECTOR: All right, everybody! Quiet! Camera! Ready, Miss Lovely. Go!

(dead silence a moment)

MISS LOVELY: I'm sick and tired of this humdrum existence. I'm sick of working eight hours a day at a desk - getting up the same time every morning - going to bed the same time every night. I want to see the world! Look out there - see it over the skyscrapers -- the world! New York - Europe - Paris - money! I want to be part of that life!

(auto horns and elevated starts)

I want to live! L i v e! L I V E!

(On her last shouted word the musical chorus starts - this should be some appropriate song which has an increasing tempo. At first the voices, ALL SPOKEN IN LOUD WHISPERS, close to the mike - are heard under the song. At the end it goes to a crescendo climax).

ACTOR: Give me a chance, that's all I want! Let me play the part! I can do it!

LOVELY: I'll get to the top, I tell you! I'll get there!

CHORUS: Lights! L i g h t s! L I G H T S!

CHORUS: Yes, sir! Yes, sir! Yes, sir!

CHORUS: Work! W o r k ! W O R K!

MISS LOVELY: I'll get to the top! I don't care how - I'll get there!

MAN'S VOICE: I love you, dear - I'll help you! I love you!

(music and singing now go to full volume. Whirring of elevated trains increase. It is a crescendo of voices and effects to a cashing, cymbal finish)

(QUICK WHEELING TRANSITION)

MR. GRIFFITH: And out of that whirl of brains and brawn and beauty dreams and stories are handed out to the waiting world. We will attempt to tell you, in the future, the story of the rise and fall, or the fall and rise, of motion pictures, and of the people concerned in this far-reaching indistry.

We will try to explain why pictures are not now, and never can be, a lasting art. What a good picture is - and what a bad picture is. We will try to analyze why critics, who see pictures perhaps two and three times a day, cannot judge for people who see them once a week or once a month.

And there will be human interest stories to tell, about the great stars of the past, the present and the future.

ANNOUNCER: (closing announcement with musical finale)

#4/2

Arthur Johnson

New York,
January 6, 1933.

Dear Mr. McKnight:

I'd like, if possible, to work in this scene, which is certainly original, and truly happened... a walking scene between Arthur Johnson and myself --

GRIFFITH: Say, Arthur, you need a raise... everybody else is getting them... Mary Pickford getting forty dollars a week.... I am going to try to get you forty.

JOHNSON: Say, wait a minute... wait a minute. I've been holding on around here for twenty-five dollars a week, scared every day I'd get kicked out... Now don't start any monkey business.

GRIFFITH: There's nothing wrong to this. You deserve it.

JOHNSON: Yes, some wise guy will see me wandering around here and say - "That guy is drawing forty dollars a week" and I'll get kicked out. Twenty-five dollars a week is enough for anybody.

GRIFFITH: Wait a moment... I want to see the cashier in here about something.

GRIFFITH: (talking to Cashier) Say, Mr. Herman, I know you can get raises for me. Now I want to get a fifteen dollar raise for Johnson.

HERMAN: Vat's the use? Has he asked for it?

GRIFFITH: No, but he deserves it.

HERMAN: (in dialect) No...no...no

ANOTHER VOICE: Johnson's great... Give him the fifteen dollar raise.

GRIFFITH: Thank you, Mr. Kennedy.

(outside, to Johnson) Well, Arthur, I got it for you.

JOHNSON: Got what?

GRIFFITH: The raise.

JOHNSON: Oh, my goodness! Now, what will I do with it? Just buy drinks and spend it around. I wish you hadn't done it.

(pause)

All right, maybe I can learn how to spend that much... but I don't think it's a good day for me.

MR. GRIFFITH: Since talking on the radio I have had so many requests from kindly people about how I myself first started in moving pictures that I am going to tell you just a little about my early beginnings.

I guess some of you people listening will understand it when I tell you that I went into pictures because I was hungry and there didn't seem to be any spare meals around to get hold of. Although I had just had a play produced which I had written and got artistic acclaim, I got very few dollars and when these were spent I looked around trying to get a job as an extra.

(NOTE: This you can work into the opening of the boarding house scene)

(NOTE: You can work in from my original script when I had just arrived at the Biograph and got on the job)

The first thing I needed was a leading man -- a regular actor, of course, would not work in motion pictures as they were so far beneath him, so I went snooping around trying to find one.

I didn't find him in any tony agent's office. You might say it was more like in the gutter.

MR. GRIFFITH: (continuing) In front of the old Knickerbocker Theatre at 38th Street and Broadway, I saw a tall (in fact he was six foot two inches), good-looking, pale faced, rather sorrowful appearing chap, with a black slouch hat and rather shabby trousers, - but with an intellectual face. I approached him.

Pardon me for speaking to you like this.

JOHNSON: Perfectly all right, Sir.

GRIFFITH: Pardon me, but do you happen to be an actor?

JOHNSON: (with sympathetic drawl) Well, that's rather a disputed question... Some say Yes... and most say No.

GRIFFITH: Well, do you mind working in motion pictures?

JOHNSON: You'll pardon me, Sir, but working in motion pictures is supposed to be quite disgraceful to anyone in the legitimate; and I have always been in the legitimate.

GRIFFITH: But our pictures are very high-class, and we need men like you.

JOHNSON: Pardon me, but do you pay real money?

GRIFFITH: Yes, Five Dollars a day, right on the spot.

JOHNSON: Ah--- how pleasing... Well, my pride says No but my stomach says Yes.

GRIFFITH: Good... I like you. Be down at 11 East 14th Street tomorrow morning at six o'clock.

JOHNSON: 'Tis quite an early hour... but --

GRIFFITH: Well, we've got to go from there out into the

country. We have to get started early in the winter time.

JOHNSON: I shall be there; you can count on me.

GRIFFITH: Great! That's fine.

JOHNSON: In full armor, or as is?

GRIFFITH: Well, I'd prefer a light suit instead of the one you are wearing.

JOHNSON: I'd prefer one myself. But this happens to be the only one I have.

GRIFFITH: And so Arthur Johnson began his work as the first leading lover in motion pictures.

GRIFFITH: And then came the time when Mary Pickford and Arthur Johnson became co-stars, playing a scene about the ever-old and yet new subject - "Love".

Arthur was waiting down at the foot of a tree (wearing the same old blue suit which he had used now for a year in pictures) and he was supposed to be looking around, waiting, as a breathless lover.

Mary was concealed in the blossomed tree over a high wall above Arthur. It is Spring.

Mary, seventeen.. the Irish of her... the rose bloom in her cheek... the rogue in her eyes... She was perched in the branches of the tree.

GRIFFITH: (continuing)

I remember calling out to Mary... He can't see you from below, Mary. Show your hands. She did. They were like white doves - her hands.

And now, Arthur, you will read the cue.... "My, she's so late... I do wish she would come" - as though talking to yourself. Wait for the cue. I'll give it to you.

Now, Mary, as he says this you look around as though seeing someone approach and in doing so, you slip from the branches and the wall, right down on top of Arthur, and knock him down, and you roll together on the ground.

After this, Arthur, you say: (with a surprised expression) She came!

What are you doing here again, Lionel Barrymore? You don't have to work in this scene. Be cautious of that crap playing game. You don't want to lose that Five Dollars you made today.

All right, we'll go on with the scene. Ready, Mary.... Ready, Arthur..... All right, cameras grinding.... Begin.... start.... All right, Arthur.... Read your lines and start looking around for her.... Slap, Bang, that's it! Get the expression, - both of you -- look at each other with that surprised expression! Ah ---- Oh, Boy, what a team you are going

GRIFFITH: (continuing) to make. Were you all right, Mary? Why there's no one on earth can touch anything you do! Of course you're all right. Arthur? Oh, he just looks good! All the women have to do is look2 at him... he's good, anything he does!

They were both good and the picture was a knock-out -- all over the country. Although Johnson's name wasn't on the program (they didn't put names on the program in those days) he was famous and loved all over the world, - until one day we had to send him away on account of his health.... He had had a fatal ailment for several months though he had never said a word about it until the time came that he had to tell because he wasn't able to go on any further. He was going away for a chance to recuperate.

(Two voices)

A WOMAN: Goodbye, Arthur.

ANOTHER WOMAN: Goodbye, Arthur.

ARTHUR: Goodbye, don't you worry.... I'll be back in five weeks... that's what the Doctor says. Goodbye, Lionel... Five weeks from now I'm coming back and take away that five dollars you haven't got. Goodbye--- goodbye...

GRIFFITH: And so while we went on working on the little childish plays, we waited for his return... for word of his recovery... until instead,

GRIFFITH:
(continuing) there came news that Arthur Johnson, the sweetest and kindest leading man that ever worked in pictures, had walked out of all work forever.... and I am not going to tell you how we grieved -- that first little struggling band of motion picture folk -- at the passing of Arthur Johnson.

Note -- Mr. McKnight:

Perhaps some lines such as
"We will practice up on that air you were to play through Miss Pickford's love scene" - might be interpolated somewhere in the foregoing to give an excuse for underlying music during the last part of the scene.

GRIFFITH: That's it... that's it. And now, Arthur, when I give you the cue line... "My she's so late... I do wish she would come..." as though talking to yourself. Got it? Be ready to catch Mary as she falls.

JOHNSON: (AWAY) It's a strain but I think I can remember it.

GRIFFITH: All right, - And now Mary, when he says - "I do wish she would come" - fall out of the tree right on Arthur. And when she falls on you, Arthur, - you look surprised and say "Well, she came."
Now then, let's wait a minute... Lionel Barrymore.... will you get off that wall... you're right in the middle of the picture. Beat it... you don't work in this scene... go and get in a crap game or something. All right, now.. let's go on with the scene... Ready Mary?

MARY: Yes.

GRIFFITH: Arthur?

JOHNSON: Why not?

GRIFFITH: All right, start the cameras. Go ahead... Arthur... look around for her... Now read your line... That's the idea!
But before he got to the finish of this speech which gave the cue for Mary to fall, Mary accidentally slipped and fell fast enough and they both rolled to the ground and sat looking at each other with real surprise.
But Arthur was smart and got over a love expression just the same saying - "Well, I love you, Mary, even if you did nearly break my neck. And Mary cuddled

up in the old-school way and said: "I'll love you until the end of our days."

GRIFFITH: That's all of that scene. Oh boy.. what a team you're going to make.

MARY: Was I all right, Mr. Griffith?

GRIFFITH: Were you all right, Mary? Why there's no one on earth can touch anything you can do. Of course you're all right.

JOHNSON: How about me?

GRIFFITH: You? Oh... you just look good. All the women have

(etc. on to page 9)

NOTE: Mr. McKnight:

I think this - as above - will clear up the scene and give some comedy for the fall of the girl on top of Johnson, and also the ending of the soft love stuff, giving a bigger contrast for your Cagney scene.

CAGNEY: I guess I ain't so bad when you get to know me. You ain't so hard to take yourself...

GIRL: Jimmy...

CAGNEY: Hey! Don't hang around my neck... I'm warnin' you.... you let go or...

GIRL: Kiss me, Jimmy...

CAGNEY: Let go!

GIRL: You don't mean that, Jimmy...

CAGNEY: Don't I? Well you asked for it..

GIRL: (screeches) Owwwww!!

(CRASH OF FURNITURE)

CAGNEY: Aw, -- don't be such a baby! The trouble with all you dames is... you can't take it!!

(MUSIC IN STRONG.... FADES DOWN UNDER)

GRIFFITH: Well, love seems to keep going on - either the old-fashioned kind or the up-to-date slap-me-down kind and since it seems to makea hit, far be it from this department to offer any objection to it in any way!!

ORCH: (SIGNATURE... SOFT... UNDER ANNOUNCER)

Johnson

New York,
January 6, 1933.

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I'd like, if possible, to work in this scene, which is certainly original, and truly happened... a walking scene between Arthur Johnson and myself --

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GRIFFITH: And so while we went on working on the little childish plays, we waited for his return... for word of his recovery... until instead,

GRIFFITH:
(continuing) there came news that Arthur Johnson, the sweetest and kindest leading man that ever worked in pictures, had walked out of all work forever.... and I am not going to tell you how we grieved -- that first little struggling band of motion picture folk -- at the passing of Arthur Johnson.

Note -- Mr. McKnight:

Perhaps some lines such as
"We will practice up on that air you were to play through Miss Pickford's love scene" - might be interpolated somewhere in the foregoing to give an excuse for underlying music during the last part of the scene.

Thomas H. McKnight
17 E. 49th Street
New York City

#1

ORCHESTRA: (SIGNATURE)

ANNOUNCER: Tonight we present the first of a new series of programs dealing with the most romantic, the most glamorous product of all time...motion pictures! And we feel particularly fortunate in having, to conduct these programs, a man you all know. Who can ever forget "The Birth of a Nation", "Broken Blossoms", "Way Down East", "Intolerance",... just to mention a few of his great pictures. Ladies and gentlemen...it gives me great pleasure to present.....Mr. D. W. Griffith!

GRIFFITH: Thank you, Mr. _____. Good evening, everybody. The powers of radio think that perhaps you'd like to hear my story of motion pictures, as I've been concerned with them from the beginning...some ninety years ago! At least looking back it seems like ninety years. Say...you know I'm a little bit scared. It's not so easy for the fellow at this end of the line that has to do the spouting. Oh well...here goes...and may there be sympathy for both of us.

All joking asie, you know, motion pictures are responsible for stories of glamor and success that make the old one of Cinderella seem like nothing at all. The motion picture stars of today are the best known people in the world. They are talked about and gossiped about in every city, town, hamlet...by people that never even heard the name of the President of the United States. Flaming lights - red - amber - white, blaze the names of the movie stars to the world. And the world wants to know what kind of clothes the stars wear, what they eat, their loves, and their romances!

(MUSIC IN SOFT....UNDER)

In Hollywood - the very home of these people - what do we find? You'd expect the average person - shopgirls, working people in general - being near the stars every day, would be fed up on seeing them. But are they? Not a bit of it! I want to show you a Hollywood opening night - the night when a new picture is first shown to the eager public. We're in front of the greatest picture palace in the world - Grauman's Chinese Theatre in Hollywood. The entrance lobby - 150 feet long and 100 feet wide, garishly decorated ...with lines of palms, flowering shrubs. Outside, yellow lights, red lights, spot lights, search lights - glaring on the streets, painting the skies! And

people, tens of thousands of people, gathered there to look and wonder. They line the sidewalks and streets for blocks, stretching away from the theatre in all directions. Police can't take care of the crowds, so there are volunteer guards, Militia are brought out. They form long lanes to keep the people back. And then come the lucky ones who have seats in the theatre,... they come in automobiles and taxicabs. The cars chug along behind each other - they stop - advance a few feet - stop again in a jam of traffic. Half an hour making six blocks thru this bewildering approach. The crowd pushes against the ropes, peering into the automobiles. There are domestic cars, short cars, long cars, luxurious foreign cars, cars especially made - and lolling back in velvets, silks and satins, in luxurious cushioned interiors - are the world's new Cinderellas and Prince Charmings!

Police whistles - sirens - shouts, over the roar and rumble of the crowd! Listen!

(MUSIC UP SHORT, DRAMATIC...BUILDING TO CLIMAX..OUT)

(AUTO HORNS...POLICE WHISTLES..ETC...GENERAL CONFUSION... FADES DOWN A LITTLE)

1st GIRL: Maizie....look quick! There she is...that's her!

2nd GIRL: Who? Where?

1st: Garbo. Greta Garbo. Look!

2nd: Mmmm.

1st: Why ain'tcha lookin', Maizie?

2nd: Say...ain't that Marlene Dietrich over there...in front of that searchlight?

1st: (TERRIBLY EXCITED) Yeah...yeah...that's her. She's the German one.

2nd: She ain't German...she's a Swede!

1st: She can't be a Swede...Garbo's a Swede!

2nd; There ain't no law about there bein' only one Swede, is there?

1st: Didja see that dress? Golly....

(BOOM OF FLASHLIGHT)

Ooh...Maizie...shootin' !

2nd: Shootin'...you dummy! They're takin' flashlight pitchers!

1st: There's Charlie Chaplin! Let's go over there nearer...come on Maizie...come on.

2nd: (RECEDING) You'd think these folks'd get tired having their pictures took...(FADE OUT)

(CONFUSION...HORNS...UP FOR A SECOND..THEN DOWN AGAIN)

PHOTOGRAPHER: Just a minute...just a minute, Mr. Chaplin...We want to get a good picture.

(BOOM)

All right...we've got it. Oh...Miss Shearer..we want to get a picture of you. Thanks. Oh..er...just a little bit closer, Mr. Thalberg...just a little closer. Miss Shearer's your wife, you know...they want to see her close.

(BOOM)

All right...thanks. Got it!

(CONFUSION UP AGAIN FOR A SECOND...THEN DOWN)

MAN: Hello D. W..... thought I'd see you here tonight.

GRIFFITH: Hello, Joe.

MAN: Great opening, ain't it?

GRIFFITH: Great...great. By the way, how's the picture?

MAN: (CONFIDENTIALLY) They tell me it's lousy...biggest flop since the Fall of Troy! I hate to go inside and sit through the show!

GRIFFITH: The real show isn't inside, Joe...it's out here!

MAN: Maybe you're right at that. (THEN QUICKLY) Hey..take a look at that girl stepping out of the Rolls, will you?

GRIFFITH: Don't know her. Nice lines, though...who is she?

MAN: New girl. They found her last month working in an office in New York. Her name's Mary Lovely, and she's slated for big exploitation. You'll hear from that dame later.

GRIFFITH: Mary Lovely, eh?

MAN: Pretty name, I think.

GRIFFITH: And she came out of an office?

MAN: Yeah. Last month. (LAUGHS) Coupla months ago there probably weren't more than 25 people knew who she was!

GRIFFITH: And six months from now she'll be famous..all over the world.

MAN: You're telling me! Well...that's pictures for you. Ain't it?

(MUSIC COMES IN WITH A CRASH...UP 15 SECONDS..FADES DOWN...OUT)

GRIFFITH: Poor little Cinderella, where are you now? Is that what the crowd on the sidewalk thinks, standing there pressed against the ropes, watching...always watching. Why are they there? I'll tell you... because motion pictures represent love, laughter, romance and drama - the best things in life itself - rolled into one huge glamorous panorama. Those that watch the gala opening, see the realization of dreams that come true.

You can never destroy these dreams, because most of the great people of the movies today came from the ordinary walks of life..and there are young boys and girls listening to me tonight whose talents and charms will some day make them stars in the glamorous epic of motion picture success. There are others whose imagination and creative talents will supply the stories, plays, dramas or whatever you call them, to earn for them their reward of gold and fame. Practically all of the people in the moving picture business, from the men at the heads of companies to the actors and directors - the stars with their fabulous salaries - walked out of nothing into the glamorous spotlight of picture success!

(MUSIC..CLIMAX,DRAMATIC,FADES DOWN SOFTLY,CONTINUES UNDER VOICE)

Now let's go back a short time. As years go, it is very short - about twenty-two years ago to be exact. But as the motion picture business goes, it is practically the beginning of the world. The scene is an old tenament - a rookery of a rooming house on 37th Street, close to Broadway, in New York City. Boy! That was some palace! The four story kind. No steam heat, or any other kind of heat in that house! You could get rooms as cheap as $3.- per week. Three of us who had aspirations for theatrical careers but little else to encourage us, had grouped together and taken one room. The only wealth that house possessed was noise, but God knows it was rich in that! Hopeful vaudevillians, practising on accordians, on banjoes. Hopeful sopranoes, baritones, tenors - practising the scales..."Ah..ah..ah...Oh..Oh..Oh..."...probably now they'd all be radio stars...but in those days they were just a pain in the neck! But most disturbing of all was the cornet...what a cornet! We could stand most of the noise...but that cornet was a terrible thing. Woe to the individual who stayed out late and hoped to get some sleep in the morning! The cornet player would begin not later than eight o'clock, and it was the very best alarm clock in the neighborhood!

(MUSIC UP AND OUT)

(SOUND OF SOUR CORNET)

HOPKINS: (YAWNS) Oh God...that damned cornet! (YAWNS) Griffith...Griffith...wake up!

GRIFFITH: (YAWNS) Huh? Whassat?

HOPKINS: It's eight o'clock and nobody's shot that cornet player yet. Time to get up..and it's your day to go out and dig up something for breakfast.

GRIFFITH: What do you mean, "my day"? It's yours. I dug up day before yesterday.

HOPKINS: You did not..I've got it written down.

GRIFFITH: (INJURED) Oh well...if you're going to be systematic about it...(THEN BRIGHTENING) Maybe it's Bill's day. Bill!

BILL: (WITH DIGNITY) It is not my day. Besides, I've got work to do. (THEN IN STAGEY VOICE..REHEARSING) "O Juliet...O Juliet...would 'twere the glove upon that hand that I might kiss that cheek!" (THEN CORRECTING HIMSELF) No..that's too heavy..should be lighter,

HOPKINS: It shouldn't be at all. Cut it out!

BILL: Got a chance to play with Walker Whiteside in Shakespeare. Must get in trim (BEGINS AGAIN IN HIGHER VOICE) "O Juliet - O Juliet - would 'twere the glove..." (CORNET...OFF KEY..."HOT TIME IN THE OLD TOWN) Ye Gods, how can a person study with that thing bleating like that!

(CORNET STOPS ON ONE PHRASE)

"O, Juliet - O Juliet - would 'twere the glove upon that hand that I might...."

(CORNET REPEATS LAST PHRASE)

".....kiss thy cheek." (NATURAL VOICE) Would I had an axe for that cornet!

HOPKINS: This end of the house is terrible. Lots of amateurs.

BILL: I don't mind the others...but some day I'm going to find out who murders that instrument of torture every morning, and then...(WITH GLOOMY RELISH) ...well, I think we'll start with boiling oil!

HOPKINS: Well, Griffith...how about the breakfast?

GRIFFITH: (GROANS) All right...I'll go. Anything to get out of this mad-house. Who's got any money?

BILL: (INNOCENTLY) Money? What's money?

HOPKINS: I spent my last dime last night. I guess you'll have to...

GRIFFITH: I haven't got a cent.

HOPKINS: What!?

BILL: Well isn't that fine. We can all three loll here in bed all day and listen to the concert. It'll start again any minute.

HOPKINS: Curse the luck.

BILL: Griffith..you're not getting up, are you?

GRIFFITH: (WITH FINALITY) I am getting up!

BILL: But why...why!? Don't you know if you walk around you'll get twice as hungry?

GRIFFITH: I'm going to look for a job!

BILL: For heaven's sake, where? We've been to all the agents.

GRIFFITH: I'm going to try the moving pictures!

HOPKINS: The moving pictures!?

BELL: You mean that dump down in 14th Street...what do they

call it...Biograph?

GRIFFITH: Yes. I hear they're buying ideas.

BILL: But old boy..think of the disgrace! Moving pictures.... Oh God!

GRIFFITH: Listen..I've thought of the disgrace..and I'll admit it's an awful come-down. But I've got to do something before I starve to death or go crazy listening to that cornet!

(CORNET STARTS AGAIN)

(ORCHESTRA COMES IN..DROWNS IT OUT. 15 SECONDS UP.. THEN DOWN...OUT)

GRIFFITH: Then the old Biograph Company, 11 East 14th Street, New York! The studio was nothing more than the ball room of an old brown stone house - a few lights - no one knew what it was all about - I'm sure I didn't. However, I got a job directing -$5.- a day at first - afterwards $40.- a week. Everybody worked under an assumed name, including yours truly...too ashamed to admit we were in such a low business as the movies, - I mean, motion pictures....they weren't called movies then.

A couple of weeks later, I was hunting for someone for a leading man. At 40th Street and Broadway, I happened to see a very handsome he-man, dressed in a

worn blue suit. So I followed him and asked him if he was an actor. He drawled rather whimsically, "Some say 'yes', but most say 'no' ". He said his name was Arthur...last name Johnson. It developed he was the son of an Episcopal minister. Lazy, handsome, well educated (admitted he was trying to forget about that) - and a worn blue suit! I never shall forget the blue suit, because he wore it in all our early pictures for about a year!

We needed a leading girl, too. One of the boys in our rooming house told me about his girl - beautiful, smart, about 18, who lived in the same house we did. He suggested that we meet her and mother, so we went to their room. The young lady was all dressed up, I remember, with blue ribbons in her hair. Everybody was more or less embarrassed. Mother wondered, - hopefully - if they could get three or four days a week at $5.00. After brilliant conversation concerning the weather and the rotten condition of the theatre (it's always rotten in the theatre business for people trying to get a job) the mother asked the daughter to play for us.

A tense moment. What instrument is she going to play? There's no piano in the room - so it must be a violin! She goes across the room - the suspense is mounting -

...she reaches behind a bureau and brings forth - horror of horrors - a cornet! THE cornet! At last we had discovered the "cornet villian"! Then she nearly blew us out of the room!

But that was the day of the silent pictures and my associates in movie crime and myself decided that even though she did play a cornet, she couldn't do it in the pictures, and otherwise, she looked all right for the job. She got it. In those days in pictures, there were no names used for the actors. The heroine was called the Biograph girl, and the hero the Biograph man. Our cornet player and Arthur Johnson became the first popular stars known throughout the world.

A little time later, a young girl called at the studio looking for a job, I first saw her in what had been the dining room of the old brownstone...now turned into an office. An Irishman named George Dougherty, who helped around the place with the rest of the boys, made the introduction.

(MUSIC UP AND OUT)

GEORGE: Say Griffith, there's a girl out here to see you.

GRIFFITH: What's she want?

GEORGE: Job, I guess.

GRIFFITH: Another one!? Say...that's the second this month. Lord, does the whole city want to work in pictures? What's she like?

GEORGE: Oh..she's small...and...well...sort of Irish..and I think she's just the type you've been looking for.

GRIFFITH: Any good?

GEORGE: (INJURED) I said she was Irish.

GRIFFITH: (LAUGHS) All right..show her in.

GEORGE: (YELLS) You can come in!

GRIFFITH: Oh..how do you do?

GEORGE: This is Mr. Griffith, dear...he's anr director...he'll talk to you;

GRIFFITH: Anything I can do for you?

GIRL: Why...yes. You see, I thought I wouldn't mind acting for the pictures for a while.

GRIFFITH: (SLIGHTLY SARCASTIC) Oh...you wouldn't mind it, wouldn't you?

GIRL: No. That is, if the salary was satisfactory.

GRIFFITH: I see. Had any experience?

GIRL: Oh yes...I've played two season with Belasco.

GRIFFITH: Hm. Well...it so happens we need a type like you in our next picture. I think maybe we can use you.

GIRL: Good. I knew you could.

GRIFFITH: You did, did you? Well now..about this salary question.

GIRL: Yes?

GRIFFITH: We pay actors $5 a day.

GIRL: What!?

GRIFFITH: (FIRMLY) $5 a day.

GIRL: Oh...but I must have at least ten.

GRIFFITH: Well, you can't have at least ten...because five is all we pay!

GIRL: That's ridiculous.

GRIFFITH: I'm sorry...but there it is. Take it or leave it!

GIRL: We-ell...I might consider it, if...

GRIFFITH: If what?

GIRL: If you'll guarantee me five days a week.

GRIFFITH: $25 a week for an actress!? That's absurd. It's... it's out of the question!

GIRL: There it is...take it or leave it!

GRIFFITH: (LAUGHS) You know...I kind of like your nerve. $25 a week is an awful lot of money...but..well, you might be worth it! We'll give you a trial.

GIRL: Good. When do I start?

GRIFFITH: (LAUGHS) Here..don't rush me. What's your name?

GIRL: My name's Pickford...Mary Pickford.

GRIFFITH: Pickford? Spell it, will you?

GIRL: P-I-C-K-F-O-R-D.

GRIFFITH: All right, Miss Pickford...report here tomorrow morning at 9 o'clock sharp. (CALLS AFTER HER) And bring your wardrobe with you!

(MUSIC IN STRONG..THEN FADES DOWN...OUT)

GRIFFITH: That was how Mary Pickford first entered the movies! Later came Lionel Barrymore, Douglas Fairbanks, Raoul Walsh, Colleen Moore, Bessie Love, the Talmadges, and a little chap with a moustache who walked sideways... perhaps you'll remember him...Charlie Chaplin.

I recall the first stories for pictures. As Shakespeare once wrote, "The play's the thing". Then as now, first and most important is the play - the story...and now if you don't mind I'd like to digress for a moment. I remember when, as a child, I was general utility boy in Flexner's bookstore, in Louisville, Kentucky. I should have been dusting and arranging the books after the business of the day was over, but instead I was listening to those who came in to the store - James Whitcomb,Riley, Eugene Field, Abraham Flexner, and Simon Flexner, now the world-famous head of the Research Department of the Rockfeller Institute.

(MUSIC IN SOFT...OLD FASHION SONGS...UNDER VOICE)

A springtime twilight, before the days of automobiles. Home going crowds - voices thru the open doors - bicycles - single, double seaters, and even a few high seaters! Fields and Rilgy - children at heart - wrote mostly of children. Sometimes, before publication, they would read some things they had written, reading them from rough paper, such as wrapping paper...anything they

could get their hands on when the spirit to write moved them. I first heard "Little Boy Blue" read this way in the soft light of a Louisville dusk, many years ago.

(READS POEM)

(MUSIC UP AND OUT)

Semtimental? Well, lots of people are sentimental, for good or ill.

I wonder now if these experiences of mine were responsible for the fact that our first motion picture story of the Biograph Studio was of a child. It made the first hit with the New Biograph organization and was euphoniously entitled "The Adventures of Dolly". The production cost was $65.- ! And what was the beginning of motion pictures as they are known today. Contrast the scene in the Biograph studio with one on a set in Hollywood of the present. Hundreds of men handling lights - sixty feet in the air - a hundred feet in the air - lights and more lights. The rush of property men - the assembling of actors - the slow moving forward of great sound booths - the recording room for recording the music and dialogue - and in the middle of it all, the director, holding in his hand

the thousand threads that go to make up the motion picture as you know it. Would you like to look in on it for a minute?

(MUSIC ...SHORT...DRAMATIC)

DIRECTOR: Get those floor lamps over ther...closer, I said!

VOICE: (AWAY) We're moving...

DIR: That left bank back...get those lights back on the left bank!

VOICE: All right, sir..we got 'em.

DIR: Left those drapes in the back, I said. Ten times I've told you to lift those drapes in the back. Where are the rest of the lights up there?

VOICE: (FAR AWAY) They're all up!

DIR: Am I directing this picture or not!? You've only got fifty lights there and I told you we need a hundred!

VOICE: (CLOSE) It'll take another hour, sir.

DIR: I don't care if it takes all day..get 'em! Can't take this scene in the dark!

VOICE: (RECEDING) Yes sir.

DIR: While we're waiting we'll run over the scene again.. needs rehearsing. Jones...Jones!

JONES: (APPROACHING) Yes sir.

DIR: Where's Miss Lovely?

JONES She's resting, sir.

DIR: Go get her. I want to rehearse the scene. (YELL)

Sound effects ready?

VOICE: (AWAY) Yeah.

DIR: Move those camera...move those cameras. What lens, first camera?

1st: 35 millimetre.

DIR: Second camera?

2nd; Thre inch.

DIR: Third camera?

3rd: Four inch.

DIR: Fourth camera?

4th: Six inch.

DIR: Fifth camera?

5th; 40 millimetre.

DIR: All right..get 'em placed.

JONES: (APPROACHING) Miss Lovely is ready, sir.

DIR: Good! Miss Lovely...

MISS L: Yes.

DIR: I want to run over the office scene again. Now will you please sit down at that desk and try to imagine you're a stenographer just fed up with it all?

MISS L: I'll...I'll try.

DIR: ^ll right. Ready? Start your lines Miss Lovely!

MISS L: (ACTING) I'm sick and tired of this humdrum existence. I'm sick of working eight hours a day at a desk...getting up the same time every morning..going to bed the same time every night. I want to see the world! Look out there...see it...over the skyscrapers and buildings? The world...Europe...Paris...<u>money</u>! I want to be

part of that life. I want to be somebody!

(MUSIC IN STRONG...FADES DOWN..CONTINUES UNDER VOICE)

GIRRITH: And there you have it. Hollywood...where they hadd the dreams and the stories out to the world..dreams and stories no more dazzling than the lives of the people who enact them for you on the screen.

(MUSIC OUT)

So..in this series...I want to tell you the story of motion pictures. It's the story of big business.. of millions, tens and hundreds of millions of dollars. Of picture theatre palaces that dwarf the real palaces. built for kings. The story of millionaires and of workers, the great crowds of the theatres - ushers - electricians - painters - carpenters, builders, masons, and bricklayers.

The story of the actors, authors, directors. The story of some ideals - great ideals, of human beings with feet in the mud, but looking up to the stars. The story of traitors, cheats, liars ...the story of life ...the story of human beings...even as you and I !

(MUSIC)

(CORNET STOPS ON ONE PHRASE)

BILL:(CONT) "O Juliet - O Juliet - would 'twere the glove upon that hand that I might..."

(CORNET REPEATS LAST PHRASE)

"....kiss thy cheek," (NATURAL VOICE) Would I had an axe for that cornet!

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GRIFFITH: I'm sorry...but there it is. Take it or leave it!

GIRL: We-ell....I might consider it, if....

GRIFFITH: If what?

GIRL: If you'll guarantee me five days a week.

GRIFFITH: $25 a week for an actress!? That's absurd! It's.... it's out of the question!

GIRL: There it is....take it or leave it!

GRIFFITH: (LAUGHS) You know...I kind of like your nerve. $25 a week is an awful lot of money...but...well, you might be worth it! We'll give you a trial.

GIRL: Good. When do I start?

GRIFFITH: (LAUGHS) Here...don't rush me. What's your name?

GIRL: My name's Pickford....Mary Pickford.

GRIFFITH: Pickford? Spell it, will you?

GIRL: P-I-C-K-F-O-R-D.

GRIFFITH: All right, Miss Pickford....report here tomorrow morning at 9 o'clock sharp. (CALLS AFTER HER) And bring your wardrobe with you!

(MUSIC IN STRONG....THEN FADES DOWN....OUT)

GRIFFITH: That was how Mary Pickford first entered the movies! Later came Lionel Barrymore, Douglas Fairbanks, Raoul Walsh, Colleen Moore, Bessie Love, the Talmadges, and a little chap with a moustache who walked sideways... perhaps you'll remember him...Charlie Chaplin.

(MUSIC IN SOFT UNDER VOICE)

GRIFFITH: Then Norma Shearer..the beautiful Rudolph Valentino, who was first brought to my attention as a champion spaghetti cook, who was serving his own spaghetti in a four room bungaluw in Los Angeles. Practically all the actors who rose from the ranks to be millionaires in Hollywood today passed under my direction or were associated with me.

(MUSIC UP AND OUT)

GRIFFITH: Contrast ~~and~~ the scene in the Biograph Studio with one on a set in Hollywood of the present. Hundreds of men handling lights - sixty feet in the air - a hundred feet in the air - lights and more lights. The rush of property men - the assembling of actors - the slow moving forward of the great sound booths - the recording room for recording the music and dialogue - and in the middle of it all, the director, holding in his hand the thousand threads that go to make up the motion picture as you know it. Would you like to look in on it for a minute?

(MUSIC....SHORT...DRAMATIC)

DIRECTOR: Get those floor lamps over there....closer, I said!

VOICE: (AWAY) We're moving...

DIRECTOR: That left bank back...get those lights back on the left bank!

VOICE: All right, sir...we got 'em.

DIRECTOR: Lift those drapes in the back, I said. Ten times I've told you to lift those drapes in the back. Where are the rest of the lights up there?

VOICE: (FAR AWAY) They're all up!

DIRECTOR: Am I directing this picture or not!? You've only got fifty lights there and I told you we need a hundred!

VOICE: (CLOSE) It'll take another hour, sir.

DIRECTOR: I don't care if it takes all day... get 'em! Can't take this scene in the dark!

VOICE: (RECEDING) Yes sir.

DIRECTOR: While we're waiting we'll run over the scene again... needs rehearsing. Jones...Jones!

JONES: (APPROACHING) Yes sir.

DIRECTOR: Where's Miss Lovely?

JONES: She's resting, sir.

Resting? She's only been a star two weeks - she's got no time to rest!

DIRECTOR: Go get her. I want to rehearse the scene. (YELL) Sound effects ready?

VOICE: (AWAY) Yeah.

DIRECTOR: Move those cameras....move those cameras. What lens, first camera?

1ST: 35 millimetre.

DIRECTOR: Second camera?

2ND: Three inch.

DIRECTOR: Third camera?

3RD: Four inch.

DIRECTOR: Fourth camera?

4TH: Six inch.

DIRECTOR: Fifth camera?

5TH: 40 millimeter.

DIRECTOR: All right ...get 'em placed.

JONES: (APPROACHING) Miss Lovely is ready, sir.

DIRECTOR: Good! Miss Lovely....

MISS L: Yes.

DIRECTOR: I want to run over the office scene again. Now will you please sit down at that desk and try to imagine you're a stenographer just fed up with it all?

MISS L: I'll....I'll try.

DIRECTOR: All right. Ready? Start your lines, Miss Lovely!

MISS L: (ACTING) I'm sick and tired of this humdrum existence. I'm sick of working eight hours a day at a desk....getting up the same time every morning ... going to bed the same time every night. I want to see the world! Look out there ... see it ... over the skyscrapers and buildings? The world....Europe... Paris...<u>money</u>! I want to be part of that life. <u>I want to be somebody</u>!

(MUSIC IN STRONG...FADES DOWN...CONTINUES UNDER VOICE)

GRIFFITH: And there you have it. Hollywood...where they hand the dreams and the stories out to the world....dreams and stories no more dazzling than the lives of the people who enact them for you on the screen.

(MUSIC OUT)

GRIFFITH: So.... in this series...I want to tell you the story of motion pictures. It's the story of big business....of millions, tens and hundreds of millions of dollars. Of picture theatre palaces that dwarf the real palaces built for kings! The story of millionaires and of workers, the great crowds of the theatres - ushers - electricians - painters - carpenters - builders - masons - and bricklayers.

The story of the actors, authors, directors. The story of some ideals - great ideals, of human beings with feet in the mud, but looking up to the stars. The story of traitors, cheats, liars ...the story of life ... the story of human beings ... even as you and I!

(MUSIC)

WHEELER GARRETT
Deputy Sheriff
LaGrange, Ky.

J. N. CASSADY
Deputy Sheriff
Crestwood, Ky.

M. O. CASSADY
Sheriff of Oldham County
LAGRANGE, KY.

Jany 5-33

Miss Ruth Suffett

Dear Madam

The amt of your State & County
Tax is Due me — $25.08
Please attend to This and
Save the Penalty

yours truly
M O Cassady Sheriff

The amount of your state and county tax is due me $25.08. Please attend to this and save the penalty.

Yours truly,
M. O. Cassady. Sheriff.

I copied that, but my writing may not be any plainer than the original.

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 9-7300

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

Jan. 5, 1933

My dear D. W.:-

For what I am sure is the first time in my checkered life, I am sitting down in the throes of a great enthusiasm to write a fan letter. I am writing it twelve hours after hearing your first broadcast last night, but that enthusiasm is even stronger now than it was when it first assailed me.

In a word, your program was marvellous. And if the series even remotely approximates the promise it held out last night, I see no good reason why the name of D. W. Griffith shouldn't soon be one of the big numbers on the air.

It isn't given to everyone to be able to switch from stage or screen to the highly exacting microphone, but you have done it with startling aptitude. And not the least ingredient of that aptitude was the manner in which, after so many years of direction, you are revealed as still being a damned good actor.

Heartiest congratulations!

Sincerely

George Gerhard

A10

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McKnight and Jordan, Inc.
17 East 49th Street, New York City.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

D. W. GRIFFITH

Program # 2

Sunday, January 8, 1933

ORCH: (SIGNATURE)

ANNOUNCER: The makers of HINDS HONEY AND ALMOND CREAM present another in their new series featuring that great motion picture director and star-discoverer... Mr. D. W. Griffith, director of "The Birth of a Nation" and inventor of the close-up, the fade-out and many other devices which make motion pictures what they are today. But before Mr. Griffith begins tonight's thrilling story, permit me to say this to the housewives and business girls of America.... How many times a day do men look at your hands? When they look, do they think to themselves "Why must her hands always look so grimy, rough, unkempt?" If they do, it's your own fault. Because if you will use HINDS HONEY AND ALMOND CREAM regularly every night for three nights your hands will take on and keep that soft, white, well-groomed look you've so often envied in others.

And now... may I present... Mr. D. W. Griffith himself.

GRIFFITH: Thank you, Mr._____ . Now it's Night Time.... Night time...play time...in Hollywood. Hollywood Boulevard...bright lights...laughter. Here from all over the world have come youth...beauty...to the magic allure of the motion pictures! Nifty little brunettes... dainty feet scorning the sidewalk with the scorn of youth. Clinging little blondes....fiery red heads...and boys... all sorts of boys...rough physical boys....He-men! Dreamy-eyed Latins....Youth...life! Here..behind this dazzling entrance...the Montmartre Café.

(NIGHT CLUB MUSIC..IN SOFT...CONTINUES UNDER)

Picture stars..showing off before curious visitors.... Acting! On the floor they move to the music close together...gleaming eyes over shoulders..gleaming eyes from the tables.

Hollywood? Yes. But it's also New York...Chicago... London..Paris! There is another side. Look out over the city..lighted windows! What's going on behind all those windows? Other gay parties? Yes...surely. Just about the same percentage there would be in any other city or any other business. But...more often...you'll find...well, look ...through this window here. A shabby room...in a shabby apartment house. Two girls...young girls...are talking.

(DANCE MUSIC UP FOR FIVE SECONDS..THEN FADE DOWN UNDER)

SUE: Marge... turn off that radio!

MARGE: Say... this is <u>good!</u> Montmarte Cafe... Golly, wish I was there. I went once... with Lee Brandon, the director... you know... only then he fell for a red-head.

SUE: Turn it off... turn if off... I can't stand it!

MARGE: O. K.

(SNAPS OFF SWITCH)

(MUSIC OUT)

What's eating you, Sue, anyway? That's good dance music... cheers you up, kind of.....

SUE: (BITTERLY) Cheers you up? Oh my God!

MARGE: Whoa, sister... that ain't no way to talk.

SUE: Marge... I'm through!

MARGE: Through? You ain't even started yet.

SUE: Don't rub it in. Honest, Marge... I'm through. I mean it. I can't go on any longer... I've got to... to go home... or some place.

MARGE: What's the matter with you?

SUE: My....my money's run out.

MARGE: Whose ain't?

SUE: You..you don't understand! Mother slaved and scraped... everything she could get together..to send me out here! We were so sure I was going to click...and I haven't done anything but extras...haven't even done that for two weeks.

MARGE: What of it? Two weeks is nothin'...some of 'em haven't worked in two years...but they hang on...just hang on... hopin'...

SUE: I know if I could only have got one little chance.... I'd have made good...I know it. I'm as good-looking as Norma Shearer, aren't I?

MARGE: Sure..and then some.

SUE: I studied dramatics for two whole years..and the dramatic teacher said I had as fine a voice as he ever heard.

MARGE: Aw..they tell everybody that. They just kid you along to get you and your coin.

SUE: Marge..you mean...you don't think my voice.....?

MARGE: Your voice is all right, kid..only..well...seems to me it's kinda old..now if it was me,...I'd of talked higher-like. That's the stuff the men all go for...them baby-faced dolls and their baby talk!

SUE: Well...it's too late now. Oh God, Marge..and I was going to make money..and bring Mama out here. She's not strong... and it would do her all kinds of good...and now...

MARGE: Don't take it so hard, kid.

SUE: How can I help it!? I've got to go back and face her! I've got to go home with nothing..and tell her...and everyone else...I'm...I'm a failure!

MARGE: Don't be like that, Sue! If you can stick long enough.. you're bound to get the breaks!

SUE: (HYSTERICAL) Breaks!? That's good...breaks!! You waste the best years of your life waiting for the breaks! The ones that are in won't give anyone else a chance! They take everything you've got..and what do you get!? The agents and the producers..they're all alike! They have their favorites....Pets...wives...sweethearts..they're the ones who get the breaks! Hollywood...ugh! I hate it...hate it!!!

(MUSIC IN STRONG..UP TEN SECONDS)...(THEN FADES UNDER)

GRIFFITH: And that's Hollywood, too. Believe me..these aren't the only ones who are moaning in that fierce struggle to get on..to get somewhere! Some make the grade..some don't.. just like any other business...like life itself. The casting offices are the halls of fate..where destinies are decided everyday! Would you like to look in on the casting office of a modern studio? It's crowded..crowded with hopeful actors and actresses...would-be stars. The casting director...like an emperor...sitting in judgment! Listen....

(BABEL OF VOICES..AT FIRST INDISTINGUISHABLE..SWELLS UP)

1st MAN: Give me a chance....I can play that part...I'm not too small.

1st GIRL: Sure I'm a blonde..but I can dye it if the part calls for a brunette...what the,.....?

2nd MAN: Give it to me...I'll show you....

3rd MAN: I've played Shakespeare...I know those heavy parts.

2nd GIRL: Hey...I've been with Fox two years..give me a chance.

4th MAN: I played in "Ladies Day"...you know, the second heavy.

DIRECTOR: (LOUDLY) Sorry...that's all for today! That's all, I tell you!

(BANG..AS OF HEAVY WINDOW SHUTTING)

2nd MAN: (VOICE FADING) Didn't you see me in the covered wagon?

(VOICES FADE A LITTLE)

1st GIRL: Come on, Joe...they're shuttin' up shop...let's go.

1st MAN: O.K....where?

1st GIRL: I hear they're startin' a new picture over at Paramount.. one of them religious things with thousands of people.

1st MAN: O.K. Paramount it is.

1st GIRL: Joe..wait a minute.

1st MAN: What's the matter?

1st GIRL: Ain't that Lionel Barrymore there..talkin' to that other guy?

1st MAN: Yeah..that's him.

1st GIRL: (FADING) Gee...I'm goin' over..come on .

VOICE: (FADING) IN) Say, Lionel, how's your new picture?

BARRY: It will be good if I am good..and the stars are good..and the photography is good..and it's developed and projected good. If not, it won't.

VOICE: (LAUGHS) Well... you get that big salary just the same.

BARRY: Yeah... and turn it over to the income tax collector. Would you believe it, there are seven of 'em on my coat-tails right now...that's why I have to use a disguise to get out of the house. Right now I'm made up for the ice man. (STARTS TO FADE) Who's in the office?

VOICE: Greta Garbo.

BARRY: Oh she's too rich (FADING OUT) Well...let's go in...

1st GIRL: Gee, Joe..I..I wonder what it's like to be one of the big ones!

1st MAN: Aw.. they make me sick. Swaggering around..puttin' on airs. Barrymore, huh? With a name like that, who wouldn't be a success?

(MUSIC IN STRONG...FADES DOWN UNDER)

GRIFFITH: Do you think that's true? Do you think a name...pull... or any other magic formula... will bring you success in Hollywood? Well, it won't..at least, not lasting success. Lionel Barrymore started to work in pictures many years ago with me, at the Old Biograph Studio in New York at $5 a day. And he worked in pictures for fifteen years before he achieved the recognition which is his today. No.. in Hollywood there is no magic formula. If you really have the goods.. who knows, you may be the next big discovery..the new star of tomorrow. It has happened before.. and it will happen again. And nobody can ever tell <u>when</u> it will happen. That's the fascination of Hollywood!

Now I want to tell you a little story. Some time ago a man named Blake and I decided to do a picture at an independent studio. A cast had been procured and rehearsed... everything was in readiness to shoot. The morning that we were to start work, I was talking to Blake at the studio we had rented.

(MUSIC...SHORT...OUT)

BL: Say D. W., that was sure great luck, getting Constance Coleman to star for this picture.

GRIFFITH: You're telling me? Listen, Blake, in this part there's nothing to it. She'll be great...great.

BL: Hmph..well, it's got to be good! I've got every cent I own in it.

GRIFFITH: So have I. But don't worry, boy..with that girl in it, it can't fail. The actors are all rehearsed...studio's paid for..had to do it in advance. Don't trust independent companies, but we'll show 'em!

BL: I hope so!

GRIFFITH: O.K. We're about ready..can't waste time. (YELLS) Bill... Bill!

BILL: (RUSHING UP) Yes sir.

GRIFFITH: Get everybody ready. Get them on the set!

BILL: (RECEDING) Yes sir..yes sir.

GRIFFITH: Lord..that man's the best yes-man in the world! Wait a minute..I'll catch him...(YELLS) Bill..come back here!

BILL: (APPROACHING) Yes sir.

GRIFFITH: (RAPIDLY) Don't you agree with me that last picture of mine was the worst picture ever made?

BILL: (WITHOUT THINKING) Yes sir!

GRIFFITH: What!!?

BILL: Er... no Sir. I mean... no sir!

GRIFFITH: Success! I made him say "no" at last.

BILL: Yes sir.

(TELEPHONE BELL)

BL: I'll answer it.

(CLICK OF PHONE)

Hello...yeah... this is Blake...What? Oh no...it's not possible! ... How long?...three weeks?... Lord! all right!

(CLICK OF PHONE)

GRIFFITH: What's happened?

BL: Coleman... smashed in an auto accident.

GRIFFITH: Oh my God!

BL: She'll be in the hospital three weeks. Coupla bones broken. She would go and do that...just when we...

GRIFFITH: You can't blame her. She didn't want to get hurt. Hope it isn't going to mar her any... she's too good to have anything happen to her...sweetest little girl in the world!

BL: Everybody knows that... but what about our picture?

GRIFFITH: Search me. Well... I'm going right over to see her.

BL: Wait a minute... you can't do that yet. We'll have to get somebody else first. We haven't any money or any time to waste. Our contracts call for the picture to be released in two months...if we miss that you've got no picture. They won't take it in the summer.

GRIFFITH: All right... I'll see what I can do. But after that I'm going over to the hospital. Give me that phone.

(CLICK OF RECEIVER)

operator...get me Mr. Shulberg...at Paramount. D.W. Griffith calling. It's important!

STUDIO MGR: (RUSHING UP) Say Blake what's this I hear about your not going on with your production?

BL: Sure we're going on! Trying to get another girl.... D. W.'s on the phone now.

GRIFFITH: Mr. Shulberg? Griffith. Hear about Coleman's accident? ...say listen.. we were just starting a picture... we've got to finish in two months. Any chance of getting Joan Bennett or Carole Lombard?...Yeah.. but wait a minute... Oh, I see. All right. Thanks.

(CLICK OF PHONE)

BL: Well?

(CLICK OF PHONE)

GRIFFITH: Operator..get me Mr. Thalberg... at Metro-Goldwyn.

BL: What's the dope?

GRIFFITH: No chance on Bennett or Lombard. They're both starting pictures this week. (THEN TO PHONE) Hello? Let me speak to Mr. Thalberg. D. W. Griffith...all right... say Mr. Thalberg..any chance of getting Bessie Love or Una Merkel for this picture of mine?...Oh...I see.. Well..Thanks. Sorry, but I can't wait.

(CLICK OF PHONE)

BL: No chance?

GRIFFITH: Not for two months. God..we've got to find somebody!

BL: Is everybody tied up?

GRIFFITH: Everybody I know of that's any good! Our girl part is the whole shooting works! If we don't get a good girl we might just as well go and run a hot dog stand.

BILL: Well, Mr. Griffith...you've always been able to get somebody!

GRIFFITH: Oh I have, have I? Pick stars right out of the air?

BILL: Yes sir...I mean no sir...out of the casting office.

BL: Here's the casting director...he'll know 'em.

GRIFFITH: Listen you...you know this part. Seen anybody out there you think might play it?

CAST: If they're good-looking they're dumb..and if they're not dumb they have a face that not even a mother could love. You can look 'em over.

GRIFFITH: God forbid. Haven't you seen anyone....?

CAST: Wait a minute..there's one dame that looks the part all right...she's been sittin' out there so many weeks we was goin' to charge her rent. But I don't know can she act.

GRIFFITH: Bring her in..I'll find out.

CAST: (RECEDING) O.K.

GRIFFITH: Well, Blake..this would happen when I've got my own money in a picture. Any time it's somebody elses, nothing goes wrong.

BL: Don't talk to me. Listen...I never get the breaks. I tell you...

CAST: (APPROACHING) Here's the girl.

GRIFFITH: Good. What's your name, dear?

SUE: Sue Wilson.

GRIFFITH: All right, Sue. I want you to read a few lines. Here's the script. Now this is the idea of the part. This girl is a country girl. She's a regular girl. She's got a heart as big as a mountain. Too much heart. She's been working in a respectable, narrow, puritan family. This family have found that she has a past. They are firing her and giving her the works, plenty, and the girl answers them. At first pitifully, quietly. Go ahead... try it.

SUE: (IN A PIPING...AFFECTED VOICE) All right...I'm going... but I've worked here for years. You said I was the best.... the most decent girl you knew..and I loved you.

GRIFFITH: Whoa..that's enough. That's enough. I'm afraid you're not...er.....quite the type.

SUE: (IN HER NATURAL TONE) Oh please...give me a chance...

GRIFFITH: Sorry, but...say...wait a minute..aren't you the girl that played the bit in my Abraham Lincoln? In the dance scene..with Mary Todd?

SUE: Yes..I played it..I...I was so grateful..I thought it would lead to something...

GRIFFITH: Go on..talk...talk!

SUE: Well..that's all. I...I thought it would lead to something... but it didn't.

GRIFFITH: There..did you hear how you said that? Where in blazes did you get that high voice when you were reading the part?

SUE: S-somebody told me to make my voice high.it would sound more girlish.

GRIFFITH: Oh my God! You're ruining yourself...listening to a lot of idiots. Go on..read this last bit..just like you talk. Go on...read it.

SUE: I've worked hard for you and I've bin straight. Don't that mean something? You blame me...

GRIFFITH: Wait.... get more into your voice. Imagine you've lost someone near to you..someone very dear to you.

Get all the sorrows you have felt into your voice..now.

SUE: I've worked hard for you and I've bin straight. Don't that mean something? You blame me..(CHANGING TONE INTO DEFIANCE... OUTBREAK) The man that sinned with me, you don't blame him! He goes to anybody's house, his lies to me don't count. He sinned with me..he's rich...powerful. (CRESCENDO..CLIMAX) Nobody dares to keep him out of your house!

GRIFFITH: You've got it..you've got it! Boy..that's swell. Now Sue .... you listen to me! I'm going to give you a chance at this part, but you've got to learn to be yourself. It's the secret of acting. Every human being is interesting if they will just be themselves. That's why dogs are good in pictures. They are just dogs. Everybody loves them. Babies are knockouts because they are just babies. If you're beautiful, that's good, but if you're not good looking, if you can just be yourself, natural, down to earth self, you can't help being good. Do you get it? Be your own natural self, <u>you will click....you'll click!</u>

(MUSIC IN STRONG...FADES DOWN UNDER)

GRIFFITH: Well...just remember that all of you, whether you're ever called upon to act for pictures or not, always be yourself..it's the one thing nobody can take away from you! And Sue? She clicked! We put our faith and money in an unknown...and she romped home...a big winner. Look at her...the opening night.. . tumultuous applause..cheering...our picture has finished its first showing! Success! Look at her..she is crying and laughing at the same time. Those little hands...whose every movement was watched during the performance..tied into knots now. Hands that express the happiness that is hers, down to the bottom of her being! And today...she is one of the big stars. Does she hate it now? (LAUGHS) Well.. that's Hollywood!

ANNOUNCER: Hands! Did you ever stop to think that your hands are almost as expressive of your emotions as your face? Mr. Griffith will tell you it's true in real life just as much as it's true on the screen. That's why you should never allow your hands to become rough..red..coarsened. Soft..white...well-cared for hands are the right of every American woman today. And you can make them that way in only three days, no matter how much rough treatment they may get from housework or office work. Here's the secret. Just rub Hinds Honey and Almond cream on at night..and every chance you get during the day..and

notice the difference! Every trace of roughness and chapping will disappear. Because of it's special quick penetrating nature, HINDS HONEY AND ALMOND CREAM will do in three days what other creams may do in weeks!

ORCH: (SIGNATURE)

ANNOUNCER: In the program you have just heard, Lionel Barrymore was impersonated by Ted Bergman. THE HINDS HONEY AND ALMOND Program, featuring D. W. Griffith, comes to you every Sunday and Wednesday night at 10:00 o'clock.

Hotel Winthrop
New York City.
January 9,1932. (error for 1933?)

FLOYD GIBBONS

D.W.Griffith,Esq.
Park Central Hotel
New York City.

My dear Mr. Griffith:

Have done all sorts of jobs in my checkered young life,particularly on the radio, and now I find myself with a new job -- D.W.Griffith radio fan -- and I like it.

Got a tremendous thrill out of hearing your first broadcast -- as much of a thrill as I did in seeing the great pictures that you produced.

Speaking now, not as a fan, but as one who should know something about radio, I cannot help but present my compliments to you on the magnificent manner in which you put over your material and in particular, the splendid manner in which your voice registered.

Welcome to the radio world -- and in bidding you welcome --- I am sure I voice the sentiments not only of myself, but of all those who have the best interests of radio at heart.

Hope to have the pleasure of meeting you one day, so that I can personally tell you of the keen pleasure I have received in witnessing your many fine pictures and in listening to this broadcast.

Yours very sincerely,

Floyd Gibbons

#9

#3

RADIO

Wed. Jan. 11, 1933

D. W. GRIFFITH'S HOLLYWOOD

PROGRAM #3

WJZ TIME: ( ) (REVISED 1-10-33)

( ) ( )
10.00 - 10.15 PM JANUARY 11 1933 WEDNESDAY

ORCHESTRA: (SIGNATURE.....FADES DOWN UNDER)

ANNOUNCER:

The makers of Hinds Honey and Almond Cream present another in their new series entitled, "Hollywood", featuring the greatest motion picture director...the foremost discoverer of feminine stars of all time.....Mr. D. W. Griffith. As you listen to Mr. Griffith's dramatic, thrilling story of Hollywood, remember this: Feminine loveliness must never be left to chance. Watch Zita Johann who is appearing in that thrilling picture "The Mummy" with Karloff. Notice her lovely well kept expressive hands. If you will only use Hinds Honey and Almond Cream regularly every night, your hands will have...and keep...that delicate, soft, appealing look that makes other women marvel, and husbands wonder how two such dainty hands can get so much done about the house.

And now..I take great pleasure in introducing Mr. D. W. Griffith, himself.

(MR. GRIFFITH)

[redacted] Company.

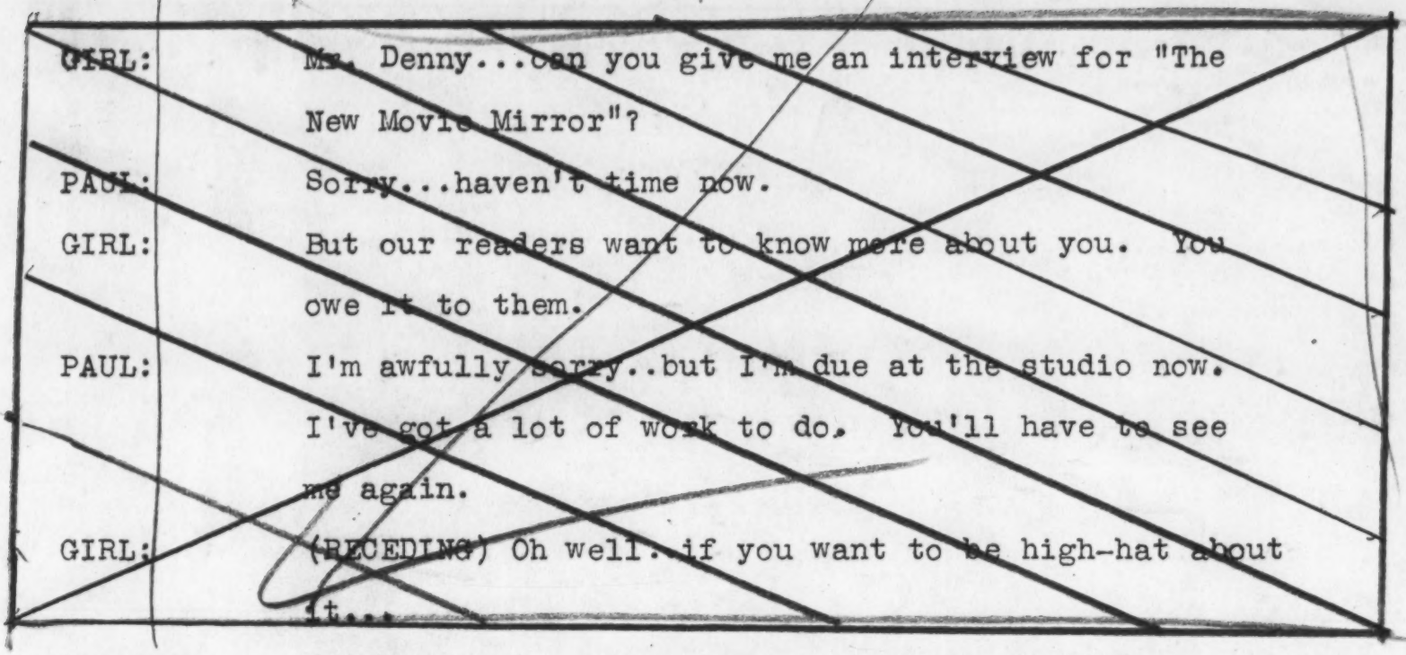
hm

1 10 33

GRIFFITH: Thank you, Mr. Keech. Ladies and gentlemen... tonight...everynight...in every country..in every quarter of the globe...flaming lights, red- amber.. white..blaze the names of the Hollywood movie stars to the world. ~~The Hollywood stars are not only the best known people in the world, they are the most envied people in the world.~~ Millions envy them their fame...their fortune..the exciting life they lead. Well....Hollywood is ~~an~~ SOMETIMES an exciting place. ~~It is exciting place to live in, but anywhere.~~ But it ~~can~~ also be ~~one of the~~ a most heart-breaking PLACE — Don't forget that.

I want to begin tonight by telling you the story of an actor whom we'll call Paul Denny. Four years ago he came to Hollywood from Broadway..and found the going tough. ~~For months at a time, he and his wife hardly had enough to eat.~~ Finally his chance came. He was cast in a small bit in a picture..and managed to give such an outstanding performance that offers came think and fast. In his next picture he was given a leading role. Look at Paul Denny now.. the picture is only half finished, but he knows he is giving the greatest performance of his career. The news has got around Hollywood that Paul Denny is a coming star. The world seems to be at his feet... listen....

(MURMUR OF VOICES....BUILDS)



GIRL: Mr. Denny...can you give me an interview for "The New Movie Mirror"?

PAUL: Sorry...haven't time now.

GIRL: But our readers want to know more about you. You owe it to them.

PAUL: I'm awfully sorry..but I'm due at the studio now. I've got a lot of work to do. You'll have to see me again.

GIRL: (RECEDING) Oh well..if you want to be high-hat about it...

FLAPPER: (RUSHING UP) Oh Mr. Denny...you <u>are</u> Paul Denny, aren't you?

PAUL: Yes...but...

FLAPPER: I'm so thrilled, Mr. Denny, will you autograph my book for me?

PAUL: Really I...

FLAPPER: I won't take no for an answer...I mean, after all.. I'm terribly stubborn.

PAUL: (LAUGHS) Oh all right..give me the book..there.

FLAPPER: Thank you so much. Oh, this has been such a wonderful day...I mean...I got Clara Bow this morning.. and now you...(RECEDING) Goodbye, Mr. Denny.

PUB: MAN: (APPROACHING) Oh there you are, Denny..

PAUL: Now what?

PUB: My name's Gallagher, from the press department of the studio. They sent me out to get you and shoot some publicity photographs....

PAUL: Listen here, man..what all you people seem to forget is, I'm playing a part in this picture that takes a lot of thought and concentration..how the devil can I do it if you keep me running around the place like a chicken with its head off?

PUB: To blazes with that..that ain t my worry. I'm supposed to get some press photographs of you..and I got a great idea. I'm going to shoot you going down Hollywood Boulevard sitting on an elephant!

PAUL: Listen man...I've got lines to memorize and an important scene to rehearse.

PUB: Aw quit crabbin! You actors make me tired...you seem to think the picture's more important than the ballyhoo. Come on..I ain't got any time to waste.

PAUL: I suppose I'll have to go through with it. How long's it going to take?

PUB: It won't take long. All we've got to do is find an elephant, and we're all set!

(MUSIC IN STRONG FOR TEN SECONDS..THEN FADES DOWN UNDER)

GRIFFITH: Yes...it's pretty hard to keep your feet on the ground, once you've tasted the intoxicating beverage of Hollywood success. And yet..that's the time that you need a level head the most. The ladder of success in Hollywood is more like a greased pole..it's easier to slip back than it is to go forward. Well..to get back to Paul Denny. Suppose we pay a call now on Paul's wife..in the new apartment they took to celebrate Paul's first big part. We find Grace...Paul's wife.. talking to a friend of their not-so-propserous days, who has dropped in to call.

~~(MUSIC UP AND OUT)~~

MAE: Yeah..it sure is great, Paul's gettin' his chance like this. Why Gracie..in no time at all he'll be one of the big shots of Hollywood.

GRACE: Mae...don't talk like that!

MAE: What's the matter? It's true, ain't it?

GRACE : Oh I hope so. But it's bad luck to count your chickens before they're hatched.

MAE: Well..with me and Bert, that's the only time we can count our chickens. They never do get around to being hatched. Well...I've got to be chasin' along.

GRACE: Don't you want to see Paul? He ought to be home from the studio any minute.

MAE: Gee.....I'd like to wait..only....

(DOOR OPENS ....AWAY)

GRACE: There he is now...(CALLS) Is that you, dear?

PAUL: (AWAY) Yes.

GRACE: Come on in here...there's somebody here to see you.

PAUL: (APPROACHING) Who is it..? Oh..hello Mae ...

MAE: Now I ask you..is that the way to treat a long-lost girl friend? Paul Denny..you're not going Ritzy on us, are you?

PAUL: I'm sorry, Mae...only I'm...I'm sort of tired.

MAE: I'll bet you are. Well..it must be kinda nice to be tired from work..instead of from lookin' for it.

PAUL: I...I suppose it is.

MAE: Well...I just dropped in to congratulate you, Paul.

PAUL: Thanks.

MAE: Well...I guess I know when I'm not wanted. I'm going to beat it. (RECEDING) So long...

(DOOR OPENS...AWAY....CLOSES)

GRACE: Paul...why were you so rude to Mae?

PAUL: Was I rude? Sorry....

GRACE: Paul...what's the matter?

PAUL: Huh?

GRACE: You're white as a sheet. Are you sick?

PAUL: I'm all right.

GRACE: Do you have to go back to the studio tonight?

PAUL: Grace..I don't have to go back to the studio tonight... or any other time.

GRACE: What! ?

PAUL: I'm fired..

GRACE: Paul..that's not true!?

PAUL: It's true enough..they just told me.

GRACE: But I thought..that is..everybody said you were doing so well..

PAUL: I guess..you can't always believe...everything you hear.

GRACE: But...how can they let you go ...the picture's half finished...they can't go on without you.

PAUL: They're not going on..they're scrapping the whole thing..everything they've done so far..and starting fresh..they've got a new idea.

GRACE: Oh my Heaven why does a thing like this have to happen to us? Why do they have to do things this way?

(MUSIC IN STRONG.....FADES DOWN UNDER)

GRIFFITH: Yes...the movie actor's life is not always a bed of roses. Cases like Paul Denny's are not uncommon in Hollywood. One brief flash in the headlines...and many a performer vanishes from sight..and is never thought of again.. except when somebody says "Remember so-and-so? He showed lots of promise..I wonder what happened to him"?

When you sit in a darkened movie palace, watching the drama on the screen, do you ever stop to think that those performers in front of you have risked health.. happiness...and yes, even sometimes their lives, to furnish you a few moments of entertainment? What thanks do most of them get for it? Suppose for a moment you're sitting in the audience, watching a great aviation picture. On the screen, aeroplanes are zooming about....

(AEROPLANE EFFECT IN SOFT)

Machine guns are rattling.....

(MACHINE GUN EFFECT)

It is tense.....exciting..dramatic..living..! And then, from the seats behind you, you hear the following conversation.....

(AEROPLANES AND GUNS UP FOR A MOMENT... THEN FADE DOWN UNDER THE FOLLOWING)

GIRL: Ooh...Irving..I'm scared..hold my hand, Irving...

BOY: Aw...whatcha scared of?

GIRL: All them planes flyin' around there..an' all that shootin'..somebody's goin' to get hurt...

BOY: Aw be yourself, baby. Them planes can't climb off the screne an' chase you up the aisle..

(HEAVY BOOM AND CRASH)

GIRL: (SHRIEKS) Irving! Didja see that? That plane went to pieces right in the air..It's caught on fire..it's droppin'...Ooh..I can't look. Oh Irving.

[redacted]

GIRL: Do you suppose anythin' happened to that fellow that was drivin' it?

BOY: Of course not..this is the movies.

GIRL: Yeah..but Irving...maybe the poor fellow got hurt..I seen him drop off the wing..right in the air!

BOY: Oh act your age. Them guys don't take no chances in the movies. Them are all dummy planes..they don't really burn up and fall..they just make you think they do.

GIRL: (WONDERING) Yeah? Is that right, Irving?

BOY: Sure..they do it all with morrors!

(EFFECTS UP STRONG AGAIN..THEN FADE DOWN UNDER GRIFFITH AND OUT)

GRIFFITH: And that is all the appreciation some daredevil gets... after he has risked his life to give you a momentary thrill. [redacted] WELL the man who takes his life in his hands does it as a matter of course..at least, he generally does. After all..he's just a mortal who has to make a living..like you and ME. Though SOMETIMES there is more in it than meets the eye. I'm thinking now of a picture I directed... a picture that had as it's climax a thrilling leap for life, wherein a man on horseback was supposed to jump from a seventy-foot cliff into a river. A jump that high is a pretty ticklish piece of business, [redacted] BUT as the whole picture depended UPON it, we decided to go through with it, taking as few chances as possible. To begin with, we procured a horse that had been trained to make jumps and knew how to fall. For the rider, we hired a professional stunt rider. However, after we had been out on location for two days and the time for the great leap was at hand, the stunt rider came up to me..

RIDER: Mr. Griffith..I want to resign.

GRIFFITH: What!? Listen here..you can't quit like this! We're paying you a hundred dollars a day..isn't that enough for stunt riding?

RIDER : Sure..but it ain't enough for suicide. I just took a look at that cliff.

GRIFFITH: But I told you before we came out here what you were expected to do..and you agreed. Don't say I didn't warn you.

RIDER: Oh sure..you warned me. But seventy feet looks a lot higher than it sounds.

GRIFFITH: Well..if you don't want to do it..I'm not going to try to compel you. Only you've left me in a devil of a fix...a hundred and fifty miles away from town on location..and no stunt rider.

RIDER: Sorry..but that's how it is with me. I'm going back to town this afternoon. Maybe I could send some other lunatic out.

GRIFFITH: Too late for that. I've got to get this scene taken today.

RIDER: Well...guess I'll blow....(RECEDING) So long.

GRIFFITH: (CALLS) Jones..Jones! WHERE IS MY YES MAN JONES

ASST.: (RUSHING U) Yes sir.

GRIFFITH: That blasted rider has quit on us. I guess we'll have to call off that leap scene. Well..that'll ruin the picture..might as well junk the whole thing.

ASST: Maybe there's somebody else in the company that'll do it.

GRIFFITH: Well..I wouldn't ask them. That's a dangerous jump... nobody but a professional stunt rider should attempt it. Curse the luck...our whole investment's shot. There isn't another stunt rider within a hundred and fifty miles!

ASST: Yes there is.

GRIFFITH; Who?

ASST: Me.

GRIFFITH: You!? A stunt rider?

ASST: Sure..I used to be one..didn't I tell you?

GRIFFITH: Well...I'll be a....

ASST: I'll make that jump for you..it's nothing to me.. I've made 'em twice as high as that.

GRIFFITH: O.K. I'll take your word for it. Boy! If you'll do it, you'll certainly get us out of a sweet jam..

ASST: I'll do it all right..but I'll only do it once.. no rehearsal. You get everything set down on the bank of the river...cameras and everything..just the way you want 'em..then give the signal..I'll be over.

GRIFFITH: We'll get you the first time!

(MUSIC.....BRIEF.....DRAMATIC)

GRIFFITH: Cameras ready?

VOICE; All ready...

GRIFFITH: You guys down there on the bank..fish him out the minute I yell "Cut". And the horse, too...don't forget the horse..

VOICE: (AWAY) O.K. We'll get 'em....

GRIFFITH: All right..get set. (THEN YELLS) All ready..let him come! (THEN SOFTER) Start your cameras..start your cameras...([redacted).....

(GALLOPING HOOF BEATS HEARD...APPROACHING RAPIDLY...
REACH CLIMAX...THREE SECONDS PAUSE...THEN
TERRIFIC SPLASH AND THRESHING ABOUT IN WATER)

GRIFFITH: (YELLS) CUT!

(GENERAL CONFUSION...VOICES...SPLASHING)

GRIFFITH: Get him! Fish him out of there.!

VOICE: We got him..come on, Bill..lend me a hand with this horse.

(MORE CONFUSION)

Horse is O.K.

(HORSE WHINNIES)

GRIFFITH: Good! Jones..Jones...are you all right?

ASST: (WEAKLY) Who, me? Sure. How was it?

GRIFFITH: It was wonderful. What a picture! What a picture . that'll make! Say..why didn't you tell me you could ride like that?

ASST: I couldn't.

GRIFFITH: What do you mean?..."you couldn't"?

ASST: I mean I couldn't ride. Until today..I was never on a horse in my life!

(MUSIC IN STRONG _____)

GRIFFITH: And that little incident...really happened. Think of that sometimes, when you're sitting in a theatre watching an exciting drama on the screan. Those that act out those dramas for you will stop at nothing to provide you with authentic thrills. You see.....that's Hollywood.

(MUSIC.....FADES DOWN UNDER ANNOUNCER)

Peggy Allenby
Frank Readick
Allan Joslyn
John McGovern
Hilda de Garde Halliday

ANNOUNCER: Yes...when we're in a picture theatre, the screen brings us thrills, as Mr. Griffith says. But there is another kind of thrill that every woman can have.. all the time. And that is the thrill of knowing that she has a soft glowing skin and lovely hands. No matter how severe the winter weather..no matter how strenous her work and play...every woman can have hands that are soft and smooth and charming, if she will only use Hinds Honey and Almond Cream regularly, every night. You see, Hinds is a chiffon-weight cream that dries naturally, leaving a delicate textured second skin that protects the hands. Three days of Hinds Honey and Almond Cream banish the tell tale traces of roughness and chapping..and leave your hands soft and smooth and glamorous.

(ORCHESTRA: SIGNATURE)

ANNOUNCER: The Hinds Honey and Almond Program, featuring the great motion picture director, Mr. D. W. Griffith, comes to you every Sunday and Wednesday night at ten o'clock.
This is the National Broadcasting Company.

AGENCY:MFH

1-9-33

RL [CGD]

No. 14

LIBRARY OF CONGRESS
COPYRIGHT OFFICE
WASHINGTON, D. C.

January 14, 1933

D.W. Griffith, Inc.
1619 Broadway
New York, N.Y.

DEAR SIR:

As requested in your letter of inquiry, careful search has been made in the various files and indices of this office, with the result stated below.

If this information is not sufficient for your purpose, further search will be made if you can furnish additional data upon which to base a more extended examination. All copyright entries are indexed under the names of copyright claimants, and in order to determine whether any given work has been entered, it is generally necessary to know the name of the supposed claimant of copyright and the title of the work, and to know exactly whether it is a book, periodical, dramatic or musical composition, map, work of art, photograph or print, and, in the case of a book, the name of the author. In the case of dramatic compositions and musical compositions a title index is available for entries made from 1870 to date.

If this inquiry relates to any recent registration, it is possible that the index cards may not yet be available. Registrations in this office are very numerous, numbering more than 150,000 per year, and some time is necessarily required for indexing these entries. Some clue to the date of the application for copyright should therefore be furnished to insure a definite reply to your inquiry.

Respectfully,

Wm. Brown
Acting Register of Copyrights

Enclosure:
Circs. 15, 19-B

Result of search:

"Way Down East" by Lottie Blair Parker: copyright*by the author July 27, 1899; 2 copies deposited July 29, 1899. Renewed April 8, 1927, by Lottie Blair Parker, Thomaston, N.Y. [R.37693]

"Way Down East" [4 Acts] by L. B. Parker: copyright by Wm. A. Brady, August 30, 1897, No. 48644. No renewal.

*registration number 48493

We note in connection with renewal 37693 an assignment recorded here (No. 18727). This was from Lottie Blair Parker to D.W.Griffith, Inc.

Please see circular 19-B (enclosed) explaining that titles as such are not copyrightable.

CIRCULAR LETTER 14
Subject:
ANSWER TO LETTERS OF INQUIRY
(Oct., 1932—1,000)

U. S. GOVERNMENT PRINTING OFFICE: 1932

No. 19 B

LIBRARY OF CONGRESS

COPYRIGHT OFFICE

WASHINGTON, D. C.

The copyright law contains no provisions under which the **title,** as such, of any literary, musical, dramatic, or artistic production can be registered in the Copyright Office to secure monopoly in the use of the title. For this reason search is not made to ascertain previous use of a title of any work presented for copyright registration.

Names for series of books or for "libraries" can not be registered for the purpose of securing the exclusive right to use such names or titles.

The **general name** or **title** of a newspaper or magazine can not be registered in the Copyright Office for protection of the name as such, but **each issue** of the periodical may be registered upon depositing two copies of the issue, bearing the required notice of copyright.

While titles may not, by themselves, be registered in this Office, each work entered must be given some distinguishing title by which it may be identified to permit registration.

Titles are sometimes protectible under the general rules of law relating to unfair competition. The Copyright Office has nothing to do with such protection.

Wm. Brown

Acting Register of Copyrights

P. S.—Titles of all works registered in this office are published in the "Catalogue of Copyright Entries," which may be consulted in many libraries throughout the United States.

EXPLANATORY CIRCULAR 19 B
Mere Title
(July, 1932—1,000)

U. S. GOVERNMENT PRINTING OFFICE: 1932

LIBRARY OF CONGRESS
COPYRIGHT OFFICE
WASHINGTON, D. C.

RENEWAL OF COPYRIGHT.—The first term of copyright is 28 years.

Renewal registration can be made only during the last year of the first term of copyright, and all renewals will be for the additional term of 28 years, under the provision of the said act of 1909. The total possible term, including renewal, is 56 years.

Prior to July 1, 1909, the copyright term began on the date of registration. Under the present law (effective July 1, 1909), the copyright term begins on the date of publication.

The formality now required is the filing of the renewal application at the proper time (during the last year of the first term of copyright protection), accompanied by the statutory fee of $1. No copies of the work upon which renewal is claimed are required to be sent.

For such filing of the required application for the renewal term, use copyright renewal blank "R", which will be supplied by the Copyright Office upon request.

The claimant's full name should be given in the form in which it would be affixed to any other legal document. The name of a married woman should be her own name, not that of her husband prefixed by "Mrs." The use of mere initials is generally insufficient. Full names should be given.

Renewal can be made ONLY in behalf of the beneficiaries named in section 24 of the Copyright Act of March 4, 1909, namely—

1. The **author** of such work, if still living.
2. The **widow** of the author.
3. The **widower** of the author.
4. The **children** of the author, if the author is not living.
5. The author's **executors,** } if the author, widow, widower, or chil-
6. The author's **next of kin,** in absence of a will, } dren be not living.
7. The **proprietor** of a composite work, if it is a composite work upon which copyright was originally secured by the present proprietor.

It should be observed that failing to file the required application for renewal within the statutory year, the last year of the first term of copyright, the copyright terminates under express terms of the law and it is too late thereafter to attempt to revive such expired copyright.

There can be no renewal of copyright at the present time except under the provisions of section 24 of the copyright law of March 4, 1909. Renewals under section 23 of the act cited can not be made until July 1, 1936.

Wm. Brown
Acting Register of Copyrights

EXPL. CIRCULAR 15
Renewal of Copyright
(March, 1932—1,000)

U. S. GOVERNMENT PRINTING OFFICE: 1932

CABLE ADDRESS "PARKCENT"

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NEW YORK CITY

January 14, 1933.

Mr. D. W. Griffith,
Apartment 2265,
Park Central Hotel.

To

Helene Horgan, Public Stenographer

Dec.	30	$ .60 (addition to a script)
Jan.	7	3.50 3½ hrs.
"	9	7.00 7 "
"	10	1.50 (Notaries - Room call)
"	11	2.00 (Nominal charge -- a/c "D"
"	13	3.50 (3½ hrs.
		$17.60
"	11	4.85 -- Miss Stern
		$22.45

Recd Payment
Helene Horgan

Thank you

745 - 13th Avenue, NE.,
St. Petersburg, Florida.
January 14, 1933.

Capt. Dennis F. O'Brien,
United Artists Corporation,
Hollywood, California.

My dear Capt. O'Brien:

It is my understanding that informal conferences of the stockholders of United Artists Corporation are planned, you and Mr. Phillips participating, at which will be considered the matters involved in the controversy instituted by Mr. D. W. Griffith. I have an impression from a remark you made at our last talk in New York that you thought the other stockholders might be inclined to agree to a partial distribution of the surplus by declaring a liberal dividend at the present time, but felt doubtful about their being willing to buy Mr. Griffith's share, and/or the shares of the Cinema Company.

Mr. Griffith will acquiesce in such plan provided the matters to which he objected in his recent letters be corrected. He particularly insists that the extravagant salaries be reduced, the services of surplus employees be dispensed with and other proper economies be inaugurated. In his opinion, in which I concur, most of the salaries paid are at least twice as much as is necessary for equally as efficient service. A complete survey should be made, not by the present beneficiaries, but under the direction of the stockholders to determine what economies could be effected without loss of efficiency and a report made to the next annual meeting of stockholders. Mr. Griffith would like to be represented on the committee which he feels should now be appointed to have such survey made. Mr. Griffith feels quite certain that as a result of such survey economies can easily be effected that would save the Corporation at least three or four hundred thousand dollars a year, enough to pay a dividend to the stockholders of $56.00 per share.

In this connection it may not be inappropriate to suggest that judging from inquiries I have already made I believe arrangements with other distributing corporations may be made for handling the physical and clerical work of distribution through agencies jointly maintained and that it is possible in this way to effect additional large savings. Of course this is outside the province of the present controversy, but Mr. Griffith feels that it is in the interest of all the stockholders to give this phase of the situation consideration.

Permit me to express the opinion that

any of the officers or employees who may feel aggrieved by the findings and recommendations of the committee making the economy survey, to sever their connection with the Corporation they could easily be replaced. The Corporation makes money only, if and when, there are good pictures to distribute, and the producers of such pictures are the only persons indispensible to success.

May I request that you bring this letter directly to the attention of the stockholders, either by having the secretary make copies of it, or through such other method as may be agreeable to you.

Permit me to assure you that I shall be glad to cooperate in any plan to satisfactorily adjust the differences which have arisen over the management of the Corporation's business.

Very truly yours,

W. R. Oglesby

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Form 16L

1933 JAN 18 AM 4 28

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D W GRIFFITH.

PARK CENTRAL HOTEL WEST 55TH ST NEWYORK NY=

YOU CAN DO SOMETHING VERY NICE FOR ME AM SURE YOU WILL WILL YOU GIVE ME A LETTER TO MCKNIGHT AND JORDAN SAYING I AM OLD FRIEND WORKED WITH YOU ETC AND ASKING THEM TO USE ME ON PROGRAM PLEASE LET ME SEE YOU BEFORE WRITING LETTER CAN REFER THEM TO PRODUCTION HEAD NBC WHO HAS NOTHING TO DO WITH CASTING AS YOU KNOW SURE YOU UNDERSTAND HOW MUCH THIS WILL MEAN TO ME IN EVERYWAY LIKE IDEA AND THINK YOUR PERSONALITY DELIGHTFUL ON AIR WILL YOU WEDNESDAY =

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D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

JAN 19 4 57 AM 33

RADIO
No 5
SCRIPT
WED JAN
18
1933

#14

(REVISED 1-17-33)

#5

WJZ D. W. GRIFFITH IN HOLLYWOOD

( )( )
10:00 - 10:15 P. M. JANUARY 18, 1933 WEDNESDAY

(ORCHESTRA - SIGNATURE)

ANNOUNCER: Presenting D. W. Griffith ... the famous motion picture director and star-discoverer, in another installment of his thrilling story of Hollywood ... the incredible, glamorous capitol of the moving picture industry. This program comes to you as a presentation of Hinds Honey and Almond Cream, the 59-year old hand lotion.

And now ... may I have just a word with the ladies of our audience. Undoubtedly many of you have seen Sidney Fox who appears with Eric Linden in that exciting Universal picture, "Afraid to Talk". Notice how her delicate lovely hands so deftly and expressively emphasize her charming personality. You too may beautify your hands. Use Hinds Honey and Almond Cream for three days. Just try this test and remember Hinds Honey and Almond Cream is so chiffon-fine in texture, it is more readily absorbed than many other hand lotions and thus acts quicker to whiten and beautify hands.

And now ... may I present .....Mr. D. W. Griffith!

GRIFFITH: Thank you, Mr. Keech. Ladies and gentlemen...do you know the real fascination of Hollywood? [redacted] IT represents the realization of dreams that come true. You can never destroy those dreams, because most of the great people of the movies today came from the ordinary walks of life. But the success of the people in the business now will end some time .. they cannot last forever. Who will be the new claimants for these opportunities? Why... there are boys and girls listening to me tonight whose charms and talents may some day make <u>them</u> stars and writers...directors..or what have you, in the great glamorous business of motion picture. That's the fascination of Hollywood.

And now I want to tell you a true story. It happened in Hollywood, some years ago. I was invited to a spaghetti party at the home of my assistant director at the time...Elmer Clifton. Incidentally, he is still directing. Now, if there's anything on earth I don't like it's spaghetti...but I decided to go to the party in spite of that. It was being held in one of those [redacted] little Hollywood bungalows..so thin that when the wind blew it didn't matter whether you left the window open or not. Elmer Clifton met me at the door.....

[redacted] MUSIC

CLIFTON: Hello, Mr. Griffith....come right in...

GRIFFITH: Thanks, Elmer...

(DOOR CLOSES)

Who's here?

CLIFTON: Why....we've got the best looking girls in Hollywood right in the dining room. ~~Best looking g...ng~~...I suppose you'll object ~~to this~~, but we couldn't help it.

GRIFFITH: Well, I'm not going to shout my protests loud enough to bring a policeman...Hello, Mrs.Clifton...how's the wifing business?

MRS. C: Not bad...not bad at all....Glad you could come tonight...hope you're hungry...we're all ready to sit down at the table.

GRIFFITH: Lead me to it....

MRS. C: Oh, Mr. Griffith, you know Miss Eilleen, don't you?

MISS E: How do you do, Mr. Griffith...

GRIFFITH: Of course I know her...why, to see her is to think about nobody else.....

MISS E: Hear! Hear!

MRS. C: Come on into the dining room...

(MURMUR OF VOICES)

(CONVERSATION)

(AD LIB GREETINGS TO GRIFFITH)

GRIFFITH: Hello Lincoln...how's the strong man?

LINCOLN: Never better, Mr. Griffith....

~~VOICE: (AWAY) Say....I hear Fairbanks new picture is a knockout.~~

~~MISS E: Who's about a little drink?~~

~~CLIFTON: Plenty of it on the table...and more coming...~~

GIRL'S VOICE: (AWAY) Me for ~~a~~ a drink - I don't have to work tomorrow... tonight's the night....

MRS. C: (AWAY) Have you got everything ready to serve?

MAN'S VOICE: (AWAY) All ready, coming right out!

MRS. C: Everybody sit down at the table! The spaghetti's coming.....

(AD LIBS)

(SCRAPING OF CHAIRS...ETC.)

CLIFTON: Here, Mr. Griffith...sit down beside me...I'll see you get enough to eat.

GRIFFITH: Thanks, Elmer...

MRS. C: (ANNOUNCING) That's all we're going to have... spaghetti...but it's the real goods. And here it comes....

(CHEERS.....AD LIBS)

GRIFFITH: Say Clifton...who is that guy?

CLIFTON: What guy?

GRIFFITH: That fellow in the shirt sleeves and the kitchen apron, serving the spaghetti?

CLIFTON: I forget his name. He makes darned good spaghetti, though.

GRIFFITH: To blazes with that...he's got a marvelous profile.

CLIFTON: He's too fat around the middle. Is that what you mean?

GRIFFITH: No, you numbskull...I mean his face. Take twenty-five pounds off that boy's waist and he'd be a beauty! Wonder if he can act?

CLIFTON: (WHISPERS) Here he is ... ask him.

MAN: Will you have some spaghetti, sir?

GRIFFITH: Thanks. By the way..did you ever have a screen test?

MAN: (LAUGHS) Me? No...I HAVE TRIED - BUT NOBODY WILL GIVE ME A CHANCE.

GRIFFITH: Well, if you'll come over to the studio in the morning I'll give you a test....can you make it?

MAN: Can I make it? Sir... I will be there before you are.

GRIFFITH: By the way ... what's your name?

MAN: My real name nobody can remember...so I am called by another name.

GRIFFITH: Well, what is it?

MAN: I am called Rudolph Valentino.

(MUSIC IN STRONG...FADES DOWN UNDER)

GRIFFITH: And that is how I first met Rudolph Valentino .... perhaps the greatest figure motion pictures have produced.... COOKING spaghetti at a Hollywood party. He came over to the studio bright and early the next morning...and as I came in, he was dancing around the set with Miss Carol Dempster. [illegible] The sight of those two dancing I shall never forget. He was the best dancer I'd seen ... two counts to his credit...the best spaghetti cooker and the best dancer.

Although Valentino's screen test came out beautifully, we didn't have any parts for him at that time. So we put him in the stage show prologue of a picture playing at Clune's Auditorium in Los Angeles, where he did nothing but dance. And how he danced! Then after that we tried him out in some small pictures in which Dorothy Gish was starring...but he played nothing but villains. He got off about twenty pounds, and certainly looked better. Then one day I tested him for the leading part in a picture called "Scarlet Days", with Carol Dempster [redacted] I also tested Richard Barthelmess in the same scene. It was a Western picture, and there was a lawless mob that was supposed to be raising the devil in the little Western village. In this scene, the hero kissed his sweetheart good bye and told her not to worry ...that he'd get rid of the mob. We tested Barthelmess first...

(CROWD EFFECT IN FAINT)

GRIFFITH: (YELLS) All right... you people in the mob ... be more menacing, will you?

(CROWD EFFECT UP A LITTLE)

Now Barthelmess, now the good bye business...that's fine. Now face the mob...face them...no melodramatic heroics....just face them...but with steady earnestness.. make it look like you mean it....that's it....steady.... talk....no gestures....start your lines...

BARTH: All right, Mr. Griffith....

GRIFFITH: Start your lines....

BARTH: Good bye dear....don't bother about me...don't worry... I'll get rid of that mob and be back here in two hours... I'll handle them all right.

GIRL: Oh, Jim...take care of yourself....

BARTH: I don't have to worry about them....

(CROWD UP A LITTLE)

GRIFFITH: Now Dick...here comes the mob! You're facing them... Remember...that steady way...that's it...that's it...

(MUSIC IN SHORT....FADES OUT)

GRIFFITH: And so Barthelmess stood, steady as a rock...with that fine burning in his eyes which has since become so well known.

Then on a different spot, we tested Valentino in the same scene. We gave him the same instructions we had given Barthelmess.

(CROWD IN SOFT)

All ready, Elmer?

CLIFTON: Sure...tell him to go ahead.

GRIFFITH: All right, Valentino...start your lines....

VAL: Good bye dear, don't bother about me...don't worry... I'll get rid of that mob and I'll be back here in two hours. I'll handle them all right....

GIRL: Oh, Jim.....

GRIFFITH: Wait a minute....wait a minute. Valentino, please, listen to me. WATCH YOUR HANDS — NOT TOO MUCH — MAKE EVERY MOVEMENT COUNT. hands are expressive.... And you're making too many faces too. Now be steady...calm...

VALENTINO: Just watch this, Mr. Griffith....watch this...

GRIFFITH: All right...go ahead....

VALENTINO: (MORE QUIETLY) Goodbye, dear...don't bother about me... don't worry...I'll get rid of that mob and I'll be back here in two hours...I'll handle them all right.

GRIFFITH: That's better. O.K. that'll be enough (YELLS) you people in the mob.....

(MOB EFFECT OUT)

Go and get your lunch.... be back here at two o'clock.

VALENTINO: (APPROACHING) Mr. Griffith --

GRIFFITH: Yes, Valentino...

VALENTINO: I know Barthelmess should have the part -- he's the best actor --

GRIFFITH: Well now -- it's certainly unusual for an actor to say anything like that - I'll see you later --

VALENTINO: (RECEDING) All right - I will wait --

GRIFFITH: Come on, Elmer - let's get some lunch...

CLIFTON: Well...what do you think?

GRIFFITH: When Valentino does it ... there seems to be something untrue about it.

CLIFTON: I noticed that too.

GRIFFITH: Somehow...he doesn't give it that steady, sincere quality that Barthelmess gives it.

CLIFTON: Well...at that, they're both pretty good.

GRIFFITH: I know it. Valentino looks magnificent...but I'm afraid he isn't the actor Dick is. I don't know... there's something lacking in every part he plays... but I can't figure out what it is. He moves around too much or something...I can't seem to get on to what's wrong. I'll have to give the part to Barthelmess....there's no question about it....Dick is the ~~better~~ BETTER actor!

(MUSIC IN STRONG....FADES DOWN UNDER)

GRIFFITH: So...after the tests...the part fell to Richard Barthelmess. And then ~~our~~ VALENTINO was cast in the last of his villain parts with Dorothy Gish, as we were cutting down production at our studio, and suddenly ... one day on the set while we were working on a cabaret sequence...I realized what was wrong with ~~his~~ HIS acting. Perhaps because he was a Latin, he was always moving around..[redacted], rolling his eyes...moving his feet...always fidgetting and I realized that it must annoy the audience.... Americans do not like Latin acting. So I called Valentino over into a corner.....

~~(MUSIC ... SHORT)~~

VALENTINO: Did you want me, Mr. Griffith?

GRIFFITH: Valentino, I've got it! Now you listen to me...you have so much poise and so much looks that all you have to do is just stand still or sit still...whatever it is.

VALENTINO: You mean...just be still?

GRIFFITH: That's it. And look here....remember, whatever you do....just think!

VALENTINO: Think?

GRIFFITH: Exactly...don't try to act at all!

VALENTINO: I don't think I understand....

GRIFFITH: Well, take this scene here. It's a cabaret scene... you're supposed to be looking at that girl over there. Now don't [redacted] make faces...just sit quietly and give her one look ~~with your eyes~~ and then turn away and don't look again...just sit there thinking about the girl....and that one look and thought will go over!

(BOTH GETTING EXCITED)

VALENTINO: Let me try it, Mr. Griffith....I think I know what you mean. I walk this way, unconcerned. I sit me in the chair. I look at the little girl like this.....

GRIFFITH: That's it! That's it! Just flash those grand eyes of yours....one glance is enough....

VALENTINO: I see. Then I turn and look into space. But all of the time I do not look at the girl. I sit very quiet... and do not move...nothing...but I think...think hard of her. And she will do the rest...is that not so, Mr. Griffith?

GRIFFITH: It certainly is so, when you do it like that! Boy, you've got it now....just hook on to it!!

(MUSIC IN STRONG...FADES DOWN UNDER)

GRIFFITH: And Rudolph Valentino acted it like that...thinking... (or inside acting as we call it.) from that day on. When my little company that he was in closed up, he went with Rex Ingram. [redacted] And soon the boy who [redacted] COOKED SPAGHETTI FOR US at a Hollywood party became that beautiful figure we all remember and love. Then came his great successes..."THE FOUR HORSEMEN" and "BLOOD AND SAND" and shortly after this, he walked out of pictures, and, amidst the greatest demonstration of grief ever accorded a human being in the history of the world, Rudolph Valentino passed out of these earthly shadows...forever....

ORCHESTRA: (SIGNATURE....SOFT....UNDER ANNOUNCEMENT)

CLOSING ANNCUNCEMENT:

You have just heard Mr. D. W. Griffith tell the romantic story of one of the most glamorous Hollywood figures of all time ... Rudolf Valentino.
And now remember, to gain lovely, white hands you simply smooth Hinds Honey and Almond Cream on your hands after exposure, after hands have been in water and always at night. Do this for three days and see how the roughness, the redness ... disappear. You will be delighted with the charm of your appealing, soft white hands. But it must be Hinds Honey & Almond Cream you use to gain these results. Remember, you can't get new hand beauty in three days with ordinary lotions. Have you tried the three delightful new beauty aids made by the makers of Hinds Honey & Almond Cream? They are Hinds Cleansing Cream, a remarkable liquefying cleansing cream - Hinds Texture Cream, a greaseless skin softener - and Hinds Toning Cleanser, a liquid cleanser that refines pores.
The Hinds Honey and Almond Cream program will come to you again next Sunday night at 10 P.M. Eastern Standard Time. Mr. Griffith will tell you about _____.

(ORCHESTRA - SIGNATURE)

ANNOUNCER: In tonight's Hinds Honey and Almond Cream program, Rudolf Valentino was impersonated by _____, Elmer Clifton by _____, and Richard Barthelmess by _____.

This is the National Broadcasting Company.

LH
1-17-33

Allegra Joscelyn Val

Arthur Hughes Clifton

Peggy Allenby McC

Agnes Moore Read Allen

Joseph Bill Barthelmess

#32

Valentino

I remember one night in Hollywood, I was invited by my assistant director to go over to a spaghetti party. He said there'd be lots of pretty girls and mentioned names; and I lost no time in getting to the aforesaid balliwick. There was one of the prettiest girls there I've ever seen, who had disappeared from pictures through a rich marriage but whom no one in Hollywood has ever forgotten. And there were plenty of other causes for beauty for the gathering, -- and a lot of good fellows.

It was one of those cheap little Hollywood bungalows.. so thin that when the wind blew it didn't matter whether you'd left the window open or not; and it was no trouble at all to hear your next-door neighbor snoring... and you waked up at every alarm clock in the neighborhood.

The host was my assistant director - Elmer Clifton. He is still directing... And his wife was a dear creature.

(Short dramatization of dinner scene)

Elmer Clifton: Hello, Mr. Griffith... come right in. Got all the commerce in Hollywood right in the dining room. Best looking girls living! Of course I suppose you will object to that - but we couldn't help it.

Mr. Griffith: Well, I'm not going to shout my protest loud enough to bring a policeman. .. Hello, Mrs. Clifton... how's the wifing business?

Mrs. Clifton: Great! You've met Miss Eilleen, haven't you?

Mr. Griffith: I sure have. To see her is to think about nobody else.

Miss Eilleen: Oh, there you go with that soft stuff!

Mr. Griffith: Hello, Lincoln! How's the big strong man? Hear you're going to do The Eight Men.

Lincoln: Yeah, and how! I got a bigger chest than any eight... 54 inches.

Mr. Griffith: Boy, you'll never get lost among them. Only don't be naughty with any of those big ones... Break their necks!

Elmer Clifton: Say, I hear Fairbanks' new picture's a knockout.

Miss Eilleen: I heard something more astounding than that!

Omnes: What is it?

Miss Eilleen: I heard Charlie Chaplin spent fifteen cents yesterday, and is still living.

Lincoln: Boy, in four or five years from now, that guy will have so much money, the government will be borrowing from him!

Miss Eilleen: What about a little drinkee?

Elmer Clifton: Plenty of it right on the table and more coming.

Another Girl's Voice: Oh, me for the drinkee! I don't have to work tomorrow... Tonight's the night!

Mrs. Clifton: (as though looking into the kitchen) You've got your spaghetti ready?

Voice outside: Already... coming right out ...

Everybody sit down at the table.... the

Elmer Clifton: spaghetti's coming!

Mrs. Clifton: That's all we're going to have... spaghetti!

But it's the real goods.

Mr. Griffith: As we were sitting down at the table, the thought came to me that of all the things on earth that I didn't like most, it was spaghetti. There was no part of my life in which spaghetti could ever be placed... nohow. We sat down. The spaghetti was served by a good-looking chap, rather plump around the middle.... in shirt sleeves and a kitchen apron. He was the man who had made the spaghetti, and everybody was being very nice to him because he made good spaghetti. And it happened, much to my surprise, that this spaghetti <u>was</u> good...

the first good spaghetti I had ever tasted.

and Clarine Seymour. I also tested out Richard Barthelmess in the same scene of this play. The hero was supposed to kiss his sweetheart goodbye and tell her not to worry... that he'd get rid of that mob. (A lawless mob that was supposed to be raising the devil in the little western village)

Mr.Griffith: That's right, Barthelmess... now the goodbye business. That's fine.... Now, face them.... No melodramatic heroics.... just face them - but with steady earnestness.... Make it look like you mean it. That's it... steady... talk... no gestures.

Barthlemess: Alright, Mr. Griffith.
Goodbye, dear... Don't bother about me... Don't worry - I'll get rid of that mob and I'll be back here in two hours. I'll handle them all right.

Girl's Voice: Watch out for yourself!

Mr. Griffith: Now, Dick, here comes the mob. You're facing them. Now remember that steady way...
And so Barthlemess stood, steady as a rock with that now well known fire burning in his eyes.

Then on a different spot we tested Valentino. We gave him the same instructions as were given Barthlemess.

Valentino: Goodbye, dear... Don't bother about me... Don't worry - K'll get rid of that mob and I'll be back here in two hours. I'll handle them all right.

Mr. Griffith: Now, Valentino, please... listen to me. Don't wave your hands around so much. Don't make faces.... Too many faces. Steady... just yourself. Steady... actually calm!

Valentino: Watch this, Mr. Griffith... watch this.

Mr. Griffith: Again he did it, but again with that something that seemed untrue about it. It didn't have that steady, sincere way that Barthelmess gave it.

So I and my assistant director talked it over together.

Assistant: Well, Mr. Griffith... they're both good.

Mr. Griffith: Yes, they certainly are. Valentino looks magnificent. He's so much taller but he isn't the actor Barthelmess is. I don't know... there's something lacking in the other pictures he has played in. He moves around too much or something and I can't just get on to what's wrong. I'll have to give it to Barthelmess. He's the best actor.

So, after these many tests, the part fell to Barthelmess.

And then our spaghetti cooker was cast in the last of the small parts with Dorothy Gish, as we were cutting down production for our studio....

And suddenly, I realized what was wrong... Because of being a Latin, perhaps, he was always moving around... moving his hands, rolling his eyes, moving his feet... figeting that annoyed the audience.... Latin acting which Americans do not like.

So I said: "Oh, Valentino! Valentino! I've got it. Now listen... you have so much poise and so much looks that all you have to do is just sit still or stand still, whatever it is... and look here, remember -- just think! Don't try to act at all... For instance, it's a cabaret scene... you look at that girl... Now

you sit down quietly and give her one look with your eyes and then turn away and don't look again.... Just sit there thinking about the girl... and that one look and thought will go over!

Valentino: Oh, let me try it, Mr. Griffith... I think I know what you mean.

I walk this way, unconcerned. I sit me in the chair. I look at the little girl.. like this.

Mr. Griffith: Then he flashed those grand eyes... just one glance only but that was enough.

Valentino: Then I turn and look into space but all of the time I do not look at the girl. I sit very quiet, and do not move, nothing... but I think, think hard of her. And she will do the rest... is that not so, Mr. Griffith?

Mr. Griffith: It is certainly so when you do it like that! Boy, you've got that one. Hook on to it....

And he acted it like that... thinking... (inside acting, as we call it) -- and it did the trick... and how!

And he used that trick of silence -- of thinking -- from that day on.

When the little company he was in closed up, he got with Rex Ingraham; but always he used that same style of acting... Reserve - quiet. And he became like a beautiful figure, too beautiful almost to be of this earth.

Then came his great successes - the Four Horsemen and Blood and Sand.. and shortly after this, he walked out of pictures and, amidst the greatest

demonstration of grief ever given a human being in the history of the world, Rudolph Valentino passed out of these earthly shadows - forever!

I remember one night in Hollywood, I was invited by my assistant director to go over to a spaghetti party. He said there'd be lots of pretty girls and mentioned names; and I lost no time in getting to the aforesaid balliwick. There was one of the prettiest girls there I've ever seen, who had disappeared from pictures through a rich marriage but whom no one in Hollywood has ever forgotten. And there were plenty of other causes for beauty for the gathering -- and a lot of good fellows.

It was one of those cheap little Hollywood bungalows... so thin that when the wind blew it didn't matter whether you'd left the window open or not; and it was no trouble at all to hear your next-door neighbor snoring... and you waked up at every alarm clock in the neighborhood.

The host was my assistant director - Elmer Clifton. He is still directing... And his wife was a dear creature. Well we finally got down to the table, and everything that went with the table... I hope you don't get me wrong. And they said they were going to have only spaghetti -- of all things in the world, one thing I don't like is spaghetti... no, no spaghetti. It was served by a good-looking chap, rather plump around the middle... in shirt sleeves and a kitchen apron. He was the man who had made the spaghetti, and everybody was being very nice to him because he made good spaghetti. It happened that, to my surprise, this spaghetti <u>was</u> good... the first good spaghetti I had ever tasted.

and Clarine Seymour. I also tested out Richard Barthelmess for this part and on account of better acting, after many tests, the part fell to Barthelmess. And then our spaghetti cooker was cast in the last of the small parts with Dorothy Gish, as we were cutting down production for our studio.... And suddenly I realized what was wrong.... Because of being a Latin, perhaps, he was always moving around... moving his hands, rolling his eyes, moving his feet... figeting that annoyed the audience... Latin acting which Americans do not like.

So I said - "oh, Valentino! Valentino!.... I've got it. Now, listen... you have so much poise and so much looks that all you have to do is just sit still or stand still, whatever it is; and look here, just remember--- just think! .... Don't try to act at all... For instance, you look at that girl (It is a cabaret scene)... Now you sit down quietly and give her one look with your eyes and then turn away and don't look again.... Just sit there thinking about the girl -- and that one look and thought will go over!" Well, it did!

And he used that trick of silence, of thinking, from that day on.

When the little company he was in closed up, he got with Rex Ingraham; but always he used that same style of acting.... Reserve - quiet. And he became like a beautiful figure, too beautiful almost to be of this earth.

Then came his great success - "The Four Horsemen" -- and, shortly after this, he walked out of pictures and, amidst the greatest demonstration of grief ever given a human being

in the history of the world, Rudolph Valentino passed out of these earthly shadows, - forever.

5500 Monroe St.
Hollywood, Calif.
January 21, 1933

Dear Uncle David:

Enclosed is a letter which is worth $100,000 plus to you.

I know you are cynical upon such matters but the people interested in this are Big shots and have the money which they are willing to put on the line. They want to build up a Motion Picture industry in San Francisco (you know of the proverbial jealousy existing between the two cities) and they are sold on the idea that you, because of your prestige, are the one that can do this.

I suggested as a tentative figure that you might condescend to consider, $100,000 salary and fifty per cent of the profits. They were not abashed.

They have confidence in you and will give you full reign - no supervision.

If you will write me a letting signifying your interest in such a proposition, stating the terms, if you wish, they will have Gianinni of the Bank of Italy or Wm Gillis McAdoo write or phone you as to the financial and moral integrity of the people behind this project.

Besides this one picture based
on ~~some~~ historical episode of
Northern California for which
they have the money now, they
are interested in your continuing
production or supervising a
program of pictures which they
will finance. However you don't
have to commit yourself on this
if you dont wish to. They are
interested in a particular book the
rights to which belong to
Universal but they do not insist
upon this nor do they insist
upon what distributing channel
you use.

This is a wonderful chance
for you and the whole damn
family and is certainly worth

your attention. all they want you to do now is to write me the letter stating your interest in the matter. (a letter which I can show to them) Such a letter really doesnt commit you to anything and unless you have definitely given up pictures you should send me the letter by the next air mail.

These people mean business they are not small fry and they don't expect you to waste a lot of time ham-hawing. They dont expect you to leave your hotel room in New York until the contracts are signed and the money in the bank at your disposal.

(5)

Please let me hear from you immediately.

Love
Willard

P.S. Thanks untold for the fifty note is much better.

1861 West 41st St.,
Los Angeles, Calif.

January 21st, 1933

Mr. D. W. Griffith,
New York City.

My dear Mr. Griffith:-

This letter is, in substance, the same as one I wrote to Mr. Gerrit Lloyd some weeks ago, which he may have forwarded to you.

However, the project it concerns is taking definite form now, and I am sending this additional inquiry through Mr. Willard Griffith, asking an early reply if you have not already responded to the previous message.

I will have to go into detail somewhat about the origin and development of this idea, so that you may have a clear picture of the whole matter.

But, briefly, the question involved is this:

Would you be interested in producing and directing a motion picture, dealing with the Gold Rush of '49, the San Francisco earthquake and fire of 1906, or some theme based upom the history and romance of Northern California----the production to be made on the scope of "The Birth of a Nation", "Way Down East" and "Hearts of the World"?

For such an undertaking, I have advised my contacts at San Francisco that you may be available. They have tentatively agreed to provide $400,000 or better for the production budget, and also to rebuild the Pacific Studios at San Mateo, Calif., (19 miles south of San Francisco on the Peninsula) and to modernize the plant at a cost of at least $100,000.

I have outlined to them the possibility of making a deal with the Universal Pictures Corporation, whom I understand own the rights to "Sutter's Gold" by Blaise Cendrars, whereby that story would be filmed under your direction and released by Universal on their program as one of their big specials.

My business in Hollywood for the past 12 years has been as trade-journal editor, publicist and Hollywood correspondent for some of the better known syndicates. Especially during the term of my editorship of "Camera!" Magazine, 1922-1924, and also later as co-editor of The Film Mercury with Tamar Lane, I continually projected your name into controversial subjects in the editorial columns, i. e., asking why this great industry did not take greater recognition of your true status, and provide for you, in Hollywood, the most advantageous production facilities where you could demonstrate

your leadership, and make the type of films for which you have won renown.

This subject, which I covered liberally in the printed word, and also in many arguments, brought me into contact with Johnny Miles and others here who have been connected with you.

In 1924, I also focused my editorial eye on the efforts being made to establish an independent motion picture studio at San Mateo, near San Francisco. The subsequent failure of this enterprise I attributed to the lack of organization, and the fact that it was not sponsored by people who had prestige in the film world.

For the past five years, and especially during the past twelve months, I have been working out a plan whereby San Francisco may enter the realm of motion picture production, in such a manner that will insure stability and permanence. Through close personal friends of mine in that city, who have made contacts for me, and also through the San Francisco Chamber of Commerce, I have found that there is a decidedly strong urge there to have a film industry.

The development of this plan pointed, logically, toward you. I knew that you had tried to develop the Mamaroneck project so that you might have freedom from the factory-ized atmosphere of big studios, and it seemed very likely that San Mateo might offer you an even better opportunity. San Mateo is remote enough from Hollywood to be free from it, and yet close enough to it so that any sudden calls for actors, accessories or mechanical service can be filled in short order. Furthermore, San Mateo has every conceivable transportation access to both San Francisco and Los Angeles....state automobile highway, bus lines, railway, and air transport. Climatically, it compares favorably with Southern California, and the predominance of sound-stage production offers equality now in almost any center removed from California.

Furthermore, the wealth of scenic backgrounds available in the northern part of the state are obvious; and the desire for propagandization of the beauties of Northern California should enlist the added support of many other factors in San Francisco.

The studios at San Mateo are not now in shape to meet the needs of modern film production, but the parties concerned realize this and are prepared to apportion certain sums for the modernization and rebuilding of the plant.

For laboratory facilities, it is suggested that the big plants at Hollywood are only three hours distant by air, and that they can be utilized in the event it is not practical to construct a new laboratory building at San Mateo at the start.

As a means toward founding a real film industry at San Mateo, I suggested to these people that they fix up the studio and appropriate production costs for an A-1 picture, to be directed by you, and that, possibly, you might be sufficiently interested after discussing the matter with them to produce a series of films there, financed by San Francisco capital, and also supervise other series of pictures.

Under date of December 15th last, my representative there

declared: "The first people I have talked to here have made the statement that they would go ahead, but must have some sort of assurance that Griffith would come here and make the picture or pictures before they put up the money---in other words, they would not go ahead and put up $100,000 to fix up the studio----but there should be some communication with Griffith first and some word or assurance from him he would do this, then they would go ahead and finance the thing."

Now, as to the book "Sutter's Gold" by Blaise Cendrars---it is merely a suggestion upon my part, but Universal, I believe, has not done anything with this as yet. It seemed to me that with an actor such as Jannings, Wallace Beery, etc., and your directorial treatment of the story and the great dramatic sweep of the gold rush that it might form the basis of a very great film. Or there may be some other theme, and distributing channel, which will offer better opportunities.

I believe that this San Mateo project has the makings of an established, successful film enterprise for San Francisco; and, likewise, that it offers you the realization of a desire to make pictures under the happiest conditions---with thorough freedom upon your part, and an enthusiastic, substantial group of supporters. Also, the metropolitan surroundings of San Francisco and the very atmosphere of the place should give you the happy combination of a big city and a pleasant climate. San Mateo is linked with San Francisco so closely, that San Francisco is only a few minutes distant over the wide boulevards, the proximity of the two is better than was that of New York City to Mamaroneck in the days when the Griffith Studios were there.

Now, if this proposition sounds interesting to you, and if you will let me know as soon as possible just what your reaction is, if you are favorably impressed and believe you would like to proceed further, I will then advise the people at San Francisco at once. Immediately, they will arrange to communicate with you in New York City, by letter or phone, or by sending me or some other representative there in person, to negotiate further.

It is my hope to achieve a two-fold purpose: to give San Francisco a real motion picture studio, and to obtain for you the best arrangements for the production of films. Having been a Griffith "fan" since the earliest days, I have always maintained that, irrespective of the successes of the past, the best Griffith pictures are yet to be made. And I assure you, Mr. Griffith, I know of no place where your efforts and artistry will be welcomed with greater respect and substantial support than in the city of San Francisco. It is also my hope to identify with you in the undertaking those people in whom you have confidence, and whom I know to be loyal to you.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Yours sincerely

Fred W. Fox

Fred W. Fox

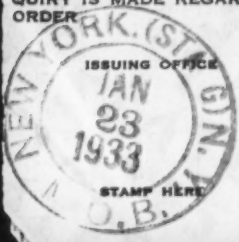
364699

RECEIPT

DOLLARS	CENTS
1	//

FOR REMITTER
TO DETACH AND HOLD

MUST BE PRESENTED AT OFFICE OF ISSUE WHEN INQUIRY IS MADE REGARDING ORDER



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Behind The Scenes

Charlie Mack Story

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U. S. GOVERNMENT PRINTING OFFICE: 1930

RADIO
BROADCAST
No 6
JAN 22-38
SUNDAY

#15

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Mr GRIFFITH

WJZ TIME:( )

D. W. GRIFFITH IN HOLLYWOOD NO. 6

( )( )
10:00 - 10:30 P.M. JANUARY 22, 1933 SUNDAY

ORCHESTRA: SIGNATURE

ANNOUNCER:

Presenting D. W. Griffith... the famous motion picture director and star-discoverer, in another installment of his thrilling story of Hollywood... the incredible, glamorous capitol of the moving picture industry. This program comes to you as a presentation of Hinds Honey and Almond Cream, the 59 year old hand lotion. Could you picture _____ in one of her gorgeous gowns, with hands that were rough, chapped, red? It would be pretty hard to, wouldn't it? Yet how many women are spoiling the charm of their beauty, their lovely frocks, in just this way! Isn't it foolish to neglect hands when only 3 days of Hinds care will make them soft, white, lovely? Simply smooth this famous lotion on your hands at night. The first day you'll see hands much softer; the second day, the redness disappearing; and the third day you'll have the beautiful white hands you've longed for! Why don't you make the 3 day test.... and by day after tomorrow glory in the charm of smooth, white, alluring hands!

ANNOUNCER: (CONTINUES)

And now may I present.... Mr. D. W. Griffith.....

GRIFFITH:

Thank you, Mr. Keech. Ladies and gentlemen... people often ask me why it is that sometimes you may witness a scene enacted on the screen which seems unusually real...far above the quality of the rest of the picture. Many times the reason for this is that the actors playing in that scene are going through...in real life..the very same experience they are supposed to be having on the screen. [redacted]. Tonight I want to tell you the story of such a case. It concerns a rather well-known leading man..and his leading woman. They happened to be sweethearts off the screen, as well as on... YOU MIGHT RECOGNIZE THEM — BUT I'M NOT GOING TO TELL YOU THEIR REAL NAMES — LET'S call them John Weatherby and Constance Gilmore. They were playing the leading roles in a picture I was directing..and one day when I walked on the set...I found them in rather heated argument.

CONSTANCE: (FADING IN) I saw you walking with that girl last night right on Willshire Boulevard..before the whole world!

JOHN. I tell you I can prove that was my cousin.

CON: That's the third cousin in two months...and it's too many!

JOHN: Dear...please let me explain....

CON: Explain nothing. You can't put that over on me. Hm...it's certainly going to be fun playing opposite you in your picture!

JOHN: Well...if you're going to act like this...it's going to be just as much fun for me.

GRIFFITH: (CALLS..AWAY) Come on...everybody on the set.... everybody on the set...Miss Constance and John...on the set please.

CON: (APPROACHING) Mr. Griffith...may I speak to you a moment?

GRIFFITH: Why...what's the matter?

CON: I don't intend to play opposite Mr. John Weatherby any more.

GRIFFITH: Now Miss Constance...don't be silly. You always play opposite JOHN. What's wrong?

CON: Never mind what's wrong. I won't do it, that's all. I won't do it!

GRIFFITH: But listen..you have a contract...please be reasonable.

JOHN: (APPROACHING) Pardon me, Mr. Griffith. [redacted] let me assure you I have no more desire to play opposite Miss Gilmore [redacted]

CON: Oh is that so!!

JOHN: It most certainly is.

GRIFFITH: Oh come now ...both of you! You're both acting like children. You're under contract and you've got to play these parts! How about it?

CON: Hm. I'll do it....if I have to!

JOHN: So will I....but only if I have to.

GRIFFITH: Well you do have to. Now get up on the set and be ready. We're going to shoot that jealousy scene we've been rehearsing. I'm going in the sound booth...be ready when I give the signal!

(MUSIC.....FADES DOWN UNDER)

GRIFFITH: For the benefit of those who have never witnessed the making of a talking picture, let me explain that the director generally sits in the sound booth and hears the dialogue over microphones that are placed near the actors. He can also watch them through the glass window of the booth..thus he can hear and see everything that is going on outside on the set, but the actors can't hear what is said inside the booth. All right...now suppose we're in the booth..along with the engineer, my assistant, Jones....and the script girl...whose duty it is to make notes of everything in the scene.

JONES: Oh good morning, Mr. Griffith.

GRIFFITH: Morning, Jones.

GIRL: Good morning, Mr. Griffith.

GRIFFITH: Good morning, Miss Smith. Now..if the young and beautiful Miss Smith will keep her eyes off that leading man and write down the action as it goes on, we'll all be much happier.

GIRL: Why...Mr. Griffith....

GRIF ITH: Please pay attention to business.....

(MURMUR OF JOHN'S AND CONSTANCE'S VOICES.....AS IF COMING OVER MICROPHONE)

GRIFFITH: Who left that microphone open? You can hear everything those people are saying....

JOE: Had to do it, sir...I'm testing a tube.

CONSTANCE: (VOICE COMING OVER MIKE) [redacted] The girl in this picture is in the same shoes as I am....in love with a dirty cheater!

JOHN: (DITTO) Well...how about you? You were seen out with Stoneman!

CONSTANCE: That's different.

JOHN: I suppose it's different because he owns this company?

[redacted]

GRIFFITH: Shut that mike off! I don't want to be listening to that talk....

JONES: Yes sir.

GRIFFITH: Jones..cameras ready? Everything all set?

JONES: Yessir....in about five minutes sir.

GRIFFITH: That means half an hour..so I'll go out on the set and run over the scene once without microphones... the way those two are behaving this morning...another rehearsal won't hurt 'em.

(DOOR OPENS)

JONES: Yes sir.

GIRL: You just watch the script this time, Mr. Griffith.... there won't be one mistake.

GRIFFITH: That's fine. Fill your eyes full of that leading man now while we're rehearsing..and then you can watch your notes during the taking of the scene.

GIRL: Oh I don't have to do that, Mr. Griffith....I dream about him every night.

GRIFFITH: GOOD LORD!

(DOOR SLAMS)

OH MISS CONSTANCE.....

CONSTANCE: (APPROACHING) Yes, Mr. Griffith....

GRIFFITH: [redacted] I WANT TO RUN OVER THIS JEALOUSY SCENE ONCE MORE... [redacted] YOU'RE SUPPOSE TO HAVE CAUGHT YOUR BOY FRIEND CHEATING, YOU KNOW.

CONSTANCE: I know. It'll be easy to play....today!

GRIFFITH: THAT'S GOOD. NOW JOHN...IN THE PICTURE YOU'RE SUPPOSED TO BE TRYING TO PROVE YOU'RE INNOCENT....

CONSTANCE: Hmph!

JOHN: Yes...I know.

GRIFFITH: You've got TO PUT MORE SINCERITY INTO IT...AS IF YOU REALLY MEANT IT!

JOHN: I get it. ~~Nothing makes an innocent man feel quite~~ so badly as being accused of being a chiseler.

GRIFFITH: QUITE RIGHT...QUITE RIGHT. NOTHING IN THE WORLD. OF COURSE, I'VE HAD NO PERSONAL EXPERIENCE OF THAT KIND....BUT FROM WHAT I HEAR IT IS VERY, VERY ANNOYING.

JOHN: It certainly is!

CONSTANCE: How much worse it must make a man feel when he knows it's true enough!

GRIFFITH: WELL NOW..LET'S GO OVER THE SCENE AND SEE HOW IT SOUNDS...YOU BEGIN I THINK, MISS CONSTANCE....

CONSTANCE: (ACTING) Well...so I caught you at last with another woman. ..

JOHN: (DITTO) Please let me explain...I never dreamed....

CONSTANCE: I know...you never dreamed I'd come along and catch you!

JOHN: ~~I can assure you....~~

CONSTANCE: ~~You can assure me of anything...but you can't make me believe it!~~

JOHN: Grace...for the Lord's sake be reasonable, can't you?

CONSTANCE: I'm just telling you one thing...I'm through with you. Do you get it? You're not going out with me again!

JOHN: After this behavior on your part, that will be the most pleasant thing imaginable! Goodbye, Miss Grace Hawkins!

CONSTANCE: Goodbye, Mr. Hathaway..very much goodbye! (THEN IN NATURAL TONE) Was that better, Mr. Griffith?

GRIFFITH: Better? Say....it was perfect! Both of you put some real feeling into that. Well...we're all ready for a take. And make it good! There's Mr.Stoneman.. the big boss!.over there watching you.

JOHN: (SOTTO VOCE) That big.....

(MUSIC.....SHORT....DRAMATIC.....OUT)

GRIFFITH: (AWAY) CUT. CUT!!

JOHN: Well..that ends the scene. Listen, Constance....

CONSTANCE: I'm having lunch with Mr. Stoneman...he's waiting for me. Good bye...(RECEDING) I wish you luck with your cousins.

GRIFFITH: (APPROACHING) Well, John..that was O.K.

JOHN: Did the scene go all right?

GRIFFITH: SPLENDID....IT WAS SPLENDID.

JOHN: I must beg your pardon, Mr. Griffith, for behaving as I have...but Constance is so unreasonable [redacted].

GRIFFITH: WHAT ABOUT THIS COUSIN OF YOURS?

JOHN: Well...it was my cousin, blast it! Of course, it wasn't my first cousin, like I told Constance..... but still..it was a cousin! Is it my fault I've got relatives?

GRIFFITH: DO YOU CARE FOR CONSTANCE SO MUCH?

JOHN: (WITH INTENSITY) How can you ask a question like that?

GRIFFITH: Well..why don't YOU MARRY HER?

JOHN: Good Lord...I would...if she'd have me!

GRIFFITH: Well...maybe it might be a good idea to lose a few of your cousins.

JONES: (RUSHING UP) Mr. Griffith...your lunch is ready. Yes sir.

GRIFFITH: ALL RIGHT. HOW ABOUT SOMETHING TO EAT, JOHN?

JOHN: No thanks...I'm not hungry.

GRIFFITH: (RECEDING) YOU'D BETTER HAVE SOMETHING.

JONES: Say..what's the matter with you, John? You look as though you'd lost your best friend.

JOHN: I have. I've lost everything in life..everything worth living for! I've been a fool...just a plain idiot..a fool.

JONES: Oh don't take on like that. [redacted]... she'll be coming around soon.

JOHN: No she won't....you don't know her. This is the end! I'll not only lose her.....I'll lose my job in this place. Stoneman's got it in for me! You wait and see..this is the end!

(MUSIC..STRONG..FADES DOWN UNDER)

GRIFFITH: Well...THAT SITUATION BETWEEN JOHN AND CONSTANCE WAS GREAT, AS LONG AS WE WERE WORKING ON THE JEALOUSY PART OF THE SCRIPT. BUT THE NEXT DAY, THEY WERE SUPPOSED TO PLAY A BIG RECONCILLIATION SCENE...AND I HAD MY MISGIVINGS AS TO HOW IT WAS GOING TO SOUND. WHEN I ARRIVED ON THE SET JOHN WAS ALREADY THERE.... AND CONSTANCE WAS JUST COMING IN.

JOHN: Good morning, Mr. Griffith.

GRIFFITH: HELLO, JOHN....WELL, CONSTANCE.....ALL MADE UP AND READY TO GO ON, EH? THIS IS OUR BIG RECONCILLIATION SCENE TODAY....YOU'VE GOT TO PUT ALL THE PASSION YOU'VE GOT INTO IT!

CONSTANCE: (COLDLY) I have my duty to do, Mr. Griffith...and I'll go through with it the best I can.

GRIFFITH: ~~WELL, JOHN....ALL READY?~~

JOHN: I'm an actor....must do as I'm told. But I'm afraid the fire you say you've finally found in my acting will be lacking in this case!

GRIFFITH: OH, COME ON...COME ON NOW...YOU KNOW THE SCENE. NOW, CONSTANCE...YOU RUN AWAY FROM HIM SAYING: "I'LL NEVER SEE YOU AGAIN....I HOPE I'LL NEVER SEE YOUR FACE AGAIN AS LONG AS I LIVE....PLEASE DON'T COME NEARER!"..... NOW YOU RUN UP THE STEPS AND AS YOU GET TO THE TOP OF THE STEPS.....JOHN! YOU KNOW YOUR LINES....

JOHN: Yes....I say "Stop!"

GRIFFITH: MORE COMMANDING! MORE COMMANDING! MAKE IT STRONG... YOU'RE CHANGING...YOU SEE. YOU'VE PUT UP WITH HER NONSENSE LONG ENOUGH.

JOHN: Stop...(HE PAUSES....THEN IN A VERY COMMANDING TONE) <u>Stop</u>! I've been putting up with your nonsense long enough. You belong to me...you'll stay here.

GRIFFITH: NOW YOUR ANSWER, CONSTANCE!

CONSTANCE: That's news to me!

JOHN: You belong to me now...you always did...and always will.

GRIFFITH: HEY..THAT'S GREAT...THAT'S GREAT! YOU'RE DOING THAT SCENE MARVELLOUSLY!

JOHN: Shall we go on?

GRIFFITHY No..wait a minute....I want to hear it over the microphone....(CALLS)....Jones....Jones!

JONES; (APPROACHING) Yes sir...yes sir.

GRIFFITH: I'M GOING IH THE BOOTH.

JONES: Yes sir.....I'll open the door for you.

(DOOR OPENS)

GRIFFITH: Inside NOW...JOHN AND CONSTANCE...WHEN YOU GET THE SIGNAL.... GO AHEAD WITH THE SCENE...JUST AS YOU WERE DOING IT THEN.

(DOOR CLOSES)

LISTEN JONES....I WANT TO TAKE THIS SCENE RIGHT NOW... WHILE THEY'RE IN THE MOOD.

JONES: Shall I tell them it's a take?

GRIFFITH: TELL THEM? NOT ON YOUR LIFE. LET THEM THINK IT'S A REHEARSAL....I'LL TAKE A CHANCE THAT IT'LL BE ALL RIGHT. MISS SMITH....

GIRL: Yes, Mr. Griffith....

GRIFFITH: Keep your eyes off that man and watch your notes!

GIRL: I'll try.....

GRIFFITH: MICROPHONES O. K.?

JOE: All O. K.

GRIFFITH: JONES...GOT ALL THE CAMERAS SET? THE PAM SHOT READY?

JONES: Yes sir.

GRIFFITH: ALL RIGHT....PULL HER DOWN WHEN SHE GETS IN HIS ARMS....

JONES: We're all set.....

GRIFFITH: GIVE THEM THE SIGNAL....

(BUZZER...TWO SHORT....PAUSE...ONE LONG)

CONSTANCE: (VOICE OVER THE MICROPHONE) I'll never see you again... I hope I'll never see your face again as long as I live. Please don't come nearer....

JOHN: Stop! I've been putting up with your nonsense long enough....you'll stay here!

~~GRIFFITH: JOE...PULL UP HIS VOICE...IT'S GRUFF.~~

~~JOE. O. K.~~

CONSTANCE: That's news to me!!

JOHN: You belong to me now..you always did..you always will!

~~GRIFFITH: (OVER THE OTHER VOICES) MISS SMITH...WATCH YOUR NOTES!~~

CONSTANCE: When I leave this house, I'm never going to see you again. I've told you that once. Now get it through your head!

JOHN: Come here to me...come back here!!

CONSTANCE: I will not!

JOHN: I've told you..you're the only one I have on earth! Do you think I'm going to let you get away from here?

CONSTANCE: Do you...do you really mean that?

JOHN: Do I mean it!? Come here....I'll show you....

GRIFFITH: Look at that clinch! LOOK AT THAT CLINCH! BOY.... THAT'S MARVELOUS!

GIRL: (SIGHS) Gee....I'll say so.

CONSTANCE: Forgive me for being so stubborn....I couldn't live away from you.

JOHN: Oh darling....I've been crazy since you've been away.

CONSTANCE: I know...I know dear..just how it was. And that girl.. was she your cousin, really?

GRIFFITH: CUT...CUT! GEE...THAT WAS GREAT!! STOP THE CAMERAS, ...JONES...TELL THE ACTORS TO CUT.

JONES: YES Sir..

(DOOR OPENS)

(YELLS) Cut..cut...scene's over,...

(DOOR CLOSES)

GRIFFITH: Did you think it was good, Miss Smith?

GIRL: Good? Oh Mr. Griffith....(SIGHS) It was so realistic....

GRIFFITH: LET'S GET OUT OF THE BOOTH... COME ON,...READ YOUR NOTES TO ME.....GIVE ME THE FOOTAGE....

JONES: All right, Mr. Griffith....

(DOOR OPENS)

GIRL: Two hundred feet....I got it all this time, Mr. Griffith....

GRIFFITH: Good. Whew! It's good to get out of that booth. The air in there's terrible.

JONES: Mr. Griffith....Look at John and Constance.....

(SHORT PAUSE) They don't know the scene is over

(SOUND OF TWO LOVEMAKERS STILL GOING ON OBLIVIOUS OF THE FACT THAT THE SCENE IS OVER AND THE CAMERAS HAVE STOPPED)

CONSTANCE: (AWAY) Of course....I thought you'd certainly know that I couldn't live without you or love anyone else.

JOHN: (AWAY) Oh, sweet, it is wonderful to have your face here against mine again. Oh, what lovely hair you have....Oh, darling, how could we ever have fought?

GRIFFITH: Jones, YELL AT THEM....THEY DON'T KNOW YET THAT THIS THING HAS STOPPED.

JONES: I did yell "cut" at them from the booth!

GRIFFITH: WELL....I'D BETTER GO OVER AND STOP THEM. EVERYBODY'S LOOKING ON.

CONSTANCE: (NEARER) And so you were the man who was walking around our garden every night?

JOHN: I just wanted to look at the house and know that you lived there. ~~I couldn't sleep, knowing you weren't around.~~

CONSTANCE: Wasn't I horrid? I knew it was you in the garden all the time and I wanted to come out and make up right there but I was so darn stubborn I wouldn't. ~~I don't know what's the matter with me.~~ I'm just terrible...

JOHN: No, darling, you couldn't be terrible; it was all my fault.

GRIFFITH: (IN VERY SUAVE TONES) PARDON ME, BUT DO YOU KNOW THIS SCENE HAS BEEN OVER SIX MINUTES...AND YOU HAVE AN AUDIENCE?

(SOUNDS OF LAUGHTER FROM CROWD)

CONSTANCE: (IN CONFUSION) No sir...we didn't hear...we were waiting for the sound of cut.

GRIFFITH: It's BEEN SOUNDED FIVE TIMES.

JOHN: Well, I guess the truth is ~~we were just so interested that~~ we didn't hear, nor care.....This is a real reconcilliation.

CONSTANCE: And for life, Mr. Griffith! Aren't you glad?

GRIFFITH: ~~WELL, I JUDGED AS MUCH. THE SIX MINUTES TOLD ME THAT. AND~~ PERSONALLY I AM TICKLED TO DEATH. ~~IF THERE IS ANY FIRING GOING ON ON ACCOUNT OF IT, PEOPLE WILL HEAR ABOUT THAT! I PROMISE YOU THAT! SO JUST DON'T WORRY~~...GO ~~HOME~~ AND HAVE A BIG CELEBRATION DINNER. THE PICTURE IS GOING TO BE GOOD TOO, I'M TELLING YOU. THIS IS A PICTURE WHERE EVERYTHING WENT WRONG AND YET EVERYTHING WENT RIGHT!

(MUSIC....STRONG....FADES DOWN UNDER)

GRIFFITH: And so, LADIES AND GENTLEMEN....SOMETIMES WHEN YOU SEE A PARTICULARLY CONVINCING SCENE ON THE SCREEN... JUST REMEMBER THAT PERHAPS THE ACTORS WERE FOR THE MOMENT ACTING OUT FOR YOU A BIT OF THEIR OWN LIVES.... BECAUSE THAT'S PART OF HOLLYWOOD!

ORCHESTRA (SIGNATURE)

ANNOUNCER:

You have just heard Mr. D. W. Griffith disclose the fact that some of the moving pictures you see, are actually part of the true life of the actors themselves. And speaking of true life have you ever longed to have the smooth, lovely hands you have so admired in others? You can have them, you know, and quickly too.

Thousands of women have made Hinds 3 day test and wonder <u>why</u> Hinds works quicker than other hand lotions. Briefly, ladies, here is the reason. Hinds is <u>not</u> a thick, gummy jelly that just goes over the top of the skin. It is a delicate, chiffon-weight cream...an ultra-penetrating cream. Thus Hinds is absorbed more thoroughly than many other lotions. That is why it can do in 3 days what other skin softeners <u>may</u> do in weeks. The 3-day test will <u>prove</u> this to you. Why not get a bottle of Hinds tomorrow and make the test? Be sure you insist on genuine Hinds Honey and Almond Cream. You can't expect new hand beauty in 3 days from substitutes. And by the way, at the same time ask your druggist to show you the 3 new Beauty aids made by the makers of this famous lotion. They are... Hinds Cleansing Cream, a delicate liquefying cream.... Hinds Texture Cream, a remarkable greaseless skin softener....And Hinds Toning Cleanser, a liquid cleanser which refines the pores.

ANNOUNCER: (CONTINUES)

Next Sunday at 10 P.M., Eastern Standard Time,
Mr. Griffith will tell you about _____

ORCHESTRA: (SIGNATURE)

This is the National Broadcasting Company.

AGENCY:LW:1/20/33

S. S. M Sunday

#33.

Jealousy Mr Griffith Copy

GRIFFITH: For your information, in the taking of talking pictures, the Director generally sits in the sound booth and hears through microphones that are placed near the actors, the actors' dialogue. He can also watch them through a glass placed in a booth. When the valves of this booth are open, he can hear everything that is going on outside, but the outsiders can't hear what is going on inside the sound booth.

In this sound booth are the assistants, and the note-takers who are the script girls. The script girl's business is to watch and make notes of each scene, notes as to exactly how the actors are dressed, what they may be carrying in their hands, whether they are smoking or not... in other words, they must make notes so that they will know exactly how they left one set so as to appear the same in the next.

Sometimes you may witness a scene enacted on the screen which seems to appear unusually real - far above the quality of the rest of the picture. It may be that the actors playing in that certain scene are going through the same experience on the screen that they are going through, at the very same time, in real life. So they feel the scene deeply and play it with great fervor. Such is the case in the little play which we are about to show you. The two principal characters are enacting on the screen the very same thing that they are going through in real life.

While this story really happened - it is impossible to read the newspapers - you have read this story in the newspapers. This is a story of Life.

D. W. GRIFFITH'S HOLLYWOOD

Program #

THE GIRL - MISS CONSTANCE: I saw you walking with that girl right on Willshire Boulevard before the whole world.

JOHN: I tell you and I can prove that was my cousin.

CONSTANCE: Oh, I suppose you have a town full of cousins.... and everytime I have to work you run around with your many cousins....You can't put that over on me!.....It certainly will be fun playing opposite you.

JOHN: Well, if you are going to be so unreasonable, it will be just as funny to me.

GRIFFITH: Come over on the set and let's rehearse this scene.....Everybody on this set.....Miss Constance, -everybody on the set. and John ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~.

CONSTANCE: Mr. Griffith, may I speak to you a moment on the side? I do not intend to play opposite Mr. John Weatherby.

GRIFFITH: Now, Miss Constance, don't be silly, you have contracts, you always play opposite Mr. Weatherby and what's wrong now?

CONSTANCE: Never mind, what's wrong.....

GRIFFITH: Well, now, you have contracts!....Please be reasonable!

JOHN (Enters) Pardon me, Mr. Griffith, but Miss Constance is raising some objection to playing opposite me in this picture. I can assure you, I have no more desire to play opposit e her than she has me.

CONSTANCE: (scornfully) Oh, is that so!

JOHN: It most certainly is so!

GRIFFI TH: Oh, now come on now, both of you! You are both acting like children. You are both under contract. Now come on! You've got to play these parts.

CONSTANCE: Allright. I'll do it, if I have to.

JOHN: Allright. We have to do it. We'll play it.

GRIFFITH: Get up on the set and start rehearsing. I'll get in the sound room and hear it from there. I can watch through the glass.

CONSTANCE & JOHN: Allright.

SCRIPT GIRL: (to operator in sound booth) Operator! Open that sound valve. We'll hear what they are talking about and they won't know it. Look at their faces!

YES MAN: (beams) Yes sir, yes sir! They are most beligerant.

SCRIPT GIRL: Well, that's what's called for in my script here. They are the best actor and actress on the screen. Oh, ain't he grand looking!

(Sound of door opening)

Oh, Mr. Griffith. Good morning, Mr. Griffith.

GRIFFITH: Good morning, Miss Smith. Now if the young and beautiful Miss Smith will keep her eyes off that leading man and write down the action as it goes on, we'll all be much happier. Get this script right

this time or you'll have nothing else to do but watch that leading man. So please pay attention to your business. -- Who let that sound valve open? You hear everything those people outside are saying.

OPERATOR: Have to do it, sir, have to correct that valve.

(There is a pause inside the booth for a minute as we hear Miss Constance and John through the sound valve)

CONSTANCE: (speaking from rehearsal place) Oh, I'll play this part allright. The girl in this picture is in the same shoes as I am. In love with a dirty Sheater!

or perhaps a better name - Stoneman

JOHN: Well you were seen out with that Thimble./ Imagine, a man with a name like that! You ought to know when a girl goes out with him once, she has no more reputation than a gold fish.

GRIFFITH: Well, close the valve from the outside anyhow. I don't want to be listening to that talk.

OPERATOR: Allright. I can close the outside and shut it off.

GRIFFITH: Jones, have you got all the camera set, sound booth ready?

JONES: In about five minutes, sir.

GRIFFITH: That means a half hour, so I'll have plenty of time to give him a rehearsal.

JONES: (gladly) Yes sir.

(Sound of door opening. Exit sound of Griffith)

SCRIPT GIRL: (Calling off) You just watch this script this

time, Mr. Griffith. There won't be one mistake.

MR. GRIFFITH: That's fine! Fill your eyes full of that leading man now while we're preparing, and then you can watch your notes during the taking of the scene.

SCRIPT GIRL: Oh, I don't have to do that, Mr. Griffith, I dream about him every night.

GRIFFITH: (Sarcastically - as though going away) Good-night!

(WE GO TO THE REHEARSAL OF THE JEALOUSY SCENE)

GRIFFITH: Begin with the Jealousy Scene. It is the most important one. You know, Miss Constance, where you catch John cheating, as you think.

CONSTANCE: I read that part, it will be very easy to play.

GRIFFITH: Oh, I'm glad of that. Now, John, you are trying to prove that you are innocent.

CONSTANCE: Oh! (Scornfully)

JOHN: Yes, I remember that part.

GRIFFITH: You must put all your sincerity into it like you really meant it.

JOHN: I get it. Nothing makes a man, when he is innocent, feel so deeply, than when he is accused of being a chiseler.

GRIFFITH: Quite right, quite right. Nothing in the world. Of course, I've had no personal experience of that kind, but from what I hear it is very, very annoying.

JOHN: It certainly is.

CONSTANCE: How much worse must it make a man feel when he knows that it is all true enough.

GRIFFITH: Well, now, let's go over the scene once and see how it sounds. You begin Miss Constance, I think.

GRACE: Well, Mr. Wellman, so I caught you at last parking in a car.

JIMMY: Yes, Miss Hawkins, I was just starting to get out of that place I was in and I happened to be with my first cousin. She is in town on a visit and I had to be polite to her. You were ~~working that night.~~ out at a dance that night.

at a dance.

GRACE: Oh, wait just a minute. You thought I was ~~working~~/ You never dreamed that I would come along and catch you.

JIMMY: Oh, I can assure you.

GRACE: You can assure me of anything, but you can't make me believe it.

JIMMY: Grace, be reasonable.

GRACE: It makes no difference to me. I am just telling you one thing... you're not going out with me again. That's all that is important to me. You can just stay away from me.

JIMMY: After this behavior on your part, that will be the most pleasant thing imaginable. Goodbye, Miss Grace Hawkins.

GRACE: Goodbye, Mr. Wellman, very much goodbye.

(Note: Both of these characters speak their last lines in a very frigid manner)

GRIFFITH: That is great... Now I will get in the sound booth, and you can go to it. Everybody seem busy... Mr. Stoneman is over there watching us.

TRENWAY: Well, Stoneman, that Miss Constance of yours is certainly some baby.

STONEMAN: The best looking jane in Hollywood. I am going to star her in the next picture, but she has to put that ham actor out. I own this place, studio, and all. If she is a nice girl to me, I will star her, but she's got to be nice.

TRENWAY: You got that love affair broken up all right. They are are fighting like cats and dogs.

STONEMAN: She isn't going to take him back either, you can bet your shirt on that. She is leaving him alone like he was poison.

(ON THE STAGE)

JOHN: Well that ends that scene.

CONSTANCE: Goodnight. Wish you luck with your cousins.

(THIS IS SAID IN A VERY CIRCUMSPECT TONE)

JOHN: Well, did the scene go alright, Mr. Griffith?

GRIFFITH: It was splendid.

JOHN: I must beg your pardon, however, going on as I have. But you know Miss Constance is so unreasonable in her jealousy that I was just so upset..... Well, there's just nobody like her in the world when she's herself... but this unreasonable jealousy....

GRIFFITH: Unreasonable? Seems to me as I came along the back wall of the Ambassador last night, I got a glimpse of you in a car with a very charming little blonde.

JOHN: Oh, we were just going out of the parking space. She is my cousin... Of course I had to be nice to her.

GRIFFITH: Do you care for Constance so much?

JOHN: (WITH GREAT INTENSITY) How can you ask it?

GRIFFITH: Well, maybe it might be a good idea to lose a few of your cousins.

JOHN: She WAS my cousin. Of course not a first cousin like I told her, but she was my cousin!

GRIFFITH: Well, goodbye... I still give the same advice... Lose a few of your cousins and you won't be in so much trouble.

(CONSTANCE AND MR. STONEMAN)

STONEMAN: Get right in, Miss Constance. I just got a car in time.

CONSTANCE: Oh, Mr. Stoneman! This is the most beautiful car I've seen in Hollywood!

STONEMAN: It's a Hispano Suiza... an imported car.

CONSTANCE: It's too beautiful.... I just want to look at it before I get in... it's so beautiful!

STONEMAN: It will look better when it is set with a little jewel that's about to get into it. How about it, Constance, for telling the truth to you? Get in... at least, the car befits you.

(SOUND EFFECT OF ROAR OF CAR)

(NOTE: Think all these three scenes can go on without any music for time lapses and believe this scene between John and his boy friend is needed as we must get sympathy for somebody and we can't let the audience know that the girl might be weakening as our suspense would all be lost.)

(ROOM IN JOHN'S BUNGALOW)

BOY FRIEND: Is that you John?

JOHN: Come on in... come right in...

(SOUND OF DOOR OPENING)

BOY FRIEND: What on earth has happened to you? You look as though you'd lost your best friend.

JOHN: I have. (IN A DESPERATE VOICE) I've lost everything in life... everything worth living for. I've been a fool... just a plain idiot... a fool, a fool!

(HE BREAKS INTO SOBBING)

BOY FRIEND: Oh, don't take on like that! I know what it's about. She'll be coming back soon.

JOHN: She'll not ever be coming back. There's more against me than you think.... This is the end.. I'll not only lose her but I'll lose my job in this place....

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(continued)
JOHN: You wait and see. This is the end.

(MUSIC: TIME ELAPSES)

(EFFECT OF CAR ARRIVING)

CONSTANCE: (VOICE AS THOUGH ALIGHTING FROM CAR)
Thank you so much, Mr. Stoneman for bringing me over.

STONEMAN: Oh, never mind that... Be sure to come by the office tonight when you are through with that last scene and I'll take you on out to my home.

CONSTANCE: I'll go by the office .... but I don't know about the other.

STONEMAN: Well, we'll talk about that later. I've been so happy that you have given up that John Wellman... You're on the right track, girlie, and I'm going to put you up with the headliners and big shots.

CONSTANCE: Well, I must be going now. I see they're on the set for the rehearsal.

(SOUND OF CAR DISAPPEARING)

GRIFFITH: (AS THOUGH CALLING OUT TO SOMEONE APPROACHING)
Why here comes Miss Constance.... all made up and ready to go. Well, Miss Constance, this is our big reconciliation scene.... you've got to put all the passion and fire you've got into it.

CONSTANCE: (IN A COLD REBELLIOUS MANNER)
I have my duty to perform, Mr. Griffith, but I'll go through the part as best I can.

GRIFFITH: Well, John, alright? All ready?

JOHN: I am an actor.... Must do as I'm told... But I'm afraid the fire you have professed to have finally found in my acting will be lacking in this case.

GRIFFITH: Oh, come on... come on now... You know the scene. Now, Constance, -- you run away from him saying: "I'll never see you again... I hope I'll never see your face again as long as I live... Please don't come nearer!" ---- Now you run up the steps and as you get to the top of the steps.... John! You remember your lines?

JOHN: Yes... I say "Stop!"

GRIFFITH: More commanding!.. More commanding!...Make it strong.... You're changing, you see..... You've put up with her nonsense long enough....

JOHN: Stop.... (HE PAUSES)
(THEN IN A VERY COMMANDING TONE)
Stop! I've been putting up with your nonsense long enough.... You belong to me... You'll stay here.

GRIFFITH: Now your answer, Constance!

CONSTANCE: You are certainly telling me news.

JOHN: I am not! You belong to me now... you always did... and always will.

CONSTANCE: When I leave this house as I am doing now, I'm never going to see you again. I've told you that once.... Now get it through your head.

JOHN: Come back here!... I am through with this nonsense! Come down to me... come down to me.

CONSTANCE: I will not.... I will not!

JOHN: I've told you before... You're the only one I have on earth..... Do you think I'm going to let you go away from here....Not by a jugfull! Not by a sunflower!

JOHN: continued — If I've been wrong, forgive me... if you've been wrong, I'll surely forgive you... but now (IN A COMMANDING VOICE) come down to me where you belong!

GRIFFITH: Now, Miss Constance, that's where you fly into his arms and say: "Forgive me... forgive me... I love you dear, always have and always will.' Now, we'll do it.... I'll go into the sound booth.

JONES: Alright, Mr. Griffith.... I'm opening the door.

(CLANGING OF SOUND BOOTH DOOR OPENING)

GRIFFITH: Got all the cameras set? The pam shot ready? Pull her down when she gets in his arms....

JONES: Yes, everything's ready.

GRIFFITH: Give the starting signal... Let's get started while they're in the mood.... Don't let them drop down.

(SOUND OF THE STARTING SIGNAL IS HEARD)

(SCENE BEGINS NOW THROUGH VALVE AND IS BEING RECORDED) (FROM FIRST SPEECH OF CONSTANCE TO... "I hope I'll never see your face again as long as I live. Please don't come nearer)

CLANGING OF SOUND BOOTH DOOR IS HEARD BUT QUITE SOFTLY.

DOORMAN: Pardon me, Mr. Stoneman.. but you can't go any further.

STONEMAN: Alright... alright.... I'll sit right here.

(ALL IN LOW VOICES)

STONEMAN: That's the girl I was telling you about... ain't she a beaut? (AS THOUGH WHISPERING IN THE EAR)

(WE COME BACK AGAIN TO GRIFFITH IN SOUND BOOTH AND HEAR THE END OF THE SCENE BETWEEN CONSTANCE AND JOHN ON STAGE COMING THROUGH THE VALVE, OVER GRIFFITH'S SUBDUED VOICE AND THE OTHER CHARACTERS IN THE SOUND BOOTH - THE DIALOGUE COMING THROUGH SOUND VALVE FROM ACTORS ON STAGE, PICKED UP I IMAGINE ABOUT HERE -

JOHN'S VOICE: Come back here... I'm through with this nonsense!

Come down to me... come down to me.

CONSTANCE: I will not... I will not!

JOHN: I've told you before... You're the only one I have on earth.... Do you think I'm going to let you go away from here... Not by a jugfull! Not by a sunflower!

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continued
GRIFFITH: When she's running back to him....

Script girl! Keep your eyes off that man!

And watch your notes!

(RUNNING ALL THROUGH THIS IS THE DIALOGUE OF THE ACTORS WHO ARE BEING PHOTOGRAPHED AS THOUGH COMING THROUGH THE SOUND VALVE)

NOW THE LINES GO ON THROUGH THE SOUND VALVE FROM CONSTANCE AND JOHN AT FINISH OF THE SCENE, WHERE HE GIVES HIS FINAL SPEECH AS REHEARSED AND CONSTANCE HER FINAL SPEECH AND THEN AS THEY RUSH INTO EACH OTHERS'ARMS, WE HEAR MORE DISTINCTLY THROUGH SOUND VALVE.

CONSTANCE: (ON STAGE) Forgive me for being so stubborn....I couldn't live away from you....

JOHN: Oh, darling, I've been crazy since you've been away so long.

(SOUND OF KISSING AND MUMBLINT CONVERSATION)

CONSTANCE: I know.... I know...dear.... just how it was. And that girl.... was she your cousin really?

GRIFFITH: Cut... cut! Gee, that was great... Do you think it was good, Miss Smith? You've stopped the cameras, haven't you Jones?

JONES: All stopped, Sir.

GRIFFITH: Come on outside and read the notes over and give me how the footage.

(SOUND OF DOOR OPENING)

JONES: Alright, Mr. Griffith.

MISS SMITH: (TALKING AS DOOR OPENS) Two hundred feet, Mr. Griffith.... I got it all this time.

GRIFFITH: That's great... It's good to get out of that sound booth into this fresh air.

(SHORT PAUSE)

(SOUND OF THE TWO LOVEMAKERS STILL GOING ON OBLIVIOUS OF THE FACT THAT THE SCENE IS OVER AND THE CAMERAS HAVE STOPPED)

CONSTANCE: Of course I thought you'd certainly know that I couldn't live without you or love anyone else.

JOHN: Oh, sweet, it is wonderful to have your face here against mine again. Oh, what lovely hair you have.... Oh, darling,, how could we ever have fought?

GRIFFITH: Jones, yell at them... they don't know yet that this thing has stopped.

JONES: I have yelled cut/at them three times from the booth!

GRIFFITH: Well, I'll have to go over there and stop them. Everybody's come looking on.

CONSTANCE: And so you were the man who was walking around our garden every night?

JOHN: I just wanted to look at the house and know that you lived there. I couldn't sleep, being as you weren't around.

CONSTANCE: Wasn't I the meanie? I knew it was you all the time and I wanted to come out and make up right there but I was so darn stubborn I wouldn't. I don't know what's the matter with me. I'm just terrible....

JOHN: No, darling, you couldn't be terrible; it was all my fault.

GRIFFITH: (HEARD APPROACHING)

(IN VERY SUAVE TONES)

Pardon me, but do you know this scene has been over

six minutes, and you have an audience gathering around you. (SOUNDS OF LAUGHTER FROM THE CROWD)

CONSTANCE: (IN CONFUSION) No Sir... we didn't hear... we were waiting for the sound of cut.

GRIFFITH: It's been sounded five times.

JOHN: Well, I guess the truth is we were just so interested that we didn't hear nor care.... This is a real reconciliation.

CONSTANCE: And for life, Mr. Griffith! Aren't you glad?

GRIFFITH: Well, I can't express any great surprise because I judged as much. The six minutes told me that. And personally I am tickled to death. If there is any firing going on on account of it, people will hear about that! I promise you this much! So just don't worry.... just go home and have a big celebration dinner. The picture is going to be good too, I'm telling you. This is a picture where everything went wrong and yet everything went right!

Tuesday 3-4 30

Wed 3 45 ✓ 15

Wed 9 30

Fri 11 to 1 am

D. W. GRIFFITH, INCORPORATED

1619 BROADWAY

NEW YORK, N. Y.

January 24, 1933.

TO THE STOCKHOLDERS:

A Special Meeting of the Stockholders is to be held on the 7th day of February, 1933, for the purpose stated in the notice herewith enclosed.

If stockholders cannot personally attend, proxies may be delivered to Mr. Alexander J. Fox, Room 614, 1619 Broadway, New York, N. Y., and to Mr. Jack Sherman, Room 614, 1619 Broadway, New York, N. Y. Such proxies will be voted to support the management. Of course, proxies may be given to anyone the stockholders may choose.

BY ORDER OF THE BOARD OF DIRECTORS,

D. W. GRIFFITH, INCORPORATED,

C. M. CONWAY,
Secretary.

D. W. GRIFFITH, INCORPORATED

NOTICE OF SPECIAL MEETING OF STOCKHOLDERS

TO THE STOCKHOLDERS OF

D. W. GRIFFITH, INCORPORATED:

TAKE NOTICE that pursuant to the order of a majority of the Board of Directors, a Special Meeting of the Stockholders of D. W. Griffith, Incorporated will be held at the office of the Corporation, 10 Light Street, Room 1628, in the City of Baltimore, Md., on the 7th day of February, 1933, at one o'clock in the afternoon, for the purpose of transacting the following business:

1. To hear and consider a report of the auditor on the finances of the Corporation, and to take such action with respect thereto as may be deemed for the best interest of the Corporation.
2. To receive and consider a report on the operation and conduct of the business of the Corporation by its officers and directors since the last stockholders meeting, and to take appropriate action thereon.
3. To consider and take action on the general question of the future of the Corporation.
4. To elect a full board of six directors to serve for the ensuing year or until their successors are elected.
5. And for the transaction of such other and further business as may properly come before the meeting.

BY ORDER OF THE BOARD OF DIRECTORS,

C. M. CONWAY, Secretary.

Dated, New York, January 24, 1933.

STOCKHOLDER'S PROXY

KNOW ALL MEN BY THESE PRESENTS, That the undersigned shareholder of D. W. Griffith, Incorporated hereby constitutes and appoints Jack Sherman and/or Alexander J. Fox and each one of them, and each with full power of substitution, the true and lawful attorneys, agents and proxies of the undersigned, for and in the name of the undersigned, to appear and vote at the Special Meeting of Stockholders of the Company to be held at the office of the Company in the City of Baltimore, Maryland, on February the seventh, 1933 at one o'clock P. M., Eastern Standard Time, and at any and all adjournments thereof, upon any and all stock standing in the name of the undersigned, or upon which the undersigned may be entitled to vote, according to the number of votes to which the undersigned would be entitled if personally present, upon any and all propositions and matters which may properly come before said meeting, or any adjournment or adjournments thereof; hereby revoking any proxy or proxies heretofore given to vote upon such stock, and ratifying and confirming all that said attorneys, agents and proxies, or any substitute or substitutes, shall lawfully do or cause to be done by virtue hereof. Said attorneys and proxies, or their substitute or substitutes who shall be present and shall act (or if only one shall be present and act, then that one), shall have and may exercise all the powers of all said attorneys, agents and proxies hereunder.

WITNESS my hand this day of 1933.

.....(L. S.)

Number of Shares owned.....

January Twenty-Fifth
1 9 3 3.

Miss Norma Shearer,
Metro-Goldwyn-Mayer Studio,
Hollywood, California.

Dear Miss Shearer:

Greetings - Greetings!

I am enclosing herewith a script which we have prepared as one of a series I am doing of famous people in the movies, for the National Broadcasting Company. Of course, as the sponsors say, the law allows us to impersonate famous persons as long as it is stated in the radio sketch that this particular part is played by whomsoever plays it; so it clears the famous person of having enacted the part for the radio.

This might be all right with some people but, naturally, I wouldn't do anything of that kind with you and you may rest assured that without your personal consent it will not be used. However, as far as I can see it, it could be nothing but rather good advertising tho of course I know you do not need much advertising at the present time. I thought you might also let Mr. Thalberg read it and see if he finds any objection to our using it.

The Broadcasting Co. have gotten together a very fine company for me as it is quite easy to get people who can read lines splendidly but on account of their appearance are not useful for the stage and motion pictures. We take great care in selecting people and generally get very good results. I have, with Miss Pickford's consent, used one of her, though not at such length as this one of yours.

I have been doing this series for some time and appear twice a week -- Wednesday and Sunday at ten o'clock p. m. New York time. I have just discovered that the broadcast goes only as far as Denver but embraces all the rest of the United States and, I believe, Canada. It seems the sponsors were unable to get the coast time until some six weeks after we had begun broadcasting, and to delay would have cost them the loss of some of the sound routes they had already bargained for in the other parts of the States.

If you see no objection to using this sketch, will you kindly wire me at the Park Central Hotel, New York City.

Anyway I want to extend my real heartfelt admiration for the great performances you are giving. I was down South and missed "The Strange Interlude" but I saw "Smiling Through" twice; and I should vote it about the finest talking picture I have ever seen. I can't imagine any human being playing your part better than you did. This last is not said to gain your consent to use you in my sketch -- but of course you know this as there is nothing surprising in my statement since most everyone else has said the same thing.

If you have any suggestions to make concerning the sketch, in case you consent to my using it, I would be glad to have them. This sketch is about as I remember the situations.

With kindest regards,

Yours most sincerely,

DWG/HH

Enclosure.

#16

RADIO
NO 7
JAN 25-33
WJZ

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

WJZ

No 7

D.W. GRIFFITH IN HOLLYWOOD

( )( )

10:00 - 10:15 P.M. JANUARY 25, 1933. WEDNESDAY

ORCHESTRA: (SIGNATURE)

ANNOUNCER: Presenting D. W. Griffith... the famous motion picture director and star-discoverer, in another installment of his thrilling story of Hollywood... the incredible, glamorous capitol of the moving picture industry. This program comes to you as a presentation of Hinds Honey and Almond Cream, the 59 year old hand lotion.

Surely everyone admires lovely Lupe Velez, starring in the radio picture "Half Naked Truth." She will soon appear with Jimmy Durante in Lew Brown's musical production "Strike Me Pink." ~~Do you know that Lupe Velez is considered by many to be the best dressed, best groomed woman on the screen.~~ Her ~~smooth~~ white hands, especially, reflect this perfect grooming and add so much to the charm of her exquisite frocks. But how many women will spoil the effect of a lovely gown, perfect make-up, and careful hair dressing, with rough, red, ugly hands! Ladies... this is so unnecessary! For only 3 days care with Hinds Honey and Almond Cream will make those rough, red, hands soft, white and smooth. But be sure you get the genuine Hinds Honey and Almond Cream.

ANNOUNCER: (Cont) You can't expect new hand beauty in 3 days from substitutes. And by the way, ask your druggist to show you the 3 new Hinds beauty aids. They are Hinds Cleansing Cream, Hinds Texture Cream and Hinds Toning Cleanser.

And now, Mr. Griffith... ~~what are you going to tell them about tonight?~~

~~GRIFFITH: I'VE GOT A STORY IN MIND... BUT WHAT WOULD YOU SUGGEST...~~

~~KEECH: Well,~~ there's one question about the moving picture business I've wanted to ask you ever since this program started....

GRIFFITH: WELL....FIRE AWAY...I'LL SEE IF I CAN ANSWER IT.

KEECH: Just how is a motion picture star made...I mean, how do you know a player is star material?

GRIFFITH: THAT'S AN EASY ONE TO ANSWER....YOU DON'T KNOW.

KEECH: You mean... that stars are discovered by chance?

GRIFFITH: EXACTLY....NINE TIMES OUT OF TEN. IF THE RIGHT PERSON HAPPENS TO COME ALONG AT JUST THE RIGHT TIME...WELL... THEN ANOTHER STAR IS DISCOVERED. HERE'S AN EXAMPLE... WHEN I WAS WORKING UP AT THE OLD MAMARONECK STUDIO.... ELMER CLIFTON... MY ASSISTANT DIRECTOR... WAS STARTING OUT ON HIS OWN HOOK WITH A PARTY OF ASSOCIATES TO MAKE THE PICTURE... "DOWN TO THE SEA IN SHIPS." NOW IT HAPPENED THAT A YOUNG GIRL CAME OUT TO THE STUDIO WITH HER FATHER:; LOOKING FOR A JOB IN PICTURES. SHE GAVE ME A LITTLE EXHIBITION OF HER ACTING...

(OVER)

GRIFFITH:(CONT) AND ALTHOUGH SHE HAD HAD NO STAGE EXPERIENCE, THERE WAS NO DOUBT ABOUT IT... SHE WAS GOOD. AS CLIFTON WAS LOOKING FOR SOMEONE TO PLAY THE PART OF A SPITFIRE OF A GIRL IN HIS PICTURE.. AND AS I HAD NOTHING FOR THE YOUNG LADY AT THE TIME... I TURNED HER OVER TO HIM. HE PUT HER IN THE PICTURE AND SHE SCORED A BIG HIT. SHE GOT HER CHANCE JUST BECAUSE SHE HAPPENED TO BE ON THE SPOT AT THE RIGHT TIME.

KEECH: I see. And who was the young lady, Mr. Griffith?

GRIFFITH: OH YES.. WHY, IT WAS CLARA BOW. [redacted] YES.. MR. KEECH, DISCOVERING STARS IS LARGELY A MATTER OF CHANCE.

KEECH: [redacted] a story picked out to tell tonight?

GRIFFITH: THAT'S RIGHT... AND IT'S A STORY THAT ILLUSTRATES THE SAME POINT WE'VE BEEN TALKING ABOUT. AT THE TIME CLARA BOW MADE HER VISIT TO THE [redacted] STUDIOS... I WAS WORKING ON A PICTURE CALLED "DREAM STREET." INCIDENTALLY...IT WAS THE FIRST PICTURE SHOWN ON BROADWAY IN WHICH VOICES WERE HEARD SPEAKING...AND A THEME SONG WAS SUNG. WELL .. ANYWAY... IN "DREAM STREET" THERE WERE TWO BOY CHARACTERS OF ALMOST EQUAL IMPORTANCE.. PLAYING OPPOSITE [redacted] MISS CAROL DEMPSTER. WE HAD TO CAST RALPH GRAVES AS ONE OF THE BOYS.. BUT WE COULDN'T FIND ANYBODY WHO SEEMED RIGHT TO PLAY THE OTHER ONE. ONE DAY I WANTED TO REHEARSE ONE OF THE SCENES IN WHICH GRAVES APPEARED WITH THE OTHER BOY... I CALLED GRAVES OVER TO ME.

(MUSIC....BRIEF)

GRIFFITH: SAY RALPH....I WANT TO REHEARSE THAT SCENE BETWEEN THE TWO BOYS...

GRAVES: It's O. K. Mr. Griffith, I know my lines. Have you picked anybody to play the other boy yet?

GRIFFITH: NO... CAN'T SEEM TO FIND ANYBODY THAT SUITS THE PART. I'M NOT REHEARSING THIS SCENE FOR YOUR BENEFIT... I JUST WANT TO SEE HOW IT PLAYS SO I CAN GET THE IDEA OF THE CHARACTERS STRAIGHT IN MY OWN MIND.

GRAVES: Oh. Shall I go and get one of the actors from the next set to read the lines?

GRIFFITH: NO.. DON'T. I'? SICK OF ACTORS...I'VE BEEN LISTENING TO ~~HUNDREDS~~ EVERY DAY FOR THIS PART. LET'S GET SOMEBODY ELSE.

GRAVES: There's Charley Mack, the property boy, over there....

GRIFFITH: HE'LL DO. (CALLS) CHARLEY....CHARLEY MACK.

MACK: (APPROACHING) Yes, Mr. Griffith.

GRIFFITH: CHARLEY....I WANT YOU TO READ A PART OPPOSITE RALPH FOR ME....DO YOU MIND?

MACK: Why....no, Mr. Griffith.

GRIFFITH: GOOD.. HERE'S THE SCRIPT. YOU'RE SUPPOSED TO BE A COUPLE OF LIMEHOUSE COCKNEY PICKPOCKETS...CHARLEY... YOU'RE RALPH'S YOUNGER BROTHER. READ THE PART OF CHITTERS.

MACK: I'll try.

GRIFFITH: ALL SET....RALPH?

GRAVES: Well, there's just one thing..I'm afraid my Cockney dialect is not so hot.

GRIFFITH: MAKES NO DIFFERENCE. YOU JUST HAVE TO HAVE THE LINES RIGHT SO WE CAN PUT SUBTITLES IN LATER....~~AND THEY'LL FIT WHAT YOU'RE SAYING.~~ HANK BOTTLES....THAT'S GRAVES. STARTS IT.. GO AHEAD...START YOUR LINES...RALPH.

(FOLLOWING SCENE FROM "LIMEHOUSE NIGHTS" PLAYED IN COCKNEY.)

GRAVES: I am Hank Bottles. Of course I've burgled and bashed. You've got to win this part of town, to keep your end up. ~~See this bowler hat and this racing coat?~~ That Gina....I'll stop her copper's nark business!!!

GRIFFITH: ALL RIGHT CHARLEY — GO AHEAD WITH YOUR LINES —

MACK: Now Hank... you know she ain't any copper's nark!

GRAVES: Well, why's she always got them coppers hanging around her for?

MACK: Same reason as everybody else hangs around her.. because they just can't help hangin' around her.

GRAVES: So... you've got it too, have you? Now listen, this Gina belongs to me!! She's a pretty!

MACK: I should say. Did you see what the papers said? How she had a lyrical body; when she danced it took the scowl off the faces of the people, and made strangers speak friendly to each other. That's what the papers said.

GRAVES: Never mind what the papers say. ~~Get a look at this pearl bowler and racing coat.~~ Now I'm going out to the big parade. You walk behind me...keep out of sight. ~~If there's anything left when I get through, you may pick up something.~~

GRIFFITH: THAT'S ALL....THAT'S THE END OF THE SCENE. RALPH..... YOU'RE GREAT IN THAT PART. THERE'LL BE NOTHING TO IT.

MACK: Er....Mr. Griffith.

GRIFFITH: YES, CHARLEY.

MACK: Do you need me any more? I've got some props to get together for Mr. Clifton.

GRIFFITH: ALL RIGHT.. RUN ALONG... (THEN CALLS AFTER HIM)..... AND THANKS... CHARLEY,

MACK: (AWAY) Glad to do it.

GRIFFITH: I WISH WE COULD GET STARTED ON THIS PICTURE RALPH, ~~IT'S A SHAME TO STALL AROUND LIKE THIS AND IT'S EXPENSIVE TOO.~~ WELL,..I DON'T CARE WHAT IT COSTS...I'M NOT GOING TO START TAKING UNTIL I'VE FOUND A BOY THAT SUITS ME FOR THAT OTHER PART. AND LORD ONLY KNOWS WHERE I'M GOING TO FIND ONE!

(MUSIC IN STRONG....FADES DOWN UNDER)

GRIFFITH: WELL... TIME WENT ON... AND STILL WE COULDN'T FIND AN ACTOR WHO SEEMED TO FIT THE PART OF RALPH GRAVES' YOUNGER BROTHER. WE TRIED ACTOR AFTER ACTOR...THEY WERE ALL GOOD PERFORMERS...BUT IN THIS PART...SOMETHING SEEMED TO BE WRONG WITH THEM. EVERY TIME WE WERE WAITING FOR ANOTHER ~~ONE~~ ACTOR TO SHOW UP FOR A TRIAL...WE REHEARSED THE SCENES WITH CHARLEY MACK FILLING IN AT THE PART... ~~SOON HE GOT SO HE KNEW THE WHOLE PLAY BY HEART~~...ONE DAY....ALL UNKNOWN TO ME...A REAL DRAMA WAS GOING ON OUTSIDE THE REHEARSAL SET. I DIDN'T HEAR ABOUT IT UNTIL LONG AFTERWARD. (OVER)

GRIFFITH: CHARLEY MACK HAD A SWEETHEART IN THE COMPANY....A LITTLE IRISH GIRL NAMED SHEILA...AND THIS DAY I'M SPEAKING ABOUT...SHE CAME UPON CHARLEY SITTING DEJECTEDLY ON THE SEA-WALL WHICH RAN ALONG THE LONG ISLAND SOUND SIDE OF THE ~~MAMARONECK~~ STUDIO.

~~(MUSIC)~~

(OCCASIONAL SOUND OF WAVES)

SHEILA: (PLAYING WITH SLIGHT IRISH BROGUE) Why Charley...the likes of your face...what's eatin' you so?

MACK: Sheila, I've just heard I'm going to lose my job in the prop department in a couple of weeks.

SHEILA: Oh Charley....that's a shame.

MACK: Well...I guess they just had to cut down.

SHEILA: Don't you care, Charley...you'll be doin' somethin' better. Why...one of the men was tellin' me you were rehearsin' that part in the picture wonderful, Charley.. better than the actors.

MACK: ~~Aw now, Sheila...you know Mr. Griffith would never see me just a property boy...In a picture I'd look silly playing opposite that six foot Ralph Graves.~~ It's no use, Sheila...I'll never do anything in my life.

SHEILA: You will too, Charley... you'll see...

MACK: Sheila darling... you're too good to me...Don't waste yourself...I'm nothing...

SHEILA: You're nothing but the dearest boy in the world.... that's all!

MACK: You shouldn't be caring for me, Sheila. (OVER)

MACK:(CONT) I'm just a failure in everything. And now I'm going to lose my job here!

SHEILA: Well, it's a rotten job, anyway! I don't think that Griffith man is so smart....or any of them! Tell them to go their own way... we'll find something!!!

MACK: Aw Sheila....

SHEILA: (VERY LOW) You know...I've been prayin' for you, Charley...they say you're so good at rehearsals.

MACK: I....I've been doin' a little prayin' myself lately... only I guess there must be something wrong with me.... That's right, honey... hold my hand... tight.

(MUSIC....FADES DOWN UNDER)

GRIFFITH: ALL THIS TIME... I WAS BACK ON THE SET WITH ELMER CLIFTON...TRYING OUT ANOTHER BUNCH OF ACTORS THAT THE AGENTS HAD SENT OUT FOR THE PART. AND WITH THE SAME OLD RESULT. BY THAT TIME...WE WERE GETTING PRETTY DESPERATE.

~~(MUSIC UP TO FINISH~~)

GRIFFITH: ALL RIGHT...ELMER....SEND THEM AWAY....THEY'RE ALL TERRIBLE.

CLIFTON: You know, casting this part is the touchest job I ever tackled.

GRIFFITH: ~~MAYBE THE FAULT DOESN'T LIE WITH THE ACTORS. MAYBE IT'S ME. MAYBE I'VE JUST GONE STALE ON THE THING.. BUT I'LL BE DARNED IF I'VE SEEN ANYONE YET THAT VISUALIZED THAT PART TO ME.~~

CLIFTON: ~~I think you're right. I feel the same way.~~

GRIFFITH: WELL....SOMEWHERE THERE MUST BE SOMEONE WHO CAN PLAY THAT PART..,THE ONLY DIFFICULTY IS....TO FIND HIM!

CLIFTON: You said it.

GRIFFITH: (CALLS) JONES...JONES...

JONES: (APPROACHING) Yes sir...yes sir.

GRIFFITH: ANY MORE ACTORS TO TRY THE PART?

JONES: Not today, sir.

GRIFFITH: WELL....THAT'S A RELIEF...ANYWAY....I FEEL RIGHT NOW AS IF I'D BLOW UP IF I EVEN SEE ANOTHER ACTOR!

JONES: Yes sir.

GRIFFITH: AND STOP SAYING "YES SIR" ALL THE TIME...IT GETS ON MY NERVES!!

JONES: Yes sir..

GRIFFITH: OH...WHAT'S THE USE!

CLIFTON: Well, every day we waste costs that much more money.

GRIFFITH: CAN'T HELP IT. IF WE CAN'T START ~~TONIGHT~~ right....NO USE STARTING AT ALL....(THEN SUDDEN INSPIRATION) WAIT A MINUTE...WAIT A MINUTE..

CLIFTON: What's the matter?

GRIFFITH: I'VE GOT IT...ELMER, WE'RE IDIOTS...WE'RE NUMBSKULLS.

CLIFTON: Have you got it?

GRIFFITH: OF COURSE I'VE GOT IT...CHARLEY MACK.

CLIFTON: Mack?

GRIFFITH: SURE. I DON'T CARE WHETHER HE EVER PLAYED A PART BEFORE IN HIS LIFE...HE'S BETTER IN THIS ONE THAN ALL THE REAL ACTORS WE'VE BEEN TRYING.

CLIFTON: By George, you might be right. I never thought of it that way, he's not very good-looking, but still....he does play that part like nobody else.

GRIFFITH: CERTAINLY HE DOES...AND HE HAS PERSONALITY...BOY WHAT A PERSONALITY. THAT MAKES UP FOR ALL THE LOOKS IN THE WORLD. WE WERE CRAZY NOT TO THINK OF HIM BEFORE..... JUST CRAZY.

JONES: Yes sir.

GRIFFITH: WHAT?

JONES: I mewn I knew you'd fine somebody...sooner or later.

GRIFFITH: WELL SUPPOSE YOU GO AND FIND CHARLEY MACK....AND THE SOONER THE BETTER...DON'T TELL HIM ANYTHING.....JUST BRING HIM IN.

JONES: Yes sir.

CLIFTON: I saw him coming in from the sea wall with Sheila, just a minute ago.

JONES: I'll get him...(RECEDES...CALLING) Charley Mack. Charley Mack!!!

GRIFFITH: GOOD LORD...ELMER...I'M CERTAINLY PROVING MY DUMBNESS MORE EVERY DAY. HERE I'VE BEEN REHEARSING THIS PART FOR WEEKS. [redacted] ..AND ALL THE TIME THIS BOY WAS JUST BUILT FOR IT. [redacted] WELL I HOPE I DON'T PULL ANOTHER ONE AS DUMB AS THIS VERY SOON...OR YOU'LL HAVE TO HAVE ME LOCKED UP.

JONES: (APPROACHING) Here's Charley Mack, Mr. Griffith...

11 HELLO MRA GRIFFITH

GRIFFITH: GOOD. HELLO CHARLEY...IT'S ALL RIGHT...SHEILA....YOU CAN STAY TOO.

MACK: You called for me?

GRIFFITH: YES...CHARLIE...I'VE JUST GOT SOME NEWS FOR YOU.

MACK: (FRIGHTENED) Yes sir?

GRIFFITH: WE'RE GOING TO GIVE YOU THIS PART OPPOSITE RALPH GRAVES. IT'S THE LEADING PART IN THIS PICTURE, AND YOU PLAY IT.

MACK: Mr. Griffith, that's the greatest news I ever heard in my life. I'll burn myself up to play it right.

GRIFFITH: YOU DON'T HAVE TO BURN YOURSELF UP. YOU JUST PLAY IT. WE'LL START IN REAL REHEARSALS TOMORROW, WITH YOU IN THE PART.

SHEILA: Oh Charley, didn't I tell you so. Didn't I tell you that good luck would come of it.

MACK: Baby, I was working and thinking about you all the time, but I never thought I'd get it. Just think of it....it is the biggest part, it's better than Graves'.

GRIFFITH: BETTER NOT TALK LIKE THAT...HERE'S RALPH NOW.

MACK: Hello, Ralph, I'm going to play the part of your younger brother, the one who follows you around all the time.

GRAVES: Yes, I just heard it, boy, am I glad!

MACK: I think it's a better part than yours.

GRAVES: Well, I've got the best part I ever had, and I'm not envying you, or anybody. Boy, if we two are together I'm happy for both of us. We two amateurs will put this over all the professionals they've got hanging around. Wow! Boy, oh boy, this is great!

MACK: You're telling me!!

Music

(MUSIC..STRONG...FADES DOWN UNDER)

GRIFFITH: AND SO AFTER ALL CHARLEY MACK...OR, TO USE HIS FULL NAME, CHARLES EMMET MACK...DID PLAY THE PART.... AFTERWARDS, HE PLAYED A LEADING ROLE IN "THE AMERICAN," WHICH WAS QUITE A SUCCESSFUL PICTURE. LATER HE WAS THE LEADING PLAYER IN "THE ROUGH RIDERS," [redacted] AT THE HEIGHT OF HIS ACTING CAREER CHARLES EMMET MACK...WHO STARTED AS A PROPERTY BOY...WAS DRAWING DOWN $2,500 A WEEK. AND THE REASON YOU DON'T SEE HIM AND KNOW HIM TODAY IS SOMETHING THAT MIGHT HAPPEN TO ANYONE...AN ACCIDENT... AN AUTOMOBILE ACCIDENT. WELL...LET'S NOT TALK ABOUT THAT...HE DID HAVE HIS DAYS OF HAPPINESS AND SUCCESS... AND NO MATTER HOW GREAT THAT SUCCESS WAS, HE WAS ALWAYS THE SAME CHARLEY MACK.

ORCHESTRA: (SIGNATURE)

KEECH: Mr. Griffith has just told you how great a part chance plays in the discovery of motion picture stars. But there is one thing no woman can afford to leave to chance...and that is the appearance of her hands.

Mrs. J. H. writes us: "Last year I changed from Hinds Honey and Almond cream to one of those heavy jelly like lotions. The more I used it, the drier my hands got. (OVER)

KEECH:(CONT) They were smooth enough immediately after I used it, but in a few hours or so they seemed harsher and drier than ever. Of course, I'll never change from Hinds Honey and Almond Cream again. And I thought you Hinds people might like to hear this story. I also thought you might be able to tell me why this lotion dried my hands so."

Well, Mrs. J. H., many hand lotions have this drying effect, though they may <u>seem</u> to soften hands at first. In some it is due to the fact that they contain ingredients to make them evaporate quickly which, however, parch and dry the skin. Other lotions are too heavy to penetrate thoroughly and thus just go over the top of the skin, making it seem soft at first, but as soon as the surface effect wears off, hands are dry and rough as ever. However, with Hinds Honey and Almond Cream you're safe. Your hands will be soft and smooth immediately after using, and they'll <u>stay</u> that way!

The Hinds Honey and Almond Cream program, featuring D.W.Griffith, comes to you ever Sunday and Wednesday at 10 o'clock.

(SIGNATURE UP TO CLOSE)

KEECH: In tonight's program, Ralph Graves was impersonated by _____, Elmer Clifton by _____ _____, and Charles Mack by _____.

Next Wednesday night Mr. Griffith will tell you about _____.

This is the National Broadcasting Company.

AGENCY:EJ
1/24/33

9^30 Studies a-

Mr Griffith Copy

Sent to W H McKinney Jan 15-33

CHARLIE MACK'S STORY

MR. GRIFFITH: I've been often asked how motion picture stars were made, but the best answer I can give to that is for the most part they are not made. It very often seems to come about by accident. For instance when I was up at the old Mamaraneck Studio, Elmer Clifton, my Assistant Director, was going out on his own hook with a party of associates to make the picture "Down to the Sea in Ships". I helped him with the story as much as I could and wished him good luck. My wishing had nothing to do with it, I understand that quite well, but still he did have good luck, and made a most successful picture. Now it happened that a young girl came with her father up to the studio trying to get a job in pictures. She gave a little exhibition of her acting; she was acting out her stuff. There was nothing to it, you know, she was good! In Clifton's picture there was a 15 year old girl, a spitfire, so as I had nothing for the young lady at the time I turned her over to Clifton for "Down to the Sea in Ships". The little lady's name, if you would like to hear it, was Clara Bow. And very soon that firey red head topped out into being one of the great ones! It so happened that this picture that I was working on was called "Dream Street". Incidently, the first picture that ever appeared on Broadway in which there

was voices speaking and a theme song was sung. I was at work months on getting a few words and two or three songs into this picture, and I tried to sell the idea to the big financial people of picturedom, but nobody at that time could quite see it, so we kept on with the silent ones. Now in this "Dream Street" there were two boy characters of almost equal importance, playing opposite the beautiful Miss Carol Dempster, now more often read of in the society columns of the daily papers. I would come out and rehearse the play, generally using property boys, or anybody working around, as understudies to run through the scenes so we could get the characters clear enough in our own square head. The property boy's name was Charlie Mack. He played opposite Ralph Graves. This was Grave's first big part. I called Charlie Mack from his duty of rushing around with the props on to the stage and let him run through the part of the younger brother in the picture. (Note: It might be well to work in some of Burke's dialogue from "Limehouse Nights" between Charlie and Graves).

Day by day we kept on rehearsing, but what we were waiting for mostly was to find a leading man to play the part that Charlie Mack was rehearsing. They were all good actors but something seemed to be wrong with them. (Note: It might also not be a bad idea to try out one or two actors in the same lines that we have given in the first scene between Charlie and Graves.)

Now all unknown to me a drama was going on outside that rehearsal set. I heard it afterwards from Smithy, the boss carpenter of the stage.

SMITHY: What's the matter, Charlie, why so doleful?

CHARLIE: Oh nothing! I've just heard I am going to lose my job in the prop department in a couple of weeks. I've been a failure at everything I've ever tried to do. I'm sick of everything and getting fed up with it!

SMITHY: Gee, I'm sorry - I guess they just got to cut down. They tell me you are rehearsing that part pretty good; better than the actors.

CHARLIE: Oh no, Mr. Griffith couldn't see me, the property boy, in a picture and with my face and my appearance! I'd look silly playing opposite that 6 foot Ralph Graves. I'll never do anything in my life.

SMITHY: Well you can never tell. Look, here come Shelia.

CHARLIE: Well goodbye, I want to be by myself.

SMITHY: Hey Shelia, come here.

SHELIA: (With a slight Irish brogue)
Good evening to you, and what would you be asking me?

SMITHY: Charlie's in a bad way. I've been keeping my eye on him. He is all in despair - he's going to lose his job, I'm telling you.

SHELIA: (In desperate tone)
No, no, not the likes of that!

SMITHY: Yes, and I don't like the way he walks up around that high sea wall. He's a desperate boy.

SHELIA: He is the dearest boy there is.

SMITHY: Well, I've got to work here. Go out there and follow him - try to cheer him up some.

Charlie is out on the sea wall - sound of the water -

SHELIA: I was just talking to Smithy (slight pause, then very intense and earnestly) - why Charlie, the likes of your face, what's eating you so?

CHARLIE: Oh nothing, Shelia!

SHELIA: You know to me, Charlie, you're the bonniest lad there is in all the world.

CHARLIE: Well you shouldn't be caring for me, Shelia; I'm just a failure in everything. Now I'm going to lose my job here.

SHELIA: (Spunkenly) Well it's a lousy job, anyhow. I don't think that Griffith man is so smart, or any of them, anyway. Tell them all to go their own way, and we'll find something.

(In a very whispering voice)

You know I've been burning candles for you, Charlie. They say you're so good at rehearsals.

CHARLIE: I've been after burning candles myself, but there must be something wrong with me.

That's right, honey, hold my hand, tight.

Back to Mr. Griffith on set, finishing tryout of an actor.

GRIFFITH: Clifton, Jones!

CLIFTON: All right, sir!

JONES: Yes sir, yes sir!

GRIFFITH: Say, do you know that I think that Charlie Mack, I don't care whether or not he ever played a part before, is better in that part that we've been rehearsing, than any of the real actors!

JONES: Yes Sir!

CLIFTON: Say, I never thought of it before that way - of course, he's not goodlooking, but you might be right.

GRIFFITH: Well I know he isn't goodlooking, but he has personality and he played the part better than any of those birds we've been trying out, and he really gets into the part.

Jones, find him, don't tell him anything. Bring him here. He's right outside there somewhere.

Scene of Jones outside calling.

JONES: Charlie, Charlie Mack!

CHARLIE: Yes!

JONES: The boss wants to see you inside.

SHELIA: I'm going with you, Charlie.

GRIFFITH: Clifton, my good lord, I'm certainly proving my dumbness better every day. Here I've been rehearsing this part for weeks, and this boy was just built for it, and I've been trying out all those actors that just didn't fit. He is great in the part. I'm glad I've got it off my mind, that boy is going to be great, but I must not be so dumb to let these things go by like that.

CHARLIE: You called for me.

GRIFFITH: Yes, Charlie, I've just got some news for you.

CHARLIE: (With a frightened tone)
Yes sir!

GRIFFITH: I'm going to give you this part opposite Ralph Graves. It is the leading part in this picture and you play it.

CHARLIE: Mr. Griffith that's the greatest news I ever heard in my life. I'll burn myself up to play it right.

GRIFFITH: You don't have to burn yourself up, you just got it. We'll start in real rehearsals tomorrow with you in the part.

SHELIA: Oh Charlie, didn't I tell you so, burning the candles and all, didn't I tell you that good luck would come of it?

CHARLIE: Baby, I was working and thinking about you all the time, but I never thought I'd get it. Just imagine, it is the greatest part, it's better than Graves.
Say, here's Ralph now.
Hello, Ralph, I'm going to play the part of your younger brother, the one who follows you around all the time.

GRAVES: Yes, I just heard it, boy, am I glad!

CHARLIE: I told Shelia and I have to tell you that I thought it was a better part than yours.

GRAVES: Well, I got the best part I ever had and I am not envying you, or anybody. Boy, if we two are together I'll be so darn glad for both of us. We two amatuers will put this over all the professionals they have got hanging around. Wow! Boy, oh boy, this is great!

GRIFFITH: Charlie Mack did play the part, and after playing it played also in the leading parts in "American", which was quite a successful picture, and was the leading player in the "Rough Riders", which was a $2.00 picture and had a run at the Cohan Theatre six years ago. At least he went up high enough to get $2500 a week, and the only reason you don't know and see him today was over something that might happen to anyone, an accident, an automobile accident. Well let's not talk about that. He did have his days of happiness and success, and was always the same.

ALBERT GRIFFITH-GREY

~~1520 BROADWAY - Room 16~~

NEW YORK CITY

~~BRyant 9-0156 - 0157~~

January 26, I 9 3 3 .

D W. Griffith,
Park Central Hotel.,
New York N.Y.

Dear D.W;-

I'm writing you at this late date as a reminder of our mutual verbal understanding of last April, at which time I undertook to secure for you a radio contract.

Our agreement at this time was, viz: I was to receive ten percent of your net earnings from the radio contract and whatever else materialized in the future therefrom. It was also understood that this said ten percent should not yeild less than one hundred dollars per week.

Some two or three weeks ago when I was to receive my remuneration, you at that time apprised me of your tempoary embarassment finnancially and stated that it was impossible for you to give me more than fifty dollars a week for a limited number of weeks until you had been able to alleiviate yourself of this tempoary but immediate embarassment.

Under the conditions I gladly assented to accept fifty dollars per week, naturally, with the distinct understanding I would be reimbursed for the difference in said amounts.

The enclosed copy is for your acknowledgement of this agreement, and will you be kind enough to sign the enclosure, returning same to me.

With all good wishes, I am

Sincerely yours -

Albert Griffith-Grey

#57

Mr. D. W. Griffith

Synopsis of Episodes, with general subject of each, and the incidents to be dramatized, which are designated (a), (b), etc.

II Early days of pictures.

(a) A scene from an early melodrama.(with music)

(b) How a picture was once financed.

(c) When Mary Pickford was fired.

(d) Making a modern star overnight.

III Music enters as inspiration to art.

(a) Songs made famous by the talkies. (are sung)

(b) The discovery of Rudolph Valentino.

(c) Love as portrayed in early pictures.

(d) Love as the talkies show it.

IV Types - the by-word of pictures.

(a) How Chevalier might play a Jannings role. (with music)

(b) The Duse of Films - an Episode with Lillian Gish.

(c) The film's biggest thrill - the battle in "Intolerance".

(d) Making a thrill today.

V The first multiple-reel pictures.

(a) A present-day star as guest artist on the program.

(b) The funniest story: The farmer and the elephants.

(c) Two episodes: Charlie Mack and Bobby Harron.

(d) How a modern story is re-written for the screen.

VI The growth of feature pictures.

(a) A "break" which got an extra stardom.

(b) An incident: Barthelmess and "Broken Blossoms".

(c) Episode of a player typing for another, to save reputation

(d) Actors giving a benefit, including "Imitation" of stars.

VII The development of the film story.

(a) Modern martyrs for screen realism.

(b) Early martyrs to screen realism.

(c) The derby hat and "Dream Street".

(d) The "sound" panic.

VIII Growth of large companies.

(a) The first sound: How done and how it played back. (music)

(b) An episode from "Birth of a Nation".

(c) "I'm in Hock" and the-straw-in-the-keyhole.

(d) The little man who talks with his feet.

IX The star system in pictures.

(a) Beauty hints by a star.

(b) A war incident from "Hearts of the World".

(c) The first studio day of famous early stars.

(d) A story of "mike" fright. (with music)

X Development of theatres and the critics.

(a) Tragedies of sound: Silents stars who failed.

(b) An Episode: The death of a trouper.

(c) An incident from "Orphans of the Storm".

(d) Writing a song for the talkies.

XI Pictures develope into departmental arts.

(a) The Voice on the Cutting Room Floor.

(b) An episode from "Way Down East".

(c) A studio romance, of the early days.

(d) A day with a modern star. (with music)

XII Pictures to the sound era.

(a) Lest we forget. In which stars who have passed on, meet in Valhalla, and carry on, each telling a humorous story.

(b) "America" and the white-washed horse.

(c) "The Dream of an Extra Girl" - a fantasy which introduces famous present stars.

XIII Sound and the future.

(a) A Star of Tomorrow. (with music)

(b) Greatest Moments of Great Stars: being the dramatic highlights of famous stars and their most famous pictures.

(c) A conference 10 years hence.

Merely as a suggestion the following thought is offered:

If the sponsors of Mr. Griffith's program desire, as is quite prevalent, to include a prize factor, it could readily be arranged with the important companies to get copies of shooting scripts of 13 of the most important sound pictures released to date, and therefrom select the climactic moment. These incidents could be directed by Mr. Griffith on the radio (not more than a 2 or 3 minute excerpt), or could merely be replayed. The prizes could then be given to those among the listeners who correctly name the picture from which the scene was taken, and name the star of the picture. In addition, if the sponsors desire the inclusion of their product, it could be specified that a short article on the use or benefit of that product would be made a part of the contest.

tinued study is being given ultra-short waves and improvement in picture quality."

Will television sets be marketed in the Autumn?

"We can never put a term on research," he chuckled.

In 1928-29 television was expected momentarily and this false anticipation was intensified by the fast pace at which the world of business was whirling. But science cannot be rushed. And now those who have studied television's problems

ence? After two and a half years of observation Edwin K. Cohan, technical director of W2XAB, calls upon the denizens of research to give television:

1. Greater detail of picture, made possible by an improved scanning system that will increase the number of lines far higher than sixty, the present standard.

2. A superior photoelectric cell or "eye," so sensitive that it will "see" scenes in natural light.

3. Increased luminosity at the re-

ited from such advertising, since their waves reach in all directions. Low-powered stations located near a line between a State where sale is permitted and one prohibiting the sale will be unable to accept advertising from brewers.

Drys have been particularly active in a campaign against radio programs advertising wines and beer, drawing vivid pictures of whole families, particularly the children, listening to and absorbing messages about the beverages.

NEWS AND GOSSIP OF THE STUDIOS

THE fad for viewing broadcasts has flourished surprisingly during the past year. Every week an avalanche of requests for admission to the studios descends upon the radio showmen.

They have several reasons for this augmented interest. They point to the depression as a partial explanation for the increased demand for passes. Free entertainment in days when the pocketbook is light proves alluring to many. Then, too, the calibre of the entertainment furnished by such skilled performers as Ed Wynn, Eddie Cantor, Al Jolson and Jack Pearl is a magnet that draws the crowds. For instance, the array of talent that has appeared on Rudy Vallee's program within the past several months reads like a Who's Who of the theatre.

The requests for tickets are sufficiently numerous to engage the attention of four persons in charge of handling and mailing the passes at the headquarters of the National Broadcasting Company in New York. The Eddie Cantor show it seems draws the most requests. In one week 18,000 people were bidding for tickets to this broadcast. Other weeks the requests have ranged from 3,000 to 10,000. Since the Times Square studio-theatre, where this program is presented, accommodates only 700, many requests must be turned down.

It is estimated that more than 4,000 persons take the elevators that lead to the Times Square studio to witness the six shows that are microphoned there each week. On two nights a week the theatre is filled twice when 1,400 people file in to watch Rudy Vallee and Jack Pearl on Thursdays and Mrs. Franklin D. Roosevelt and Spitalny's Orchestra on Fridays. Visitors at the NBC Fifth Avenue studios average approximately 400 each night.

A radio show is being planned for Sept. 22-30 at Madison Square Garden.

The broadcasters are formulating extensive plans to make the Presidential inauguration a world-wide event. The art of handling such programs and technical facilities has improved since 1929, so a record-breaking network and associated short wave station will show what they can do on March 4.

A scene from Noel Coward's "Cavalcade" with June Walker and Geoffrey Kerr playing the parts of honeymooners on the S. S. Titantic, on the fatal night of April 14, 1912, was one of the most effective yet to be broadcast. The two voices were excellent for radio, and the personalities added realism, along with the ship's whistle and the band playing "Nearer My God to Thee." It gave the signal of impending doom, but no mention was made of disaster. The voices also seemed to carry a fear that death stalked near, yet there was no intimation of what was ahead in the dark of that night.

D. W. Griffith has brought to radio his technique of direction, which injects a new note of realism into broadcasting. The program, "Hollywood as Griffith Knew It," is on WJZ Sunday and Monday nights at 10 o'clock. It is often the case in broadcasting that actors are unnatural and their voices tell the tale that they are reading from a manuscript. But not in this broadcast.

Fred Waring's Pennsylvanians have been signed for weekly broadcasts on Wednesdays at 10 P. M. over WABC's chain beginning Feb. 8. Tom Waring will be vocal soloist on the program.

A revue enlisting the services of the Lopez Orchestra and "the Two Doctors" begins on WJZ's network at 10:15 P. M., Feb. 5. The setting for the comedy will be the House of Representatives, with Pratt and Sherman dispensing the pseudo-legislative fun. The former is cast as Speaker and the latter Clerk of the House.

Al Jolson's broadcast on Friday night will originate in the studios of WIOD at Miami Beach, Fla.

A new series of dramatic sketches dealing with a cross-section of life in the Ghetto will make its début on WJZ's channel on Feb. 3. The program will be aired on Fridays and Saturdays at 5:15 P. M., under the title of "Little Italy." Himan Brown, whose "Bronx Marriage Bureau" is now filling a return engagement on WOR, is responsible for the script and is in the cast.

The Saturday night concert by the Boston Symphony will not be broadcast this week. The orchestra will journey to New York on Saturday to play the same program that was microphoned last night in Boston, so the wireless arrangements have been canceled.

It looks as though Radio Row might move from Manhattan to the West Coast within the next few months. The cinema impresarios have signed a half dozen of radio's favorites to face the sound cameras. Among those who will roam the movie lots before the advent of Spring are Kate Smith, who is scheduled for action in a war picture, her second full-length cinema; Bing Crosby, who is booked to appear in "College Humor"; Arthur (Street Singer) Tracy, soon to begin work on his first feature production; Burns and Allen and Stoopnagle and Budd.

The former soprano of the Chicago Civic Opera, Mary Garden, will be presented to the radio audience by Major Edward Bowes, acting as WEAF's master of ceremonies for an hour beginning at 11:15 o'clock this morning.

May 7, 1933, marks the 100th anniversary of Brahms's birth. To commemorate the event WOR has planned a series of recitals by Hortense Monath, pianist. The first program goes on the air today at 12:15 o'clock. I. A. Hirschmann is the commentator.

The Philharmonic-Symphony Orchestra with Lotte Lehmann, soprano, broadcasts a two-hour WABC program today beginning at 3 o'clock:

Suite, "The Gambler".....Prokofieff
Orchestra.
Divinities du Styx, "Alceste".....Gluck
Ocean, Thou Mighty Monster, "Oberon,"
Weber
Soprano.
Symphony No. 6 in B minor (Pathetique),
Tchaikovsky
Orchestra.

Giovanni Martinelli, tenor of the Metropolitan Opera, will be assisted by a quartet and accordion when WEAF offers this program tonight at 9 o'clock:

"Santa Lucia" .....Neapolitan Boat Song
"Love's Old Sweet Song".....Molloy
"Serenade" .....Toselli
"Song of Songs".....Moya
"Homing" .....Del Riego
"Come Back to Sorrento".....DeCurtis
Vesti la giubba, from "Pagliacci,"
Leoncavallo

The Manhattan Symphony Orchestra, with David Mannes conducting, performs at the WOR microphone tonight at 9 o'clock.

"Covered Wagon".....W. H. Woodin
Violin Concerto .....Elgar
Overture, "Oberon" .....Weber

BAKER CALLED TO END DISPUTE

MUSIC has long been recognized as the spinal column of broadcasting. But the broadcasters lament that they must pay so much for the backbone of their invisible channels. With the appointment of Newton D. Baker, Secretary of War in the Wilson Cabinet, as counselor, the National Association of Broadcasters assert that "this is but the first gun in the campaign for lower rates for melodies."

The composers and authors under the wings of the American Society of Composers, Authors and Publishers contend that they cannot supply music to radio without a fair fee. And the broadcasters, led by Alfred J. McCosker, director of WOR and president of the National Association of Broadcasters, answer that the writers of music are demanding a pound of flesh too close to the heart.

The broadcasters point to four stations in New York as an example of the current situation which they hope to change. Stations WEAF, WJZ and WABC are each called upon to pay $37,500 annually for music rights and WOR's bill is $10,000. On top of these figures they must pay 3 per cent of their net income for the sale of time, 4 per cent the second year and 5 per cent the third year under the present contracts. The only deductable items are the 15 per cent which the broadcasters pay to advertising agencies as commissions and money received from candidates for political office. These three-year contracts were instituted Sept. 1, 1932.

Approximately 82 per cent of radio's time is consumed by music. It is not all copyrighted, however. Such works as Wagner, Brahms, Strauss and a long list of the masters do not fall within the domain of Tin Pan Alley. The majority of dance selections and popular songs are under control of the American Society of Composers, and they guard against their being played "to death."

The broadcasters admit radio programs would be vastly changed if they were forced to draw less from the reservoir of copyright music. In fact; the composers point out that a radio station cannot be successful without copyrighted music. It is estimated that 90 per cent of music is copyrighted, but by no means is it all controlled by the American Society.

"Selection of Mr. Baker as councilor is the most intelligent step the broadcasters have taken in this controversy," said E. C. Mills, general manager of the society. "We welcome a man of his ability and standing. And we feel sure that when Mr. Baker has studied the case, on his own judgment he will ratify that we are fairly paid. He will be our proponent instead of an opponent. He has the ability to weigh the equities in the case and we have no fear of the outcome."

BROADCAST #17
No 8
JAN 29-33
WJZ

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

8 pm Sunday

D. W. GRIFFITH'S HOLLYWOOD

#8
Sunday January 29
~~Wednesday, February~~ 2, 1933

ORCH: (SIGNATURE)

ANNOUNCER: Once again the makers of Hind's Honey and Almond Cream present D. W. Griffith, famous director, in another episode of his thrilling stories of motion pictures. But before Mr. Griffith begins, let me ask you this: Have you ever noticed the beautiful hands of

Why is it that so many of the movie stars have lovely hands? Well, frankly, they ought to have. Sunny Hollywood's climate is easy on hands. Movie stars don't have to subject their hands to beauty robbing tasks....but there is a way to have lovely hands no matter how cold the weather, no matter how much housework you do. You simply rub Hinds Honey and Almond Cream into your hands after exposure, after hands have been in the water, and always before going to bed at

night. Do this for only three days and then see how soft, white and lovely your hands are. Then continue to use Hinds regularly to keep hands lovely.

And now....may we present Mr. D. W. Griffith.... Mr. Griffith....

GRIFFITH: Thank you, Mr. Keech. Ladies and gentlemen! People often ask me where we got the first stories for motion pictures. Well. ~~In those days novels - plays - and short stories were much too complicated to be filmed successfully,~~ so most of the time we just made the stories up as we went along. I remember one of the first pictures I ever made...~~it was called "The Adventures of Dollie."~~ it was a thriller...all about the child of a young married couple being stolen by Gypsies.

We found the location for the picture on a little river up near Greenwich, Connecticut. We had borrowed a farm house for the exterior scenes..and we had our large company consisting of five $5- a day actors, on location by the river. Arthur Johnson was playing the handsome young father, and Lionel Barrymore, as I remember was the Gypsy kidnapper. We were only allowed one day to make a complete picture, so there was no time for rehearsal...just tell the actors what to do and trust to the Lord.

(PAUSE)

GRIFFITH: All right, Lionel...we're ready for the abduction scene.

BARRYMORE: What am I supposed to do, Mr. Griffith?

GRIFFITH: You and the other Gypsy are coming down the road in the wagon, and you see the little girl in front of the house in the sun. Now you look at the big rich looking house and the thought occurs to you that you might steal the child and get a reward. You stop the wagon under a tree.

BARRY: How did the baby get out in the sun?

GRIFFITH: Don't ask foolish questions! I don't know how it got out in the sun. It's there, isn't it?

BARR : No, it isn't.

GRIFFITH: Oh the devil! Where'd that baby go? (YELLS) Where's the baby?

JOHNSON: (APPROACHING) Her Mother's got her over there in the shade. Do you want her?

GRIFFITH: Hello, Arthur. No..I don't want her just now. Wait until I get Lionel straightened out here. He wants to know how the baby got out in the sun!

JOHNSON: That's easy.

GRIFFITH: Well now, Arthur...don't tell me you've got an idea!

JOHNSON: Indeed yes..and a most excellent idea. Couldn't the lady who plays my wife...and I...have brought the baby out and have left it there?

GRIFFITH: Great. Where do you go after you leave it there?

JOHNSON: Why do you have to bring that up?

GRIFFITH: Well..it's a pretty good idea at that. We'll put in another scene. You and your wife...you'll both come down the steps with the baby, leaving it in the sun, ~~put in some coochy coo business with the baby. When the wife says she has to go into the house. No..we can't do that...we can't put her into the house. We've we can't take any interior. We've got to finish this picture today. I told you,~~ THEN the wife can run around the side of the house to the back and give some orders to the cook.

~~GRIFFITH~~: We haven't got a cook.

GRIFFITH: Well..we can get one. (CALLS) Hey, Props....

PROPS: (APPROACHING) Yes, Mr. Griffith...

GRIFFITH: See if you can't get somebody around here to stand still and listen..and we'll use her as a cook..and hurry up!

PROPS: (RECEDING) Yes sir.

GRIFFITH: Well...that gets rid of your wife.

JOHNSON: Yes..but I'm still standing out in front!

GRIFFITH: That's so.

JOHNSON: I tell you...I might suddenly be struck blind and not see the Gypsies when they come up!

GRIFFITH: Listen...we haven't got time to be funny. ~~Laugh about this story tonight. It's a comedy...but~~ the audience will take it seriously.

JOHNSON: We hope!

GRIFFITH: I know! Arthur, when your wife goes off around the

house one way..you go around the other.

JOHNSON: What do I do when I get around there?

~~GRIFFITH: On the audience won't bother about you...it's the little girl they'll be thinking about.~~

~~JOHNSON: You might take a broom or chopping wood.~~

~~GRIFFITH: Chopping wood! You're supposed to be a rich man. I tell you, we'll have you speaking to the coachman or looking at your two horses. Oh, we'll think of something.~~

GRIFFITH: Just go off the scene to the back of the house, and don't argue so much! We'll figure what you're to do afterwards.

CAMERAMAN: (APPROACHING) Mr. Griffith...

GRIFFITH: You get your camera set up and don't bother me.

CAMERA: Well, I can't get a picture of the baby and the gypsies in the wagon out on the road at the same time!

GRIFFITH: Oh Good Lord! I never knew it was so much trouble to steal a baby!

(MUSIC ...IN....FADES DOWN UNDER)

GRIFFITH: Right there I decided to try an idea that I'd been figuring on for some weeks. Up to that time in motion pictures, all scenes were played as they are on the stage. ~~[illegible] played their parts,...and then went off in full figure.~~ This naturally made the acting seem very slow. My idea was to try what is called parallel action...that is...

...switching the camera from one character in one scene to another character in another scene and back again, thus showing the audience two trains of events happening simultaneously. At that time this was a pretty revolutionary idea, although today you won't find a single picture made without parellel action. Well, ~~anyway I doubted to be [illegible] with it, and with many foams and misgivings the same [illegible] and I stumbled to [illegible].~~ First we photographed the scene of the mother and father bringing the little girl out on the lawn.

GRIFFITH: (LOUDLY) Now, Arthur...now .wife....wife! Leave the child...go walk around the side of the house. That's right.. Now Arthur you go towards the side of the barn.

JOHNSON: I don't see any barn.

GRIFFITH: Well..go off to the left and look like you were going some place.

JOHNSON: All right...I'm going.

GRIFFITH: Now, gypsies..where in thunder is that gypsy wagon?

BARRY: (APPROACHING) Coming right up...

(HORSES HOOFS APPROACHING)

(WAGON WHEELS)

GRIFFITH: That's right! All right, Barrymore..you see the child. That's good. Now stop your wagon..

(HORSE AND WAGON STOP)

Go on, Lionel...get out! Sneak over towards the child... Sneak! Sneak, I said! Good Lord! Can't you sneak? That's better. All right...grab the child...now run back to the wagon. That does it...Cut! Now move the camera around and we'll show the gypsy getting into the wagon with the baby.

BARRY: (APPROACHING) Mr. Griffith...it's going to look pretty funny...people seeing two gypsies carrying a white baby around. It wouldn't fool anybody.

GRIFFITH: Oh I got that fixed...when you get to the wagon you look around as if you were afraid someone might have seen you...then stick the baby into that barrel there and put the top on it.

CHILD: WAAAAAAAAA!

GRIFFITH: Now what's the matter?

CHILD: I don't wanna go into the barrel!

GRIFFITH: That's all right..you won't be in there long. We'll take you right out again as soon as the wagon drives off.

CHILD: I don wanna!

GRIFFITH: (CALLS) Mrs. Peters.

MRS: (COMING UP) Yes, Mr. Griffith.

GRIFFITH: Will you please explain to your child that no body is going to hurt her...we just want to put her into this barrel for a minute until we get this scene taken.

MRS: It's all right, Janette, Mr. Griffith isn't going to hurt you. You do as he says.

~~GRIFFITH: Now have you got your camera set up...ready to take the gypsy getting into the wagon with the baby?~~

~~CAMERA: O. K. Mr. Griffith.~~

GRIFFITH: All right...start the camera....

(SOUND OF CAMERA)

Look furtive, Lionel...put the baby in the barrel. Be careful now...be careful!

BARRY: I'm being furtive! I can only do one thing at a time.

GRIFFITH: That's right....now put the lid on the barrel.....

(SOUND OF WOODEN LID ON BARREL)

All right..whip up the horse ...fast as you can go... down the road...

(HORSE AND WAGON WHEELS RAPIDLY RECEDING)

O. K. CUT!

(SOUND OF CAMERA ...STOPS)

GRIFFITH: All right... turn your camera around now to the spot where the baby was stolen.

CAMERA: O.K. .... got it!

GRIFFITH: Start the camera....

(SOUND OF CAMERAL STARTS)

(YELLS) Young wife... come on... find the baby gone!

WIFE: (AWAY) My heavens! The baby! someone's taken the baby!

GRIFFITH: Arthur.... Where are you?

JOHNSON: (AWAY) Looking for the barn!

GRIFFITH: Come on... the baby's been stolen.

JOHNSON: Lord.... a thing like that couldn't happen.

WIFE: Couldn't it? It did, didn't it? Come we must look. Maybe someone has stolen it.

JOHNSON: What on earth would they want to steal a baby for?

WIFE: Ransom money... don't you know they do that?

JOHNSON: I've heard it... but I've never believed it. Come quickly... we must run after them down the road!

GRIFFITH: (YELLS) Cut! Cut!

(MUSIC)

GRIFFITH: The next scene in our picture showed the distracted husband and wife meeting a stranger on the road. The stranger explains, in a subtitle, that he saw two gypsies drive away from the house and heard a baby squalling. And then we came to the big thrill

scene. The audience sees the wagon going up a steep hill beside a swiftly flowing stream which they'd just crossed. As the wagon goes up the hill, the barrel ~~which the audience is lead to believe still contains the child,~~ rolls out of the wagon... down the hill... and into the river. ~~All right... the camera is set up and ready to take this scene.~~ Our prop boy, whose brightness and artistic sense of reality were far ahead of his $2.50 a week job, had suggested that the barrel wouldn't float down the r iver right if it didn't have some weight in it to take the place of the child.... and did a skillful job with some old clothes wrapped around a rock. We were arranging a set with the camer some thirty feet away from where Props was working... and right behind us was the real child with her mother. The moment this baby saw what looked like a real baby being put in the barrel she let out a sqawk that would have been heard back in New York City.

CHILD: Mama.... Mama! The bad man put a little girl in the barrel and he's goin't to drown her.

MRS: Hush, dear... that's not a real baby... that's just a dummy.

CHILD: Mama.... I saw it... don't let him. Don't let him!

(CONTINUES CRYING UNDER FOLLOWING DIALOGUE)

PROP: (APPROACHING) Does it look enough like a baby, Mr. Griffith.

GRIFFITH: (SHOUTING OVER CHILD) Yes... too much like one! All right, Lionel... go on... get that barrel on the wagon. That's right. That's right... all right. Now start your horse.

BARRYMORE: (AWAY) It won't start.

GRIFFITH: I thought you said you were a good driver?

BARRYMORE: I am... but this horse doesn't know me.

GRIFFITH: Well... introduce yourself to him and get gonng.

CHILD: Oh Mama... Mama! Stop them!

MRS: Hush, dear.

GRIFFITH: Start the camera!!

(CAMERAL SOUND)

(SOUND OF HORSES HOOFS)

(SOUND OF WAGON WHEELS)

All right, Lionel... keep on up the bank... when you get half way up roll the barrel out... and if it doesn't start... get a stick and push it out!

(MUSIC)

GRIFFITH: The barrel rolled out, all right... and into the roaring stream... to the reall little girl's immense horror. Then we shot the barrell going swiftly down the river. Then with our new devise of parallel action... we show the father and mother on one side of the stream rushing madly along the river bank... on the other side of the stream a couple of strangers also pursuing the barrel. After them gallop myself,

the camera man, and the mother of the child. By a quick sprint across country, we managed to get ahead of the barrel and set up the camera at the ttop of the falls, where the rescuers were to haul the barrel out of the river.

(SOUND OF FAST FLOWING WATER... UNDER)

GRIFFITH: All right... camera man... catch the barrel as it comes down towards us. Arthur, are you all ready to rescue it?

JOHNSON: Let it come.

CHILD: Mama... they're going to drown that little girl... stop them... stop them!

GRIFFITH: Now darling, now sweetheart, now honey... there isn't any child in the barrel.... just a rock and some old clothes. Now baby, please be quiet... I can't hear myself think.

CHILD: You go away from me... let me go... you bad man... you drowned the little girl... Go away from me you bad man!

GRIFFITH: Start your camera.... here comes the barrel.

(SOUND OF CAMERA STARTS)

CHILD: Bad man! Bad man!

CAMERA: (SHOUTS) I can't hear what you're saying.

GRIFFITH: Just follow the barrel... I can't hear anything, either.

CAMERA: Here's the barrel...

GRIFFITH: Arthur, can you hear me?

JOHNSON: (AWAY) Is now the time?

GRIFFITH: Yes! Now rush out on the footpath... reach out with the limb and catch the barrel.

JOHNSON: Haven't got a limb.

GRIFFITH: Fine one!

JOHNSON: Where?

GRIFFITH: Lord! I don't know... there's one in front of you... hurry up! The barrel will be over the falls... we've only got one barrel!

JOHNSON: Here goes....

GRIFFITH: Run forward... reach out... you can get it. Drag it ashore!

JOHNSON: I can't catch it.

GRIFFITH: Catch it! If we lose it we won't have any picture!

JOHNSON: I got it! I got it!

GRIFFITH: Well.... drag it to the shore!!

(MUSIC)

GRIFFITH: Well, after much bribing and coaxing we finally got our real child into the barrel again, as we had to photograph her being saved. You could see from her expression that she was perfectly satisfied that we were going to throw her into the river... so we had to shoot this scene with only one end of the barrel showing. The mother was in the other end and the child was holding on to her for dear life.

And let me tell you ladies and gentlemen..

the scenes I have just showed you are no exaggeration. This marvelous picture, which we took in one day... ran exactly six minutes when completed, which I suspect now is about six minutes too long. As far as I can see it had only one merit... it did start two different things in the making of motion pictures... "Parellel Action"... and "The run To the Rescue". Our budget for making the picture was just Fifty Dollars, but owing to my having to put in three extra people and other things we hadn't counted on, it's total cost ran up to sixty-five dollars. The day after I'd finished it, the business man from the office appeared.

MAN: Say, Griffith,... you were told to spend Fifty Dollars for that picture.

GRIFFITH: Yes sir.

MAN: Well, I understand you spe nt sixty-five!

GRIFFITH: I couldn't help it... several things came up.

MAN: Well, I don't know where you got the extra fifteen... but that's your business.. It comes out of your pocket!

ORCH: (SIGNATURE.... FADES DOWN UNDER)

ANNOUNCER: Well, things have certainly changed in the motion picture business.

And now I have a message for the women of America!

Do you know what a hand lotion must do to <u>really</u> heal chapping... to soften and whiten hands so they <u>stay</u> soft and white? It must penetrate down through the skin layers, healing from the <u>bottom</u> up. It does no good to use one of those heavy, gummy lotions that just go over the top of the skin. You get a temporary improvement, but look at your hands 2 hours after using... you'll find them harsher and drier than ever!

For permanent results you must have a fine, delicate, ultra-penetrating lotion. A lotion that cam go down through the layers of skin. And that, ladies, is what Hinds Honey and Almond Cream is? That's why you get such quick <u>sure</u> results with Hinds. Why not buy some tomorrow and make the 3 day test we told you about? And by the way,inquire about the 3 new beauty products made by Hinds. They are: Hinds Cleansing Cream, a delicate, liquafying cream; Hinds Texture cream, a remarkable <u>greaseless</u> skin softaner; and Hinds Toning Cleanser, a liquid cleaser which refines the pores.

The Hinds Honey and Almond program... featuring D. W. Griffith comes to you ever Sunday and Wednesday at 10 P. M.

(SIGNATURE UP TO FINISH)

ANNOUNCER: In tonight's program.. Lionel Barrymore was impersonated by _____, and Arthur Johnson by _____.

#45 Little Boy Blue M Leffert Copy

I recall the first stories for pictures. As Shakespeare once wrote "The play's the thing". Then, as now, first and most important, is the play - the story. Often, too, I recall Henry Ford's statement to me that we are put on earth for experience. Seems strange - this remark from the master of materialism! Experience! From out of the past experiences we make the present and future.

I remember when, as a boy, I was general utility boy in Flexner's bookstore in Louisville, Ky. The name Flexner didn't mean much to the world then. I should have been dusting and arranging the books after the business of the day was over, but instead I would listen to those who came - Mary Johnson, author of "To Have And To Hold", James Whitcomb Riley, Eugene Field, Abraham Flexner, Simon Flexner, now the great Simon Flexner, world famous as head of the research department of the Rockefeller Foundation. They would all come in to this twilight hour of gab-fest. Perhaps hearing so much of the verses of James Whitcomb Riley and Eugene Fields (they were extremely popular at that time) and in particular Eugene Fields touching stories of children, may have remained in my subconscious mind so that the first picture I ever made was a picture of a child.

Imagine a springtime twilight, before the days of the automobiles. Homegoing crowds - voices through the open doors - bicycles, single, double-seaters and even a few high-wheelers. Perhpas flower sellers and a hurdy-gurdy. Sounds from the streets. Fourth Avenue in Louisville - old Kentucky's famous pathway. Listen, and you will hear again (music of hurdy-gurdy playing, perhaps, "Bicycle Built for Two") Than Voice: "Violets, violets, five cents a bunch. Spring violets, five cents a bunch. Fresh violets, five cents a bunch". The hurdy-gurdy's music goes thru this. Than voices singing:

Daisy, Daisy, give me your answer, do
I'm half crazy, all for the love of you.
It won't be a stylish marriage,
We can't afford a carriage.
But you'll look sweet, upon the seat,
Of a bicycle built for two.

Sometimes before publication we would hear some new thing they had written from the authors or the authors' near personal friends, trying their stuff out on us, or dogs as they generally say, before it went into publication. I remember at one of these gatherings, a Hoosier - who worshipped Eugene Fields, - reading "Little Boy Blue". I won't try to imitate his dialect. As I remember it, it goes something like this:

The little toy dog is covered with dust,
  But sturdy and stanch it stands;
And the little toy soldier is red with rust,
  And his musket molds in his hands.
Time was when the little toy dog was new
  And the soldier was passing fair,
And that was the time when our Little Boy Blue
  Kissed them and put them there.

"Now, don't you go till I come", he said,
  "And don't you make any noise!"
So toddling off to his trundle-bed
  He dreamed of the pretty toys.
And as he was dreaming, an angel song
  Awakened our Little Boy Blue --
Oh, the years are many, the years are long,
  But the little toy friends are true.

Ay, faithful to Little Boy Blue they stand,
  Each in the same old place,
Awaiting the touch of a little hand,
  And the smile of a little face.
And they wonder, as waiting these long years through
  In the dust of that little chair,
What has become of our Little Boy Blue
  Since he kissed them and put them there.

Sentimental? Well, we won't argue. But I often thought afterward that, hearing so much of this Fields and Riley sentimentality might have influenced me, sub-consciously, in one of my first productions - in which a child played the important part. For now I was being given a chance to make a motion picture.

~~child's story.~~ We found the location for the picture on a little river up near Greenwich, Conn. We had our large company, consisting of five $5.00 a day actors, on the location by the river. Arthur Johnson was playing the handsome young husband; a man named Insley was playing the Gypsy kidnapper. It was a kidnapper story, and the recent Lindberg case brought it back to me. Well, anyhow, no time for rehearsal, just tell the actors what to do and trust to the Lord!

MR. GRIFFITH: Now you two gypsies are coming down the road in your wagon and you see a baby in his carriage, in front of the house getting a sun bath. Now you look at the big, rich looking house and the thought occurs to you you might steal the baby and get a reward. You stop the wagon in the trees.

INSLEY: How did the baby get out in the sun?

MR. GRIFFITH: Don't ask silly questions. I don't know how it got out in the sun. It's there, isn't it?

JOHNSON: Mr. Griffith.

MR. GRIFFITH: Well, what is it, Arthur, don't tell me you've got an idea.

JOHNSON: Indeed, yes, and a most excellent idea, if your majesty will deign to listen. Couldn't my wife and I have brought the baby out, and left it in the sun?

MR. GRIFFITH: Great! Where did you go after you left it in the sun.

JOHNSON: Why did you bring that up?

MR. GRIFFITH: That's a good idea. You can both come down the steps with the baby, leaving it in the sun, and put in some cooche, coo business. Now the wife says that she has to go into the house. You can't go into the house because we can't take any interiors; got to finish this picture today. I tell you, the wife can go up to the house and run around the sid of the house to the back part of the verandah, and give some orders to the cook. That means we'll have to get someone around here for a cook.

PROPS: Yes Sir. (insert) ----------
Hey, props, see if you can't get somebody around here to just stand still and listen. We'll use her for a cook. Hurry it up!

JOHNSON: I might suddenly be struck blind, and not see the gypsies when they come up.

MR. GRIFFITH: Oh no, you idiot - we haven't got time to be funny. We'll laugh about this story tonight. Its a peach of a comedy, but the audience will take it seriously.
I tell you, Johnson, you go off the other way around the house in the back.

JOHNSON: What do I do when I get back there.

MR. GRIFFITH: Oh the audience won't bother about you, it's the baby they'll be thinking about.

JOHNSON: You might take a scene of me chopping wood.

MR. GRIFFITH: Chopping wood? You're supposed to be a rich man. I'll tell you, we'll have you speaking to the

MR. GRIFFITH: coachman or looking at your two horses; oh, we'll think of something. Just go off the scene to the back of the house. We'll figure what you're to do afterwards. We've got to have this baby stolen anyway. Good Lord, I never knew it was so much trouble to steal a baby!

What's the matter, cameraman?

CAMERAMAN: Well, I can't get a picture of the baby, and the gypsies out on the road in the wagon, at the same time.

MR. GRIFFITH: In those days all scenes were played as on the stage; the actors and actresses came on the scene, played their parts and then went off in full figure. This naturally made the action seem very slow and this picture was the first ever made in which parallel action was used, which is common to the technique of all pictures today. Parallel action is the switching from one character in one position to another character in any other position necessary. Thus, you can switch from one to the other and make the action of the picture faster. I had been figuring on this idea for some weeks with an old second-cameraman - Arthur Morgan - and now I was determined to chance it. And so after much brain-storm and considerable hesitation, I decided we would take it this way and put it together as best we could. I was, however, afraid to tell the big bosses about it because I was quite sure they would tell me to stick to the regular line. I

MR. GRIFFITH: I talked with the cameraman then on the job and he seemed to think it might be a good idea, so with many fears and misgivings we started to work. First we photographed the scene of the mother and father bringing the baby out on the lawn.

the baby out on the lawn.

MR GRIFFITH: Now Arthur, now wife, wife! Go off towards the house. Now Johnson, towards the barn.

JOHNSON: I don't see any barn.

MR. GRIFFITH: Well go off to the left, look like you were going some place when you go.

JOHNSON: All right, I'm going.

MR. GRIFFITH: Now gypsies, come on Insley, come on - look around cautiously, grab the baby! Go!

Then we set the camera up again in front of the wagon and show them getting into the wagon with the baby.

INSLEY: Mr. Griffith, it's going to be funny if they see two gypsies carrying a white baby around.

MR. GRIFFITH: Oh, I got that fixed. You look around like you fear someone might have seen you and stick the baby in the barrel, then put the top on it. Then when you go out of the scene we'll take the baby out again.

INSLEY: All right, here goes

MR. GRIFFITH: The horse and wagon jangled off, then back to the scene where the baby was stolen.

Young wife, come on!

WIFE: My lord, my god! The baby, somebody's taken the baby.

JOHNSON: My God! A thing like that couldn't happen.

WIFE: Couldn't? It did, didn't it. Come, we must look, maybe some one has stolen it.

JOHNSON: What on earth would they want to steal a baby for?

WIFE: Ransom money.. Don't you know they do that?

JOHNSON: I've heard it but I never believed it. Come down to the road.

MR. GRIFFITH: Now we have the parallel action again: Run on distracted husband and wife. They meet a stranger on the road.

(Here sub-title for stranger explaining he had seen two gypsies drive away from the house and had heard a baby squalling in the wagon)

STRANGER: They stopped at the store about two hours ago and I didn't see any baby in the wagon then. So I thought it sort of funny when I heard it crying.

MR. GRIFFITH: And now we show the wagon at the top of the stream which they are going to cross and then go up a steep bank on the other side. As they go up this steep bank, the barrel, which the audience is led to believe contains the baby, is to fall out of the wagon into the swiftly flowing stream. The camera is set up ready to take this scene. Our prop boy whose brightness and artistic sense of reality were far ahead of his two dollar a week job, said the barrel wouldn't float down the river right if it didn't have something in it since our baby wasn't exactly a baby .... being about four years of age.

MR. GRIFFITH: That's a good idea, Bobby, wrap up some of those

old clothes and put a rock in it. Make it about the same weight as the baby.

Props did a too skillful job. Art was ever with him. We were arranging the set with the camera some 30 feet away from where props was working and closest behind the camera was the mother and the real baby. ~~She understood our instructions and~~ The minute ~~she~~ this baby/ saw what looked like to her moronish mind, a real baby, she set out a squawk that could have been heard back in New York City.

BABY: Mama, mama, the bad man put a baby in the barrel and he is going to drown him. Mama, don't let him! Dont't let him.

MR. GRIFFITH: Never before or since have I ever heard such stentorion tones coming from a youngster as this one let out. By now she doubtless must be the premier contralto of the world. Then was enacted a scene of bedlam.

~~BOBBY~~ PROPS: Does it look enough like a baby, Mr. Griffith?

MR. GRIFFITH: (SHOUTING) Yes, too much like one, go on hurry up, get that barrel in the wagon.

All right, start your horses.

DRIVER: They won't start!

MR. GRIFFITH: I thought you said you were a good driver.

DRIVER: I am, but ~~I don't know~~ these horses don't know me!

MR. GRIFFITH: Go on, start them.

BABY: Oh mama, mama, stop them.

MR. GRIFFITH: Now you've got your horses going. That's great.

Now right up the bank! When you get half way up, roll the barrel out.... if it doesn't slip, get a stick and push it out.

MR. GRIFFITH: The barrel rolled out all right, into the roaring stream... to our own baby's immense horror!

BABY: Mama... mama! The baby's going to drown... it's going down the river. Mama! stop him, stop him!

MR. GRIFFITH: Then we shot the barrel, going swiftly down the river.

Then the wayfarer and a friend pursue the wagon, overtake the gypsies and get a confession from them that the baby had been put in the barrel but that it had rolled out into the river.

Now we switch, with our new device, which was a startler then but which you see in pictures everyday now, to the father and mother on one side of the stream, rushing along the river bank; then to the wayfarer on the other side of the stream, and ahead of them, the barrel, going swiftly toward the Falls.

WIFE: Lord help us.... help!

MR. GRIFFITH: Then to me and my cameraman, rushing madly down the stream, followed by the mother and the child. The real child would have to be taken out of the barrel when it was finally caught.

MR. GRIFFITH: Hurry up! You on the other side... You must catch that barrel.

JOHNSON: (Shouting lustily) Look... there it is... no that isn't it.. Come on, it's gone ahead of us.

MAN ACROSS THE RIVER : Hurry up! It will soon get to the falls, and then it's too late. If you don't hurry that baby will drown.

MR. GRIFFITH: Then we set up a camera to catch the baby striking (raised over the rapids leading to the falls) the little pathway where the barrel was arranged to fall against, instead of going through the center, escaping death by a hairsbreath. On comes the barrel down the river. Then on each (of the stream) side come the would be recuers.

MR. GRIFFITH: Be sure you get that barrel, camera, be sure and follow that barrel down the river. Our own baby is still ejaculating.

BABY: Mama, mama, they are going to drown that baby. Stop them! Stop them!

MOTHER: Now sweetie, don't cry, it's not a real baby.

BABY: I seen it! I seen it!

MR. GRIFFITH: (in a hoo chee coo tone) Now darling, now sweetheart, now honey, dear, there' isn't any baby in there. Just a rock and some old clothes. Now, baby, won't you be quiet - I can't hear myself talk.

BABY: Oh you get away from me, let me go, you bad, bad man. You drowned the baby, you are a bad man, you drowned the baby.

MR. GRIFFITH: Let me look through that lens. I want to be sure you got that barrel in.

CAMERA MAN: All right.

MR. GRIFFITH: Is that a three-inch lens.

BABY: Bad man! Bad man!

MR. GRIFFITH: She keeps on screaming and screaming!

CAMERAMAN: I can't hear what you say!

MR. GRIFFITH: Just follow the barrel... I can't hear anything with this baby!

CAMERAMAN: For Heaven's sake, make that baby stop.... take her away.

MR. GRIFFITH: (shouting) I can't hear myself... I can't give any orders. .... Can you hear me, Arthur?

JOHNSON: Is now the time?

MR. GRIFFITH: Yes, now rush out on the footpath... Throw out a limb and catch the barrel!

JOHNSON: I haven't got a limb!

MR. GRIFFITH: Find one...!

JOHNSON: I don't know where!

MR. GRIFFITH: There's one... in front of you. Catch it! Hurry up! The barrel will be over the Falls and we've only got one barrel!

JOHNSON: I got it... here goes!

MR. GRIFFITH: Run forward... catch the barrel... drag it ashore!

JOHNSON: I can't catch it!

MR. GRIFFITH: Catch it... catdh it! We'll lose it! We won't have any picture!

JOHNSON: (delightedly) I've got it! I've got it!

MR. GRIFFITH: Well, drag it to shore!

(Dissolve)

MR. GRIFFITH: After much bribery and coaxing ... somebody even found some candy.... we finally got our real baby into the barrel as we had to photograph her being saved in the picture... You could see from her expression that she was perfectly satisfied we were going to throw her into the river. So we had to

shoot this scene with only one end of the barrel showing. The mother was in the other end and the baby was holding on to her for dear life. Johnson leaned down into the barrel and pulled her with some difficulty out of the mother's arms. Of course, the audience couldn't see the mother. The baby liked Arthur, as most everyone else did, and was so glad to get out of that barrel.... and not be thrown over the Falls as she fully expected... that she stopped her crying, goo-gooed... and smiled happily. She seemed particularly cheered up when I called:

"Stop the camera, - that's all!"

This marvelous picture ran six minutes, - exactly - being exactly six minutes too long! It's budget was fifty dollars but owing to having had to put in two or three extra people, and other things, which we hadn't counted on, it ran up to sixty-five dollars. It had only one merit.... It did start two different things in the making of motion pictures.... parallel action and the "run to the rescue".

When it was cut and put together, the bosses - though a little bewildered at first - liked it very much. I was tickled to death! I didn't get fired! But the business guy from the office appeared....

BUSINESS GUY: You were told to spend fifty dollars for that picture.

MR. GRIFFITH: Yes sir.

BUSINESS GUY: Well, you spent sixty-five.... I don't know where you got the extra fifteen but that's your own business. You're out just that much.

MR. GRIFFITH: So I lost ten dollars on this first production of mine as my salary was only five dollars a day!

D. W. GRIFFITH'S HOLLYWOOD

No 8

WJZ TIME: ( )

( ) ( )
10.00 - 10.15 PM JANUARY 29 1933 SUNDAY

ORCH: SIGNATURE

ANNOUNCER:

Once again the makers of Hind's Honey and Almond Cream present D. W. Griffith, famous director, in another episode of his thrilling stories of motion pictures. But before Mr. Griffith begins, let me ask you this: Have you ever noticed the beautiful hands of

Why is it that so many of the movie stars have lovely hands? Well, frankly, they ought to have. Sunny Hollywood's climate is easy on hands. Movie stars don't have to subject their hands to beauty robbing tasks...but there is a way to have lovely hands no matter how cold the weather, or matter how much housework you do. You simply rub Hinds H$_o$ney and Almond Cream into your hands after exposure, after hands have been in the water, and always before going to bed at night. Do this for only three days and then see how soft, white and lovely your hands are. Then continue to use Hinds regularly to <u>keep</u> hands lovely.

ANNOUNCER:

And now..may we present Mr. D. W. Griffith...Mr. Griffith.

GRIFFITH: Thank you, Mr. Keech. Ladies and gentlemen! People often ask me where we got the first stories for motion pictures. Well, most of the time we just made the stories up as we went along. I remember one of the first pictures I ever made....it was a thriller...all about the child of a young married couple being stolen by Gypsies.

We found the location for the picture on a little river up near Greenwich, Connecticut. We had borrowed a farm house for the exterior scenes..and we had our large company consisting of five $5- a day actors, on location by the river. Arthur Johnson was playing the handsome young father, and Lionel Barrymore, as I remember was the Gypsy kidnapper. We were only allowed one day to make a complete picture, so there was no time for rehearsal..just tell the actors what to do and trust to the Lord.

(PAUSE)

All right, Lionel..we're ready for the abduction scene.

BARRYMORE: What am I supposed to do, Mr. Griffith?

GRIFFITH: You and the other Gypsy are coming down the road in the wagon, and you see the little girl in front of the house in the sun.

(continued on the next page)

GRIFF (CONTINUES) Now you look at the big rich looking house and the thought occurs to you that you might steal the child and get a reward. You stop the wagon under a tree.

BARR: How did the baby get out in the sun?

GRIFF: Don't ask foolish questions! I don't know how it got out in the sun. It's there, isn't it?

BARRY: No, it isn't.

GRIFF: Oh the devil! Where'd that baby go? (yells) Where's the baby?

JOHN: (approaching) Her Mother's got her over there in the shade. Do you want her?

GRIFF: Hello, Arthur. No..I don't want her just now. Wait until I get Lionel straightened out here. He wants to know how the baby got out in the sun!

JOHN: That's easy.

GRIFF: Well now, Arthur..don't tell me you've got an idea!

JOHN: Indeed yes..and a most excellent idea..Couldn't the lady who plays my wife..and I..have brought the baby out and have left it there?

GRIFF: Great. Where do you go after you leave it there?

JOHN: Why do you have to bring that up?

GRIFF: Well..it's apretty good idea at that. We'll put in another scene. You and your wife.. you'll both come down the steps with the baby, leaving it in the sun. Then the wife can run around the side of the house to the back and give some orders to the cook...We haven't got a cook.

Well..we can get one..(calls) Hey, Props...

PROPS: (APPROACHING) Yes, Mr. Griffith...

GRIFF: See if you can't get somebody around here to stand still and listen..and we'll use her as a cook..and hurry up!

PROPS: (RECEDING) Yes sir.

GRIFF: Well..that gets rid of your wife.

JOHN: Yes..but I'm still standing out in front!

GRIFF: That's so.

JOHN: I tell you..I might suddenly be struck blind and not see the Gypsies when they come up!

GRIFF: Listen..we haven't got time to be funny...the audience will take it seriously.

JOHN: We <u>hope</u>!

GRIFF: I know! Arthur, when your wife goes off around the house one way...you go around the other.

JOH What do I do when I get around there?

GRIFF: Just go off the scene to the back of the house, and dont argue so much! We'll figure what you re to do afterwards.

CAMERA: (APPROACHING) Mr. Griffith..

GRIFF: You get your camera set up and don't bother me.

CAMERA: Well, I can't get a picture of the baby and the gypsies in the wagon out on the road at the same time!

GRIFF: Oh Good Lord! I never knew it was so much trouble to steal a baby!

<u>(MUSIC .. IN .. FADES DOWN UNDER</u>)

GRIFF: Right there I decided to try an idea that I'd been figuring on for some weeks. Up to that time in motion pictures all scenes were played as they are on the stage.

(continued over)

GRIFF: (CONTINUES) This naturally made the acting seem very slow. My idea was to try what is called parallel action..that is ...switching the camera from one character in one scene to another character in another scene and back again, thus showing the audience two trains of events happening simultaneously. At that time this was a pretty revolutionary idea, although today you won't find a single picture made without parallel action. Well,first we photographed the scene of the mother and father bringing the little girl out on the lawn.

(LOUDLY) Now, Arthur..now wife...wife! Leave the child..go walk around the side of the house..That's right..Now Arthur you go towards the side of the barn.

JOHN I don't see any barn

GRIFF: Well. . go off to the left and look like you were going some place.

JOHN: All right..I'm going.

GRIFF: Now, gypsies - where in thunder is that gypsy wagon?

BARRY: (APPROACHING)Coming right up.

(HORSES HOOFS APPROACHING)

(WAGON WHEELS)

GRIFF: That's right! All right, Barrymore..you see the child. That's good. Now stop your wagon.

(HORSE AND WAGON STOP)

(continued)

GRIFF: Go on, Lionel..get out! Sneak over towards the child.. Sneak; Sneak, I said! Good Lord! Can't you sneak? That's better. All right..grab the child. . now run back to the wagon.. That does it..cut! Now move the camera around and we'll show the gypsy getting into the wagon with the baby.

BARRY: (APPROACHING) Mr. Griffith..it's going to look pretty funny..people seeing two gypsies carrying a white baby around. It wouldn't fool anybody.

GRIFF: Oh I got that fixed..when you get to the wagon you look around as if you were afraid someone might have seen you.. then stick the baby into that barrel there and put the top on it.

CHILD: WAAAAAAAAA!

GRIFF: Now what's the matter?

CHILD: I don't wanna go into the barrel!

GRIFF: That's all right..you won't be in there long. We'll take you right out again as soon as the wagon drives off.

CHILD: I don wanna!

GRIFF: (CALLS) Mrs. Peters!

MRS: (COMING UP) Yes, Mr. Griffith.

GRIFF: Will you please explain to your child that no body is going to hurt her .. we just want to put her into this barrel for a minute until we get this scene taken.

MRS: It's all right, Janette, Mr. Griffith isn't going to hurt you. You do as he says.

GRIFF: All right..start the camera.

(SOUND OF CAMERA)

Look furtive, Lionel..put the baby in the barrel. Be careful now..be careful!

BARRY I'm being furtive! I can only do one thing at a time.

GRIFF: That's right..now put the lid on the barrel.

(SOUND OF WOODEN LID ON BARREL)

All right..whip up the horse..fast as you can go..down the road...

(HORSE AND WAGON WHEELS RAPIDLY RECEDING)

OK. Cut.

(SOUND OF CAMERA STOPS)

All right...turn your camera around now to the spot where the baby was stolen.

CAMERA: OK - got it!

GRIFF: Start the camera..

(SOUND OF CAMERA STARTS)

(YELLS) Young wife..come on,..find the baby gone!

WIFE: (AWAY) My heavens! The baby! Someone's taken the baby!

GRIFF: Arthur...where are you?

JOHN: (AWAY) Looking for the barn!

GRIFF: Come on..the baby's been stolen

JOHNSON: Lord..a thing like that couldn't happen.

WIFE: Couldn't it? It did, didn't it? Come we must look..Maybe someone has stolen it.

JOHNSON What on earth would they want to steal a baby for?

WIFE Ransome money..don't you know they do that?

JOHN I've heard it..but I've never believed it..Come quickly..we must run after them down the road!

GRIFF: (YELLS) Cut! Cut!

(MUSIC)

GRIFF: The next scene in our picture showed the distracted husband and wife meeting a stranger on the road The stranger explains, in a subtitle, that he saw two gypsies drive away from the house and heard a baby squalling .. And then we came to the big thrill scene. The audience sees the wagon going up a steep hill beside a swiftly flowing stream ~~which they'd just crossed.~~ As the wagon goes up the hill, the barrel rolls out of the wagon...down the hill..and into the river. Our prop boy - whose brightness and artistic sense of reality were far ahead of his $2.50 a week job, had suggested that the barrel wouldn't float down the river right if it didn't have some weight in it to take the place of the child...and did a skillful job with some old clothes wrapped around a rock. We were arranging a set with the camera some thirty feet away from where Props was working..and right behind us was the real child with her mother. The moment this baby saw what looked like a real baby being put in the barrel she let out a squawk that would have been heard back in New York City

CHILD Mama..mama...the bad man put a little girl in the barrel and he's goin't to drown her

MRS Hush dear..that's not a real baby--that's just a dummy

CHILD Mama..I saw it..dont let him..Don't let him.

(CONTINUES CRYING UNDER FOLLOWING DIALOGUE)

PROP (APPROACHING) Does it look enough like a baby. Mr. Griffith

GRIFF (SHOUTING OVER CHILD) Yes..too much like one. All right Lionel..go on..get that barrel on the wagon. That's right..That's right..all right. Now start your horse.

BARRY (away) It wont start

GRIFF I thought you said you were a good driver?

BARRY I am..but this horse doesnt know me

GRIFF Well..introduce yourself to him and get going

CHILD Oh mama - Mama! Stop them.

MRS Hush dear

GRIFF Start the camera.

(CAMERA SOUND)

(SOUND OF HORSES HOOFS)

(SOUND OF WAGON WHEELS)

All right Lionel - keep on up the bank..when you get half way up roll the barrel out..and if it doesn't start..get a stick and push it out.

(MUSIC)

GRIFF The barrel rolled out, all right..and into the roaring stream..to the real little girl's immense horror. Then we shot the barrel going swiftly down the river. Then with our new device of parallel action..we show the father and mother on one side of the stream rushing madly along the river bank..on the other side of the stream a couple of strangers also pursuing the barrel. After them gallop myself, the camera man, and the mother of the child.

(continued)

GRIFF By a quick sprint across country, we managed to get ahead of the barrel and set up the camera at the top of the falls, where the rescuers were to haul the barrel out of the river.

(SOUND OF FAST FLOWING WATER UNDER

GRIFF All right -- camera man...catch the barrel as it comes down towards us. Arthur - are you all ready to rescue it?

JOHN Let it come

CHILD Mama - they're going to drown that little girl.. stop them..Stop them!

GRIFF Now darling, now sweetheart, now honey..there isn't any child in the barrel..just a rock and some old clothes..Now baby, please be quiet.. I can't hear myself think

CHILD You go away from me..let me go..you bad man..you drowned the little girl..go away from me you bad man!

GRIFF Start your camera..here comes the barrel

(SOUND OF CAMERA STARTS)

CHILD Bad man...bad man!

CAMERA (SHOUTS) I cant hear what you're saying

GRIFF Just follow the barrel..I can't hear anything either

CAMERA Here's the barrel

GRIFF Arthur - can you hear me?

JOHN (away) Is now the time?

GRIFF Yes! Now rush out on the footpath..reach out with the limb and catch the barrel

JOHN Haven't got a limb.

GRIFF: Find one!

JOHN Where?

GRIFF Lord! I don't know..there's one in front of you.. hurry up. The barrel will be over the falls..we've only got one barrel!

JOHN Here goes....

GRIFF Run forward..reach out..you can get it..Drag it ashore!

JOHN I can't catch it.

GRIFF Catch it! If we lose it we wont have any picture!

JOHN I got it! I got it!

GRIFF Well..drag it to the shore.

(MUSIC)

GRIFF Well, after much bribing and coaxing we finally got ~~out~~ real child into the barrel again, as we had to photograph her being saved. You could see from her expression that she was perfectly satisfied that we were going to throw her into the river..so we had to shoot this scene with only one end of the barrel showing..The mother was in the other end and the child was holding on to her for dear life.

And let me tell you ladies and gentlemen..the scenes I have just showed you are no exaggeration. This marvelous picture, which we took in one day..ran exactly six minutes when completed, which I suspect now is about six minutes too long. As far as I can see it had only one merit..it did start two different things in the making of motion pictures.. "Parellel Action"..and "The run To the Rescue".

(continued)

GRIFF Our budget for making the picture was just Fifty Dollars, but owing to my having to put in three extra people and other things we hadn't counted on - it's total cost ran up to sixty-five dollars. The day after I'd finished it, the business man from the office appeared.

MAN Say, Griffith - you were told to spend fifty dollars for that picture.

GIRFF Yes sir

MAN Well, I understand you spent sixty five.

GRIFF I couldn't help it..several things came up

MAN Well, I dont know where you got the extra fifteen..but that's your business..it comes out of your pocket.

GRIFF Well - as I only get five dollars a day - I'm out ten dollars.

ORCHESTRA (SIGNATURE FADES DOWN UNDER)

ANNOUNCER:

Well, things have certainly changed in the motion picture business.

And now I have a message for the women of America. Do you know what a hand lotion must do to <u>really</u> heal chapping..to soften and whiten hands so they <u>stay</u> soft and white? It must penetrate down through the skin layers, healing from the <u>bottom</u> up. It does no good to use one of those heavy, gummy lotions that just go over the top of the skin. You get a temporary improvement, but look at your hands 2 hours after using...you'll find them harsher and drier than ever.

(continued)

ANNOUNCER:

For permanent results you must have a fine delicate, ultra-penetrating lotion. A lotion that can go down through the layers of skin. And that - ladies - is what Hinds Honey and Almond Cream is. That's why you get such qu ick sure results with Hinds. Why not buy some tomorrow and make the 3 day test we told you about? And by the way - inquire about the 3 new beauty products made by Hinds. They are: Hinds Cleansing Cream, a delicate, liquifying cream; Hinds Texture Cream, a remarkable greaseless skin softener; and Hinds Toning Cleanser, a liquid cleanser which refines the pores.

The Hinds Honey and Almond program....featuring D. W. Griffith comes to you every Sunday and Wednesday at 10 P M

(SIGNATURE UP TO FINISH)

ANNOUNCER:

In tonight's program..Lionel Barrymore was impersonated by_____and Arthur Johnson by_____

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Jan. 23	1:45 to 4:45 Dictation.....	$3.00
	5:00 to 7:30 Transcription.....	2.50
Jan. 24	Transcription 3½ hrs.	3.50
Jan. 25	Letter to Miss Shearer.....	1.25
Jan. 26	5:30 to 7:15 Dictation.....	1.75
Jan. 27	9:00 to 11:00 Transcription.....	2.00
Jan. 28	45 minutes.....	.75
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#19

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No 9
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D. W. GRIFFITH COLLECTION
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#47

Rail Road Station

This story concerns the sometimes old and the sometimes new idea of making pictures. I remember one late afternoon, I was sitting at an old desk in the old, dilapidated studio (we had no office) trying to convince myself that Shakespeares "Taming of the Shrew" would make a good picture, when my high-falutin' dreams were broken in upon by the business manager of the concern.

BUSINESS MANAGER: (in a quiet but firm, businesslike, rapid tone) Mr. Griffith, you will have to change the kind of pictures you are making. Sorry but though Robert Browning's "Blot on the Escutcheon" and "Pippa Passes" may be lots of fun for you and the actors it's a lead pancake to the exhibitors and the audiences.

MR. GRIFFITH: (Hesitatingly) But listen, "Pippa Passes" is the only picture we've made that got a notice in a regular newspaper.

BUSINESS MAN: Ye-ah?

MR. MR. GRIFFITH: Listen to this: "New York Times, October 4, 1909: 'Pippa Passes is being given in the nickelodeons and Browning is being presented to the average motion picture audiences, who have received it with applause and are asking for more.' "

BUSINESS MANAGER: Well, the exhibitors and the public don't like them. They don't want that stuff in the theatres much less in moving pictures. Now we want a rapid fire, rip-roaring melodrama and we want it quick. You had better stir around, get some people and give us one, finished by tomorrow night.

MR. GRIFFITH: But, Mr. Rockbridge, I don't know how I can get the people and the story and finish the picture by tomorrow night.

BUSINESS MANAGER: You have done it before and you've got to do it now. We need a rip-roaring picture by tomorrow

night. You've done it before and you've got to do it now. We need a real box office picture by tomorrow night. That's all there is to it. Goodnight.

MR. GRIFFITH: Yes sir... Yes sir.

Mack Sennett! Mack Sennett!

MACK SENNETT: Yes sir... Yes sir.... Here I am.

MR. GRIFFITH: Any of the actors still here?

MACK SENNETT: I think Miss Sweet and Arthur Johnson are still here.

MACK SENNETT: Well, you know that idea about holding up the depot that we were talking about yesterday? I am going to work that out into a rip-roaring melodrama. They want it very melo -- We've got to get some actors together tonight. We can do it where we did that other railway picture. They'll let us use the track. The trains only run once a day. They want a rip-roaring melodrama... well, we'll make it. Now -- do you know a villain -- the most terrible looking villain that ever was? One that would make Mr. Hyde in "Dr. Jekyll and Mr. Hyde", in comparison, look like an innocemt child! Get Miss Sweet and Arthur before they get away!

MACK SENNETT: (calling) Miss Sweet.... Miss Sweet....

VOICE ANSWERING: Yes....? I am just leaving.

MR. GRIFFITH: Well, wait a minute, Miss Sweet.

MACK SENNETT: Arthur Johnson....

DISTANT VOICE: Yes? --

MACK SENNETT: Mr. Griffith wants to talk to you....

JOHNSON: Tell him I'm coming... but I'm trying to make a ten. I've got Evans on the run.

MR GRIFFITH: Now Sennett--- what about the villain? That's the principal part.

MACK SENNETT: What about me playing it?

MR. GRIFFITH: Oh no... you'd start that Irish smile in the middle of it... You can't look like a villain... You've slapsticked too often.

MACK SENNETT: I'll take a look in the rear room... the boys are shooting a little dice... The extras generally hang around there at the end of the day.

MR. GRIFFITH: All right, go and look them over.

Now, Miss Sweet, I want you to get some sort of a plain but becoming dress for tomorrow... for the role of station operator. We're going to do a rip-roarer..... Better meet here about six thirty in the morning so we can get out there in time. You're going to play the telegraph operator. Tramps hold up the depot, gag and bind you, open the safe and take the money they have heard about.

MISS SWEET: (scornfully) (She has just played in a high-class production) I suppose they bind me with leather thongs and I am supposed to bite through the thongs and escape. I hope I don't have to hold them up again with a monkey wrench.

MR. GRIFFITH: Now, never mind... it's what they want and we'll give it to them. It doesn't make any difference.

(musingly) We can't use Miss Pickford in this... She's too frail... too doll-like... No use trying Barrymore... he'd laugh himself to death and spoil the whole thing.

MACK SENNETT: (coming on) Here's a good one, Mr. Griffith... He's played "Simon Legree a thousand five hundred times... He's the best worst villain in the world.

MR. GRIFFITH: Oh yes... we've had Mr. Wellington before. (to Wellington) We want the dirtiest villain that ever was dirty! You know... one of those Mr. Hyde kind... You grind your teeth... hiss.. and spit fire all the time.

WELLINGTON: I've played "Simon Legree" and all the dirty villains for years. I've played Mr. Hyde too... Listen -- (with grinding of teeth, terrible face and hisses) The girl... I'll get her! I'll get her!! I'll get her!!! I'll twist her neck!!

MR. GRIFFITH: (interrupting) Never mind... that's great!

WELLINGTON: What sort of make-up, Mr. Griffith?

MR. GRIFFITH: Well, I think your face is all right just as it is... You might get a long moustache so you can pull it once in a while....

WELLINGTON: All right, Sir. What time?

MR. GRIFFITH: Sennett will tell you all about it.

Next day found us set up at the little depot.

Miss Sweet-- golden-haired, young, and (5
beautiful - at the telegraph key. The three villians
come sneaking around, with their heads beneath the
ledge of the window, peaking in.

MR. GRIFFITH: That's it... Let the audience see your faces...
Indicate the safe and say the lines for the sub-title.

WELLINGTON: There's the safe! It's got the payroll in it for
the mining company! Oily, can you open that one?
(This in a low terrible tone)

OILY: I've opened New York safes... I can open this one
with one finger -- and my eyes shut!

MR. GRIFFITH: Don't raise your heads! Don't stay there all night!
Get around to the other side.... behind her! The
girl isn't supposed to be blind! Hurry up... Now,
that's it... the back door... group up behind her!
We can photograph through the window.. Sennett!!
don't grin... don't grin! You're supposed to be a
villian!

MACK SENNETT: It won't show behind this beard....

MR. GRIFFITH: It does show... Try to keep your face straight and
go on... Hurry up... We've got to take this picture!

Then the villians sneaking in, in a menacing manner.
They open the door, rush in and seize the beautiful
operator. At this one rehearsal we gave them,
Miss Sweet broke forth with intellectual scorn...

MISS SWEET: Are these ruffians supposed to surprise me? And
am I supposed to be deaf and not hear them?

MR. GRIFFITH: Why... What's wrong?

MISS SWEET: Why they make so much noise they sound like a

troop of galloping elephants. Can't they tiptoe in and make less noise?

MR. GRIFFITH: That's what I told them. Tiptoe in, boys... like you were coming in anxiously... quietly...

OILY: (in pathetic tones) I can't tiptoe. My corns hurt.

MR. GRIFFITH: Well, go on. We'll take the scene. We'll do it as cautiously as we can. Come on, Miss Sweet.. it's funny to us but it won't be funny to the audiences. All right now, boys!
All right -- this is take!

They tiptoe in.. they seize the beautiful operator. They bind her and stand her up against the wall.

MR. GRIFFITH: Miss Sweet.. that's where you scream... Try to scream harder.. Rougher; faster! boys! Wellington, you look like a two hundred pound nitwit! Look like a wolf... Look like something terrible... Show your teeth... that's it.... Tie her .... quick!

OILY: She's too strong.... We can't bind her...

MR. GRIFFITH: Well, she's right! She isn't going to lay down and let you bind her! Throw her back and make it exciting! For God's sake, hurry up... the camera's turning! Yield to them a little, Miss Sweet... that's it.

Looks like she's bound! Now, Sennett, to the

safe!

MACK SENNETT: All right, I've got it!

MR. GRIFFITH: Now, Oily, that's where you and Wellington look at the girl!

WELLINGTON: My God! She is fair... I shall have her!

MR. GRIFFITH: Don't say that... You can't put that in a title. Watch out for the censors... they read your lips! Say: "She shall be my wife!"

WELLINGTON: She shall be my wife!

MR. GRIFFITH: Oily! Look at her! Quick! Now, Sennett, that's where you call them down...

MACK SENNETT: Come here, you mugs! Keep you mind on the race! Get this safe open... Never mind the beautiful gal...

OILY: (goes over to the safe) (The hard-boiled villain sits with the girl)

WELLINGTON: Ah... you are beautiful! Beautiful! You're mine! You're mine!

(We switch to Sennett and Oily at the safe)

OILY: I can't open it.... I can't open it!

MACK SENNETT: What sort of a safe-cracker are you?

OILY: Isn't she beautiful? ... the girl?

SENNETT: Get your mind on the race... Open this safe!

OILY: Come here, Nails... He can't open the safe.... We'll take the safe with us. There's a hand-car outside!

MR. GRIFFITH: And so the dirty villains rush to the convenient hand car, stealing the safe and all. The property

man had just put it there. They start to go off with the safe...

WELLINGTON: The gal... the beauty.... We must take her....

MACK SENNETT: No.. no. Come on.... Let's get away... we'll be caught!

OILY: Love is too beautiful... He must have the girl! Look... he's carrying her in his arms... (sighing) Alas, she is beautiful!

MR. GRIFFITH: That's a good idea... steal the girl, too! Then we'll have something to run to the rescue for! All right, Miss Sweet... struggle! -- but not too much! He can't hold you!

Now to the hand car.... on with her... start off now! Oily... Sennett... you run the hand car! Wellington, you hold the girl!

WELLINGTON: My beauty! Mine -- my beauty! I've waited all these years ---

(As the handcar lurches, he almost falls off)

MR. GRIFFITH: Here, you don't fall off!

WELLINGTON: They can't run a hand car. They nearly bumped me off when they started!

MR. GRIFFITH: Well, you're all right now... don't let go of the girl... That's it... hit it up!

MR. GRIFFITH: Now, Johnson - that's where you come in, - in your carriage. Now, Sambo, you come running on. You meet Mr. Johnson.. just as he get ous of his carriage.. You know Johnson, Sambo tells you about stealing the girl and the safe... All right, that'sit! Jump out of the carriage,

Johnson. All right, begin your story, Sambo....

SAMBO: Mr. Williams... Mr. Williams... There's a lot of dirty tramps done stole the safe.. I seen it from the distance... and Miss Lucretia too!

JOHNSON: My God! ... Not Miss Lucretia!

MR. GRIFFITH: That's right, Arthur... They want a roaring melodrama... Give it to them wide.... Throw your arms back... that's it! Now, look through the window.... Indicate that the safe is gone and the girl is gone too!

JOHNSON: It's true, by Heavens! It's true! Both the safe and the girl.... They were indeed greedy! Whither did they flee?

SAMBO: With-a-who?

JOHNSON: Which way did they go?

SAMBO: Right down that-a-way... down hill... in a hand car!

JOHNSON: Get another hand car! .... where is there one?

MR. GRIFFITH: Right over there, Johnson. The prop's just putting it out.

JOHNSON: How does it happen we are so well supplied with hand cars?

MR. GRIFFITH: Don't ask me silly questions... It's there, - get it!

Then a flash at the first hand car, speeding madly, to give Johnson time to get on the second hand car with Sambo.

JOHNSON: Mr. Griffith, I can't run a hand car.

MR. GRIFFITH: Props! Run in there... just like you were walking along the track. Stop him, Johnson... and tell him the story in pantomine... Quick! We'll put in a title.... That's right.... Now start! Now start the pursuit!

(Flash of villains)

(Flash of Johnson and rescue party)

JOHNSON: (pointing dramatically forward, shouts) Faster! Faster, boys!

(Switching from one hand car to the other, as much as the audience would stand. Then the villians reach an upgrade, and are no match for the party of keen-limbed young Americans. The pursuing car bumps into the first car and upsets it... throws it off the track... much jumbling and scrambling of actors....

Sennett falls, prostrated, as though knocked out. Oily and Nails are rougher and start for Johnson, as he springs out of his hand car.

But this is the end of the picture and no villains, however enormous, can stand against a real hero. One blow and Oily is put out of the way to give room for the terrible contest between our fire-spitting villain and the manly young hero. After a desperate conflict, the villain is knocked out. Incidentally he deserved it! He was a terrible actor!

MR. GRIFFITH: And Johnson poses and holds the picture with his arm around the girl. She is sobbing, smiling joyously through her tears. Johnson's other manly arm rests upon the safe... and so they are pictured in the rays of the near-setting sun.

Very important note: Because if it had been a little later, the sun would have set and we 'd have had no light to finish the picture!

#39

Mr Griffith Copy
Sweet v Johnson Pippa Passes

This story concerns the sometimes old and the sometimes new idea of making pictures. I remember one late afternoon, I was sitting at an old desk in the old, dilapidated studio (we had no office) trying to convince myself that Shakespeares "Taming of the Shrew" would make a good picture, when my high-falutin' dreams were broken in upon by the business manager of the concern.

BUSINESS MANAGER: (in a quiet but firm, businesslike, rapid tone) Mr. Griffith, you will have to change the kind of pictures you are making. Sorry but though Robert Browning's "Blot on the Escutcheon" and "Pippa Passes" may be lots of fun for you and the actors it's a lead pancake to the exhibitors and the audiences.

MR. GRIFFITH: (Hesitatingly) But listen, "Pippa Passes" is the only picture we've made that got a notice in a regular newspaper.

BUSINESS MAN: Ye-ah?

MR. MR. GRIFFITH: Listen to this: "New York Times, October 4, 1909: 'Pippa Passes is being given in the nickelodeons and Browning is being presented to the average motion picture audiences, who have received it with applause and are asking for more.' "

BUSINESS MANAGER: Well, the exhibitors and the public don't like them. They don't want that stuff in the theatres much less in moving pictures. Now we want a rapid fire, rip-roaring melodrama and we want it quick. You had better stir around, get some people and give us one, finished by tomorrow night.

MR. GRIFFITH: But, Mr. Rockbridge, I don't know how I can get the people and the story and finish the picture by tomorrow night.

BUSINESS MANAGER: You have done it before and you've got to do it now. We need a rip-roaring picture by tomorrow

night. You've done it before and you've got to do it now. We need a real box office picture by tomorrow night. That's all there is to it. Goodnight.

MR. GRIFFITH: Yes sir... Yes sir.

Mack Sennett! Mack Sennett!

MACK SENNETT: Yes sir... Yes sir.... Here I am.

MR. GRIFFITH: Any of the actors still here?

MACK SENNETT: I think Miss Sweet and Arthur Johnson are still here.

MACK SENNETT: Well, you know that idea about holding up the depot that we were talking about yesterday? I am going to work that out into a rip-roaring melodrama. They want it very melo -- We've got to get some actors together tonight. We can do it where we did that other railway picture. They'll let us use the track. The trains only run once a day. They want a rip-roaring melodrama... well, we'll make it. Now -- do you know a villain -- the most terrible looking villain that ever was? One that would make Mr. Hyde in "Dr. Jekyll and Mr. Hyde", in comparison, look like an innocent child! Get Miss Sweet and Arthur before they get away!

MACK SENNETT: (calling) Miss Sweet.... Miss Sweet....

VOICE ANSWERING: Yes....? I am just leaving.

MR. GRIFFITH: Well, wait a minute, Miss Sweet.

MACK SENNETT: Arthur Johnson....

DISTANT VOICE: Yes? --

MACK SENNETT: Mr. Griffith wants to talk to you....

JOHNSON: Tell him I'm coming... but I'm trying to make a ten. I've got Evans on the run.

MR GRIFFITH: Now Sennett--- what about the villain? That's the principal part.

MACK SENNETT: What about me playing it?

MR. GRIFFITH: Oh no... you'd start that Irish smile in the middle of it... You can't look like a villain... You've slapsticked too often.

MACK SENNETT: I'll take a look in the rear room... the boys are shooting a little dice... The extras generally hang around there at the end of the day.

MR. GRIFFITH: All right, go and look them over.

Now, Miss Sweet, I want you to get some sort of a plain but becoming dress for tomorrow... for the role of station operator. We're going to do a rip-roarer..... Better meet here about six thirty in the morning so we can get out there in time. You're going to play the telegraph operator. Tramps hold up the depot, gag and bind you, open the safe and take the money they have heard about.

MISS SWEET: (scornfully) (She has just played in a high-class production) I suppose they bind me with leather thongs and I am supposed to bite through the thongs and escape. I hope I don't have to hold them up again with a monkey wrench.

MR. GRIFFITH: Now, never mind... it's what they want and we'll give it to them. It doesn't make any difference.

(musingly) We can't use Miss Pickford in this... She's too frail... too doll-like... No use trying Barrymore... he'd laugh himself to death and spoil the whole thing.

MACK SENNETT: (coming on) Here's a good one, Mr. Griffith... He's played "Simon Legree a thousand five hundred times... He's the best worst villain in the world.

MR. GRIFFITH: Oh yes... we've had Mr. Wellington before.

(to Wellington) We want the dirtiest villain that ever was dirty! You know... one of those Mr. Hyde kind... You grind your teeth... hiss.. and spit fire all the time.

WELLINGTON: I've played "Simon Legree" and all the dirty villains for years. I've played Mr. Hyde too... Listen -- (with grinding of teeth, terrible face and hisses) The girl... I'll get her! I'll get her!! I'll get her!!! I'll twist her neck!!

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WELLINGTON: What sort of make-up, Mr. Griffith?

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come sneaking around, with their heads beneath the
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the mining company! Oily, can you open that one?
(This in a low terrible tone)

OILY: I've opened New York safes... I can open this one
with one finger -- and my eyes shut!

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Get around to the other side.... behind her! The
girl isn't supposed to be blind! Hurry up... Now,
that's it... the back door... group up behind her!
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They open the door, rush in and seize the beautiful
operator. At this one rehearsal we gave them,
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am I supposed to be deaf and not hear them?

MR. GRIFFITH: Why... What's wrong?

MISS SWEET: Why they make so much noise they sound like a

troop of galloping elephants. Can't they tiptoe in and make less noise?

MR. GRIFFITH: That's what I told them. Tiptoe in, boys... like you were coming in anxiously... quietly...

OILY: (in pathetic tones) I can't tiptoe. My corns hurt.

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All right -- this is take!

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safe!

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WELLINGTON: My God! She is fair... I shall have her!

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WELLINGTON: She shall be my wife!

MR. GRIFFITH: Oily! Look at her! Quick! Now, Sennett, that's where you call them down...

MACK SENNETT: Come here, you mugs! Keep you mind on the race! Get this safe open... Never mind the beautiful gal...

OILY: (goes over to the safe) (The hard-boiled villain sits with the girl)

WELLINGTON: Ah... you are beautiful! Beautiful! You're mine! You're mine!

(We switch to Sennett and Oily at the safe)

OILY: I can't open it.... I can't open it!

MACK SENNETT: What sort of a safe-cracker are you?

OILY: Isn't she beautiful? ... the girl?

SENNETT: Get your mind on the race... Open this safe!

OILY: Come here, Nails... He can't open the safe.... We'll take the safe with us. There's a hand-car outside!

MR. GRIFFITH: And so the dirty villains rush to the convenient hand car, stealing the safe and all. The property

man had just put it there. They start to go off with the safe...

WELLINGTON: The gal... the beauty.... We must take her....

MACK SENNETT: No.. no. Come on.... Let's get away... we'll be caught!

OILY: Love is too beautiful... He must have the girl! Look... he's carrying her in his arms... (sighing) Alas, she is beautiful!

MR. GRIFFITH: That's a good idea... steal the girl, too! Then we'll have something to run to the rescue for! All right, Miss Sweet... struggle! -- but not too much! He can't hold you!

Now to the hand car.... on with her... start off now! Oily... Sennett... you run the hand car! Wellington, you hold the girl!

WELLINGTON: My beauty! Mine -- my beauty! I've waited all these years ---

(As the handcar lurches, he almost falls off)

MR. GRIFFITH: Here, you don't fall off!

WELLINGTON: They can't run a hand car. They nearly bumped me off when they started!

MR. GRIFFITH: Well, you're all right now... don't let go of the girl... That's it... hit it up!

MR. GRIFFITH: Now, Johnson - that's where you come in, - in your carriage. Now, Sambo, you come running on. You meet Mr. Johnson.. just as he get ous of his carriage.. You know Johnson, Sambo tells you about stealing the girl and the safe... All right, that'sIT! Jump out of the carriage,

Johnson. All right, begin your story, Sambo....

SAMBO: Mr. Williams... Mr. Williams... There's a lot of dirty tramps done stole the safe.. I seen it from the distance... and Miss Lucretia too!

JOHNSON: My God! ... Not Miss Lucretia!

MR. GRIFFITH: That's right, Arthur... They want a roaring melodrama... Give it to them wide.... Throw your arms back... that's it! Now, look through the window.... Indicate that the safe is gone and the girl is gone too!

JOHNSON: It's true, by Heavens! It's true! Both the safe and the girl.... They were indeed greedy! Whither did they flee?

SAMBO: With-a-who?

JOHNSON: Which way did they go?

SAMBO: Right down that-a-way... down hill... in a hand car!

JOHNSON: Get another hand car! .... where is there one?

MR. GRIFFITH: Right over there, Johnson. The prop's just putting it out.

JOHNSON: How does it happen we are so well supplied with hand cars?

MR. GRIFFITH: Don't ask me silly questions... It's there, - get it!

Then a flash at the first hand car, speeding madly, to give Johnson time to get on the second hand car with Sambo.

JOHNSON: Mr. Griffith, I can't run a hand car.

MR. GRIFFITH: Props! Run in there... just like you were walking along the track. Stop him, Johnson... and tell him the story in pantomime... Quick! We'll put in a title.... That's right.... Now start! Now start the pursuit!

(Flash of villains)

(Flash of Johnson and rescue party)

JOHNSON: (pointing dramatically forward, shouts) Faster! Faster, boys!

(Switching from one hand car to the other, as much as the audience would stand. Then the villians reach an upgrade, and are no match for the party of keen-limbed young Americans. The pursuing car bumps into the first car and upsets it... throws it off the track... much jumbling and scrambling of actors....

Sennett falls, prostrated, as though knocked out. Oily and Nails are rougher and start for Johnson, as he springs out of his hand car.

But this is the end of the picture and no villains, however enormous, can stand against a real hero. One blow and Oily is put out of the way to give room for the terrible contest between our fire-spitting villain and the manly young hero. After a desperate conflict, the villain is knocked out. Incidentally he deserved it! He was a terrible actor!

MR. GRIFFITH: And Johnson poses and holds the picture with his arm around the girl. She is sobbing, smiling joyously through her tears. Johnson's other manly arm rests upon the safe... and so they are pictured in the rays of the near-setting sun.

Very important note: Because if it had been a little later, the sun would have set and we 'd have had no light to finish the picture!

D. W. GRIFFITH'S HOLLYWOOD (1)

WJZ PROGRAM #9 (new)

( )( )
10:00 - 10:15 P. M. FEBRUARY 1, 1933 WEDNESDAY

(ORCHESTRA - FANFARE)

ANNOUNCER: The makers of Hinds Honey and Almond Cream again bring you Mr. D. W. Griffith, director of "The Birth of a Nation"... "Broken Blossoms" ... "Hearts of the World" ... "Abraham Lincoln" ... and hundreds of other great motion pictures. But before Mr. Griffith begins tonight's episode of the story of Hollywood, I would like to say one thing to the ladies of the audience.

In Hollywood, the motion picture stars must be exquisite from tip to toe ...
Can you imagine one of them showing up on the set in a gorgeous dinner gown, with hands that were rough, red unattractive? Yet how many women do you know who spoil the effect of lovely frocks with hands that say "Housework"? It's so foolish to do this when only 3 days of Hinds Honey and Almond Cream care will make the most toil-worn hands soft, white, esquisitely smooth. Just rub Hinds Honey and Almond Cream on hands always after they have been in water, after exposure and before going to bed at night. At the end of 3 days see how lovely your hands are.

ANNOUNCER: (CONT) Remember, too, Hinds brings instant chapping relief.... overnight healing.

It now gives me great pleasure to introduce Mr. D. W. Griffith.....

GRIFFITH: Thank you, Mr. Keech. Ladies and gentlemen! People often come to me and say that the thing they miss most in the pictures of today are the good old villians they used to have ... you know the kind, moustach-twirling, snarling, unbelievably wicked. Tonight I want to tell you the story of one of the first really villainous motion pictures ever made. It was made at the old Biograph Studios. Around the place ~~at that time~~ then were Blanch Sweet, Arthur Johnson and Mack Sennett, SENNETT AT that time had graduated from being a strong man in a Burlesque show into acting, We had been making some very high class pictures, and I was quite proud of myself. Late one afternoon, I was sitting at an old desk in a delapidated studio ... we had no office ... trying to convince myself that Shakespeare's "Taming of the Shrew" would make a good picture... when my high-faluting dreams were broken in upon by our business manager.

MGR: Mr. Griffith... you'll have to change the kind of pictures you are making.

GRIFFITH: What?

MGR: Sorry, but Robert Browning's "Blot on the Escutcheon" and "Pippa Passes" may be lots of fun for you and the actors, but they are lead pancakes to the exhibitors and the audience.

The New York Times gave Pippa Passes the first notice ever given to a motion picture

GRIFFITH: (HESITATINGLY) Why ... ~~I thought the people I talked to seemed to like them.~~

MGR: Well, the exhibitors and the public don't like them. ~~They don't want that stuff in the theatres, much less in moving pictures.~~ Now what we want is a rapid fire, rip roaring melodrama .. and we want it quick. ~~Make it good and villainous!~~ You'd better stir around, get some people, and give us one, finished by tomorrow night.

GRIFFITH: But Mr. Rockbridge...how do you expect me to get the people in the story and the picture finished by tomorrow night?

MGR: You've done it before and you've got to do it now. We need a real box office picture by tomorrow night.... that's all there is to it. (RECEDING) Good night!

GRIFFITH: Yes sir... yes sir..(THEN TO HIMSELF) Nothing but grief ...grief...grief...Wish I'd ~~taken up farming~~ stuck to the farm. (CALLS) Sennett! ...Mack Sennett!

SEN: (APPROACHING) You want me?

GRIFFITH: Yeah. Mack, are any of the actors still here?

SEN: I think Miss Sweet, and Arthur Johnson are still here. What do you want?

GRIFFITH: You know that idea about holding up a depot, we were talking about yesterday?

SEN: Sure.

GRIFFITH: Well, I'm going to work that out into a rip roaring melodrama. They want it very melo... and we've got to get some actors together tonight and take the picture tomorrow.

SEN: Where?

GRIFFITH: We can do it out in that little branch line where we did the other railway picture. They never use the track. .... ~~the train only runs once a day. The Bosses want a rip roaring melodrama...Well, we'll make it!~~ Now, do you know a villain? The most terrible looking villain there ever was? I want one that would make Mr. Hyde of Doctor Jekyll and Mr. Hyde look like an innocent little child... By the way...grab Miss Sweet and Arthur Johnson before they get away.

SEN: (CALLS) Miss Sweet...Miss Sweet...

BLANCHE: Yes...I'm just leaving.

GRIFFITH: Wait a minute, please, Miss Sweet.

SEN: (CALLS) Arthur Johnson!

JOHNSON: (AWAY) Yes?

SEN: Mr. Griffith wants to talk to you.

JOHNSON: Tell him I'll come after I make my point here.

SEN: He's in that crap game in the back room.

GRIFFTH: Now, Mack...what about the villain? That's the principal part.

SEN: How about me playing it?

GRIFFITH: No.. you'd start that Irish smile in the middle of it. You can't play the main villain..you slap stick too often.

SEN: All right..I'll take a look in the back room. (RECEDING) There's probably some extras hanging around there.

GRIFFITH: All right... go look them over.

SWEET: (APPROACHING) Do you want me, Mr. Griffith?

GRIFFITH: Now, Miss Sweet...I want you to go home and get some plain but becoming dress for tomorrow. You're to play the part of a telegraph operator in a railroad station. We're going to do a rip-roaring...better meet here about six-thirty in the morning so that we can get out on location in time. We're going to have the villain hold up the depot, gag and bind you, open the safe and take the money.

SWEET: (SCORNFULLY) I suppose they bind me with leather thongs.. and I'm supposed to bite thru the thongs and escape?

GRIFFITH: Now, never mind...it's what the public wants and we'll give it to them. It doesn't make any difference. (MUSINGLY) We can't use Miss Pickford in this...She's too frail...too doll-like. No use trying Barrymore. He'd laugh himself sick and spoil the whole thing.

SEN: (APPROACHING) Here's a good villain, Mr. Griffith. He's played "Simon Legree" one thousand five hundred times... he's the worst villain in the world.

GRIFFITH: Oh yes..we've had Mr. Wellington before. Now listen, Wellington..we want the dirtiest villain that ever was. You know..one of those Mr. Hyde kind. You grind your teeth..hiss.... and spit fire all the time.

WELL: I've played "Simon Legree" and all the dirty villians for years. I've played Mr. Hyde too....listen... (WITH GRINDING OF TEETH) The girl...I'll get her! I'll get her! I'll get her! I'll twist her neck!

GRIFFITH: (INTERRUPTING) Never mind..that's great!

WELL: What sort of make-up, Mr. Griffith?

GRIFFITH: Well, I think your face is all right just as it is. You might get a long moustache so you can pull it once in a while.

WELL: All right, sir. What time?

GRIFFITH: Sennet will tell you all about it.

(MUSIC) (FADES DOWN UNDER)

GRIFFITH: Next day bright and early found us set up at the little depot. Miss Sweet, golden-haired, young and beautiful, SITS WITH HER HAND ON the telegraph key. (SINCE SHE HAD THE MOST BEAUTIFUL HANDS IN PICTURES, SHE DIDNT MIND SHOWING THEM) The two villians played by Wellington and Mac Sennett, whom we had disguised in a large beard, came around the side of the building and peaked in over the ledge of the window.

That's it...let the audience see your faces. Indicate the safe and say the lines for the sub-title.

WELL: (IN A LOW TERRIBLE TONE) There's the safe! It's got the payroll in it for the mining company. Oily, can you open that one?

SEN: I've opened New York safes...I can open this one with one finger...and my eyes shut!

GRIFFITH: Don't raise your heads! Don't stay there all night! Get around to the other side...behind her! The girl isn't supposed to be blind! Hurry up... now...that's it ..the back door...creep up behind her! We can photograph through the window. Sennett! Don't grin! Don't grin! You're supposed to be a villain!

SEN: It won't show behind this beard...

GRIFFITH: It does show! Try to keep your face straight and go on. Hurry up...we've got to take this picture.. Now you tip toe in thru the door. That's right. Wellington..... you seize the beautiful operator. Look surprised, Miss Sweet.

SWEET: What is this? Oh (SCREAMS)

GRIFFITH: That's right. Wellington, look tougher! Look like a wolf...show your teeth. That's it! Tie her up!

SEN: She's too strong! We can't hold her!

GRIFFITH: Well...she's right. Make it exciting., hurry up ... the camera's turning. Give in to them a little, Miss Sweet..that's right. There...now'she's tied up. All right...Sennett...to the safe.

SEN: All right...I've got it.

GRIFFITH: Now Wellington..that's where you look at the girl. Say something as you realize how beautiful she is.

WELL: Good Lord..she is fair...I shall have her.

GRIFFTH: Don't say ~~[illegible]~~ I SHALL HAVE HER. You can't put that in the title! Watch out for the censors..they read your lips!

WELL: She shall be my wife!

GRIFFITH: That's better. Now Sennett..that's where you call him down.

SEN: Come here, you mug! Keep your mind on your work. Get this safe open. Never mind the beautiful gals!

WELL: I'd rather have the gal.

SEN: I can't open this safe. We might as well take the whole thing with us.

GRIFFITH: That's all right...there's a hand car outside..take the safe with you.

WELL: The girl...the beauty....we must take her!

SEN: No no...come! Let's get away...we'll be caught!

WELL: Love is too beautiful....I must have the girl!

GRIFFITH: Hey....that's a great idea...steal the girl, too..... Then we'll really have something to run to the rescue for. All right....Miss Sweet, struggle...but not too much.... he can't hold you.

(MUSIC - FADES DOWN UNDER)

GRIFFITH: And so our villian not only stole the safe, but the girl, which made the picture even better. Then we came to the scene where Arthur Johnson, the handsome hero drives up to the depot in his carriage.

GRIFFITH: (CONT) A little negro boys who was supposed to have witnessed the abduction, comes out and tells Arthur Johnson about it.

Now Sambo..you come running on...meet Mr. Johnson just as he gets out of his carriage....All right. ..begin your story, Sambo.

SAMBO: Mr. Williams...Mr. Williams....There's a lot of dirty tramps done stole the safe. I seen it from the distance. ...and Miss Lucretia, too!

JOHNSON: Good Lord! Not Miss Lucretia!

GRIFFITH: That's right, Arthur...they want a roaring melodrama give it to them wide! Throw your arms back..that's it! Now look through the window..Indicate that the safe is gone and the girl is gone, too!

JOHNSON: It's true, by Heavens! It's true! Both the safe and the girl....They were indeed greedy! Whither did they flee?

SAMBO: With-a-who?

JOHNSON: Which way did they go?..

SAMBO: Right down that-a-way...down hill....in a hand car'.

JOHNSON: Get another handcar! Where is there one?

GRIFFITH: Right overthere, Johnson...the props..just putting it out.

JOHNSON: How does it happen we are so well supplied with hand cars?

GRIFFITH: Don't ask me silly questions...It's there.... get it! Now, start the pursuit.

(MUSIC - FADES DOWN UNDER)

GRIFFITH: THEN WE HAVE THE CHASE AND THE CAPTURE. ~~Faster and faster went the hand car...the car [illegible] from one car to the other...as long as we thought the audience would stand for it. Then the pursuing car bumps into the first one, throwing it off the track..... much confusion and scrambling of actors...Bennett falls prostrated, as though knocked out, and~~ Wellington, looking as big as a house and very menacing, starts for Arthur Johnson. ~~But this is the end of the picture, and no villian, however enormous can stand against a real hero.~~ And so we have a fight...a desparate conflict...but of course, in the end, the villain is knocked out. Incidentally he deserved it...he was a terrible actor. After which Johnson poses in the picture with his arm around the girl. She is sobbing, smiling joyously through her tears. Johnson's other manly arm rests upon the safe. And so they are pictured in the rays of the near setting sun. If it had been a little later the sun would have set and we would have had no light to finish the picture.

Yes, in the days of the old silent pictures, villains were villains. What has happened to them? Well today, it sometimes seems that villains have become heroes. For example..take the following ordianry little domestic scene ..which might happen in any household. Here is how perhaps one of our modern villain-heroes, say Warren William, would play it.

WM: Oh...come in my dear...sit down...

WOMAN: I....I'd rather stand...

WM: Suit yourself. I have no objection to your standing, if you'd rather. Irma, I called you in to tell you that we've come to the parting of the ways.

WOMAN: You mean.....?

WM: Exactly! I am afraid, my dear, you'll have to go.

WOMAN: After six months...you're going to let me go? Oh you're cruel....hard....ruthless....

WM: Ruthless? Of course I'm ruthless! You've got to be in this world, if you're going to get ahead! I'm going to have success.. .....money.....power....if I have to trample on men's souls!

WOMAN: And so.....you're letting me go.....

WM: Yes, my dear....I am. Too long I've been tied to a woman's apron strings! It's a man's world...you've got to realize that....a man's world! (CALLS) Higgins..... Higgins...where the devil's that butler!

HIGGINS: (APPROACHING) You rang, sir?

WM: Higgins..Mrs. Archibald here is leaving...for good! Phone the employment agency in the morning and tell them to send up another cook.....and this time, make it a ~~man!~~ female.

(MUSIC)

GRIFFITH: Yes...in the old days people liked to hiss the villain. Today they'd rather applaud him. But however you look at it, I suspect it's the same old villain.

(SIGNATURE)

ANNOUNCER: And now...an important message to the women of America! There is something we want to warn you about. Do not be misled by the economy claims of thick, gummy lotions that "take just a drop". You can take just a drop of Hinds Honey and Almond Cream too, and go over the top of your skin. But what good does that do? To really heal chapped skin, to bring you lasting hand beauty, your lotion must penetrate deep down through the skin layers, healing from the bottom up. It takes more than a drop to do this. It also takes a delicate, chiffon-fine lotion that can penetrate through the skin layers. And that's what Hinds is.

Next time you use Hinds Honey and Almond Cream feel how the parched, dry skin drinks it up! How it sinks down, down, soothing, healing, bringing a tender soft new beauty to your hands.... a beauty that lasts. Not just a temporary surface smoothness that's gone in 2 hours. So we say again, Dont be misled by false economy claims.

ANNOUNCER: (CONT) By the way, did you know that the large family size of Hinds Honey and Almond Cream sells for just about half the cost of these heavy, gummy hand lotions... ounce for ounce. Ask your druggist to show you both bottles and compare them.

(SIGNATURE)

In tonight's program Arthur Johnson was impersonated by

_____

Blanche Sweet by _____

Mack Sennett by _____

Warren William by _____

This is the National Broadcasting Company.

LH
1-30-33

Phone
Sterling 3-1443

Sterling 3-1443

ROBERT H. HAMMER
ENGINEER
220 LINCOLN PLACE
BROOKLYN, NEW YORK, N. Y.

February 2, 1933.

Mr. D W Griffith
Park Central Hotel
New York, N Y

My dear Mr. Griffith:

The contract made by the Empire Trust Company for the use of the old Biograph negatives expires and is to be renewed within the next ten days. I have been able to get them to hold off renewing temporarily, to give you a chance to let me know if you are interested in these negatives.

It has also come to my attention that there is someone trying to make a deal with them for Judith. This negative is in your possession but your contract for its use has expired.

Your Griffith - AB idea surely grows on one. And what a chance for advertising and showmanship - Grifith again in the Biograph Studio, his studio, producing under the old AB that he made famous his own Griffith brand of pictures.

Some Idea!

I want to thank you for your very cordial reception the other afternoon and I am hoping that I will hear from you further.

Yours very truly

R H Hammer

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

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The Ultimate in Modern Living

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THE PARK CENTRAL
SEVENTH AVENUE - 55TH TO 56TH STREETS
NEW YORK CITY

February 4, 1933.

D. W. Griffith, Esq.,
The Park Central,
New York City.

To

Helene Horgan,
Public Stenographer, Dr.

Jan.	30	6:00 to 7:25	Dictation	$ 1.50
Jan.	31	10:45 to 1:00	Transcription	2.25
		6:15 to 7:30	Dictation	1.25
Feb.	1	11:00 to 1:00	Transcription	2.00
	2	5:15 to 6:50	Dictation	1.50
	3	11:00 to 1:15	Transcription	2.25
	4	3:30 to 6:30	Dictation	3.00
	5	3:45 to 6:00	Transcription	2.50
				$ 16.25

Received payment
H. Horgan
(Thanks)

#19

RADIO
BROADCAST
NO 10
FEB 5-33

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

DW Griffith

WJZ TIME: ( ) (REVISED 2/4/33)

D. W. GRIFFITH'S HOLLYWOOD

( )( )
10:00 - 10:15 P. M. FEBRUARY 5, 1933 SUNDAY

ORCHESTRA: (FANFARE)

(SIGNATURE FADES DOWN UNDER)

KEECH: The makers of Hinds Honey and Almond Cream present the great motion picture director and star discoverer, Mr. D. W. Griffith. Now Mr. Griffith has told you many times how trifles can swing things one way or another for the girls who flock to Hollywood in search of fame and fortune. Trifles are important to the girl who wants success in her job, too...to the girl who's looking for a husband...or trying to keep one!

Don't have unattractive hands! For it's so easy to keep them lovely, no matter how much housework you do. Simply rub on Hinds cream after hands have been in water, after exposure and before going to bed at night.

At the close of this program Mr. Griffith is going to make an announcement of an unusual offer to radio listeners, this offer is yours absolutely without cost. Be sure to listen for Mr. Griffith's announcement.

And now, Mr. Griffith..... I've got a question for you tonight.

GRIFFITH: What's that? Mr. Keech?

KEECH: Well, we read and hear a lot about temperament causing so much trouble between actors and managers. What have you to say about that?

GRIFFITH: Fighting with temperamental artists is a game, like nearly all games, including perhaps Life itself. You can't win and you can't lose.

KEECH: Have you any particular case in mind?

GRIFFITH: Well, I had a very peculiar experience with this temperamental business in one of my first big pictures... incidentally about the best known of all. ~~It was the first picture ever shown at two dollar prices and was quite a big experiment at that time. We were spending more money on it than I had thought was in the world just a few years before.~~ It had been rehearsed six weeks before we started taking, and everybody concerned was naturally in a very nervous state as to what the finish of it would be. Our leading man in the picture was great in his part. .but he was slightly temperamental.

KEECH: What was the picture, Mr. Griffith?

GRIFFITH: The Birth of a Nation..and the leading man I'm referring to was Henry Walthall. as the little Colonel

KEECH What do you mean by temperamental?

GRIFFITH: Well, I think Walthall always thought he was cut out to be a poet or writer.

KEECH Did he write anything himself?

GRIFFITH: Well, I suspect he did though he never sprung any of it on us. But he would get hold of a volume of Poe or Dante ([redacted]), go up in the hills or somewhere by himself, get to reciting or reading the lines, and forget about movies and everything else. Well, the time came when we had taken quite a little of the picture and now we were coming to a big scene. [redacted] Eight o'clock in the morning we were on the set ready to take an important love scene. The set was beautifully arranged, woodland background, and so on. Miss Lillian Gish who was playing the feminine lead was on the set, all made up, and what a picture she was in the old-fashioned costume. And right behind her the sassy little Miss Mae Marsh - shading her face with a little two by four period parasol...but no leading man. George Siegman was my assistant. [redacted]

GRIFFITH: (CALLING OUT) Siegman..Siegman...

SIEG: Yes, Mr. Griffith - what is it?

GRIFFITH: Where is our leading guy? Get him on the set.

SIEG: Yes sir..I'll have him here in a jiffy.

GRIFFITH: You can go to your dressing room, Miss Marsh. Miss Gish, you'd better wait here. The Colonel will be here in a minute.

SIEG: (APPROACHING IN GREAT EXCITEMENT) Mr. Griffith, I'm afraid you'll have to wait a few minutes for Walthall.

GRIFFITH: Wait again! Now this is the fourth time we've had to wait for that ~~guy~~ Bird. Is he in his dressing room?

SIEG: Yes sir...but....

GRIFFITH: But what?

SIEG: He isn't made up. Not even his costume on.

GRIFFITH: Well, what on earth's the matter with him? Can't he read time?

SIEG: Yes sir...but his clock is slow.

GRIFFITH: Slow? Well, he set it that way. What was he doing?

SIEG: Lying flat on his back, in his old clothes, reading "Annabelle Lee" aloud.

~~GRIFFITH: To an audience?~~

~~SIEG: There are a couple of blackbirds and sparrows outside the window. That's the only audience I saw.~~

GRIFFITH: Well, we can't put up with this stuff. We'll never be able to finish this picture with this expense going on. I'll have to get rid of him. I'll just have to show him we can get somebody else for this part. Siegman, try to hurry him up. I'll rehearse Miss Gish in a scene and take her ~~inserts~~ CLOSE UPS...and her other scene until he's ready.

(THEME SONG.."SWEETEST BUNCH OF LILACS"...FIRST VIOLIN SOLO..SOFTLY..THROUGH REHEARSAL OF LOVE SCENE.)

GRIFFITH: All right, Miss Gish. We'll take the scene of your approaching, seeing your lover and the ~~inserts~~ CLOSE UPS of you looking at him; and we will take the view of both of you together after WALTHALL gets ready. You know the lines to get the thought over. I WONT TRY TO ACT THEM - I'LL JUST READ THEM - (SPEAKING) ..."It would take more than three years to wipe out the memory of you. The time I first saw you...you were dressed in white and you were in my memory just as you look now. It was moonlight then, too."

MISS GISH: I'll bet you're not good enough at figures to remember how many girls you've said that to.

GRIFFITH: (REHEARSING) You don't really mean that...Some things we never forget. I really mean I do not think there is anything so frail and different and dear as you. That is why I've carried the memory so long.

MISS GISH: Perhaps I may have remembered, too.

GRIFFITH: (REHEARSING) Oh, you did...you did! (APPROACHING) Oh, I beg your pardon...you had a red rose in your hair that night. Here is one in the garden. Put it in your hair...and we shall forget any time has gone since the last time we met.

GRIFFITH: (CHANGE OF VOICE) Hey, props...I told you to have some red roses planted here. ~~Now if we hadn't rehearsed this scene it would have all gone wrong! He wants to have red roses here.~~ Now, script girl, don't forget when the ~~red~~ roses come in, see that Miss Gish has a ~~red~~ rose in her hair on the second shot in the insert.

(MUSIC IN STRONG...FADES DOWN...OUT)

GRIFFITH: So we finished the close-ups of Miss Gish and by that time the tormenting leading man was on the set. I called him aside....

Walthall, you've held us up again. I want to talk to you. (IN FIRM TONES) Just look here...we've been working together for years, but I am not going to stand for any more of this nonsense.

WALTHALL: (SOFT AND BEAUTIFUL TONES) But Mr. Griffith...

GRIFFITH: Now don't "but" me nor pull any soft soap on me. I'm telling you I'm going to put someone else in this part if you don't get in on time!

WALTHALL: But, Mr. Griffith...my clock was slow. I thought I had plenty of time to make up.

GRIFFITH: Well, forget your clocks and your books and be [illegible] here on time after this.

WALTHALL: Then I'm not fired?

GRIFFITH: (CHANGED VOICE..VERY FRIENDLY) What were you reading?

WALTHALL: "It was many and many a year ago,
In a kingdom by the sea,
That a young girl lived whom you may know
By the name of Annabelle Lee."

GRIFFITH: (FORGETTING HIS BUSINESS HIMSELF) No...that isn't right...
"That a maiden lived"....it isn't a girl....

SIEG: (WITH NOTE OF SATIRE IN VOICE) All ready..all ready here.

GRIFFITH: All right...we're coming.

CAMERA: Everything set.

GRIFFITH: (MOST FRIENDLY TONE., CONFIDENTIALLY) Now, Walthall, ~~we have~~ this picture is so full of action you don't have much time for love scenes. You'll have to put this over big...

VOICES:.....MISS GISH AND OTHER ACTORS...KIDDINGLY)
Why, here comes Mr. Walthall!
Mr. Henry Walthall!
Only a couple of hours late!
Oh, you're here, are you?

GIRL: We'll buy you an alarm clock, Henry.

VOICE: He needs one.

GRIFFITH: All right...that's enough kidding..let's go..let's go!

(MUSIC _____)

GRIFFITH: Things went on ~~swimmingly~~ great between us for a time. Then We came to the biggest scene, as we thought, in the picture...the hero's homecoming scene. He had been a soldier in the lost cause, and came back to a home in rack and ruins. We were all ready to catch the early morning light to get the soft effect. Everything was set. Everybody made up...ready to go..but again.. no Walthall!

Siegmen! Where the devil is Walthall!?

SIEG: I don't know..I don't know. I've looked everywhere.

PROPS: (RUNNING ON) He's not at his house. They say he left there at daybreak.

GRIFFITH: Well if he left at daybreak he must be somewhere around.

SIEG: (RECEDING) There's the watchman. Maybe he's seen him.

GRIFFITH: (YELLS) Make-up man, did you see anything of Mr. Walthall?

VOICE: No, I haven't seen him.

GRIFFITH Has anybody seen anything of Mr. Walthall?

2nd VOICE: (AWAY) Not been around here!

SIEGMAN: (APPROACHING) Here's the watchman..he says he say him this morning.

GRIFFITH: Where did you see him?

WATCHMAN: He came in a little after daybreak, got a book and went out.

GRIFFITH: What kind of a book?

WATCHMAN: A big red book.

GRIFFITH: My Lord, he's got Shakespeare...we'll never find him!

36 - Plays

EXTRA MAN: (COMING UP) Mr. Griffith, I think I saw Mr. Walthall. I wasn't close but it looked like him, up on Topango Hill. He had a book in his hand and was making all kinds of gestures...talking to himself I guess. ~~I just thought it was some actor rehearsing or some crazy nut and didn't pay much attention to him.~~

(MUSIC.....IN STRONG...FADES DOWN)

GRIFFITH: Then there was consternation. A flying column was sent out to comb the hills and suburbs for our disappearing hero. Meantime we had to unset our cameras and take all sorts of other scenes until he was discovered. Finally about five house later, after our good light had faded and a lot of time had been wasted, he appeared.

WALTHALL: I am sorry, Mr. Griffith, but I didn't know that I came on in the first scene.

GRIFFITH: You knew ~~blankety, blankety~~ PERFECTLY well you were in the first scene. I told you...Siegman told you..and everybody else told you last night.

WALTHALL: Well, I got to reading the last act of Anthony and Cleopatra...Did you ever read it, Mr. Griffith?

GRIFFITH: ~~No, and I never want~~ yes but forget it to. Now, Walthall, I've stood this as long as I can and I don't intend to stand it any longer. Do you think you're the only man who can play that part? You're fired, do you understand? You're through. ~~Now get out~~.

WALTHALL: (IN A VERY QUIET VOICE) Well, if I'm through, that's all there is to it.

GRIFFITH: Well, ~~get out.~~ you through

WALTHAL: (RECEDING) All right, I'll go.

SIEGMAN: The young boy that's playing the blacksmith.... Wallace Reid..he could play this part. ~~and would save money by having someone who could get here sooner.~~

GRIFFITH: (MUSINGLY) I don't know...Wallace Reid's pretty good in the blacksmith part.

PROPS: Mr. Briggs of the home office will be tickled to death. He says Walthall has cost us ~~a couple of thousand dollars in delays~~ plenty. I'll tell him.

GRIFFITH: (STILL MUSINGLY) Well, there's that fellow who played in that other play...Still...Siegman! Go cal... go head of....(WHISPERING)....you know.

SIEGMAN: (RECEDING) Yes sir..yes sir....

PROPS: Here's Mr. Briggs, Mr. Griffith..

BUSINESS MAN: (APPROACHING) Well, Mr. Griffith..Congratulations... You got rid of Walthall at last..~~Now I've kept track of how many ways he's delayed this production, and it totals up to a couple of thousand dollars. You should have fired him long ago. He's an irresponsible good for nothing.~~ a lot of money

GRIFFITH: (CHANGING TONE) What do you mean?

BUS. MAN: I say he's no good.

GRIFFITH: (INTENSELY) Say, listen you, Henry Walthall is the best actor there is on the screen in the first place; in the second place he's a gentleman ... maybe you understand that ...

BUS. MAN: I understand....

GRIFFITH: And also outside of being late occasionally he's the finest guy that walks the earth.

BUS. MAN: Have your own way ... until the money runs out.

SIEGMAN: (RUSHING UP) I caught him.

WALTHALL: Yes, Mr. Griffith?

GRIFFITH: I told Siegman to head you off because there are some things I forgot to roast you about.

WALTHALL: Fire away.

GRIFFITH: Well, you're the most worthless, ungrateful ~~scoundrel~~ I know. You ought not to be allowed in the studio.

WALTHALL: Well, don't I always play the part?

GRIFFITH: Don't argue with me ... You are always arguing with some one. Why don't you throw away those ~~blankety-blank~~ books and pay attention to this picture. Now get to work.

WALTHALL: You told me I was fired.

GRIFFITH: (VERY EMPHATICALLY) I said <u>nothing</u> of the kind. I said you ought to be fired.

WALTHALL: I heard you distinctly. You said I was fired.

GRIFFITH: Don't argue. Get on your costume and makeup and get on this scene.

WALTHALL: I have on my makeup and costume.

GRIFFITH: Oh, oh ... I see...So you have..Well, of all the nerve... Then you didn't think I had fired you?

WALTHALL: Why yes ... but still I thought you might change your mind.

GRIFFITH: (CONFUSED) Well, I was so excited I didn't see you had your costume on ... and don't be late again! (NATURAL VOICE) Go on now. That home-coming scene...you know... dejected and worn. You walk along by the palings and the family are waiting for you and your old home is wrecked and your people have lost everything.

WALTHALL: I know...I know the scene...Our people went through it.

~~(MUSIC.... "OLD KENTUCKY HOME".....FADES IN AS IT ACTUALLY WAS PLAYED IN THE SCENE OF "THE BIRTH OF A NATION")~~

GRIFFITH: Just as you rehearsed it, Walthall....that's great! All right, down the street....stop there a minute, Walthall. We only want one rehearsal this time. That's perfect. Now open the gate. Now your little sister, dressed in RAGS - ..no money for real clothes. Now you pretend not to take it seriously.

(PAUSE)

Now, in through the doorway, into your mother's arms. That's it ....that's great.

Cameras....as soon as you're ready we'll take. Good Lord...what an actor! Come here, Walthall...you good for nothing! Confound you ... I could hug you for that!

(MUSIC SWELLS UP....THEN DOWN UNDER)

GRIFFITH: As I have said - the play we were doing was "The Birth of a Nation" and Walthall was taking the part of the little Colonel. And when it was finally shown on the screen, I realized that without Walthall's beautiful performance it might never have been the great success that it proved to be. Often I have been telling you how stupid I was in making mistakes about actors. This time.....in putting up a bit with a temperamental genius, I dont think I was quite so dumb. ~~Incidentally, for the benefit of those who have inquired...the trumpet call which opens this program every time comes from the same picture.... it is the original Klan Call from "The Birth of a Nation".~~

MUSIC

KEECH And now for the offer Mr Keech told you about at the opening of the program. It's a special for the ladies - and here it is - If you will just send your name and address to the A S Hinds Company, Bloomfield, New Jersey, you will receive a complimentary bottle of the famous Hinds Honey and Almond Cream. Do not fail to send your name and address promptly.

(ORCHESTRA: SIGNATURE)

CLOSING ANNOUNCEMENT: (KEECH)

Here's a chance for the ladies to prove the Hinds 3-day beauty claim absolutely without cost. Just send your name and address to A.S. Hinds, Bloomfield, New Jersey and you will receive by return mail a 7-day trial bottle of Hinds Honey and Almond Cream- enough for 18 or 20 applications, absolutely without cost to you! This remarkable offer has never been made over the air before. So don't fail to take advantage of it NOW! Remember, Hinds Honey and Almond Cream makes your hands soft, white and lovely in only 3 days, no matter how rough, red and toilworn they are. By the way, have you tried the new Hinds Beauty aids? They are Hinds Cleansing Cream, a delicate liquifying cream; Hinds Texture Cream, a greaseless skin softener; and Hinds Toning Cleanser, a remarkable liquid cleanser that refines pores.

Think of it! Red, rough, toilworn hands made exquisitely soft, white, lovely in 3 days- and at no cost to you! It's almost too good to believe, isn't it? Let me give you the address again for your complimentary bottle of Hinds Honey and Almond Cream. Mail your letter or postcard to A.S. Hinds Company, Bloomfield, New Jersey. As this is a very special offer, mail your request at once. Send your name tonight- the sooner you receive the bottle, the sooner you'll glory in the charm of alluring, soft, white hands!

(SIGNATURE)

In tonight's program Walthall was impersonated by.....

Siegman by,

Lillian Gish by,,

This is the National Broadcasting Company.

LD:HM:MFH 2-4-33

#30

Mr Griffith Copy

WALTHALL

MR. KEECH: Mr. Griffith, we read and hear a lot about temperament causing so much trouble between actors and managers... What have you to say about this?

MR. GRIFFITH: Fighting with temperamental artists is a game, like nearly all games, including perhaps Life itself. You can't win and you can't lose.

MR. KEECH: Have you any particular case in mind?

MR. GRIFFITH: Well, I had a very peculiar experience with this temperamental business in one of my first big pictures -- incidentally about the best known of all. It was the first picture ever shown at two dollar prices and was indeed a big experiment at that time. We were spending more money on it than I had thought was in the world just a few years before. It had been rehearsed six weeks before we started taking and everybody concerned was naturally in a very nervous state as to what the finish of it would be. Our leading man in the picture was great in his part -- but he was slightly temperamental.

MR. KEECH: What do you mean, Mr. Griffith, in this case, by temperamental?

MR. GRIFFITH: Well, I think he always thought he was cut out to be a poet or writer.

MR. KEECH: Did he write anything himself?

MR. GRIFFITH: Well, I suspect he did though he never sprung any of it on us. But he would get hold of a volume of Poe or Dante (Poe being a favorite of his), go up in the hills or somewhere by himself, get to reciting or reading the lines, and forget about movies and everything else.

Well, we had taken quite a little of the picture and now we were coming to a big scene one morning.... everything exteriors... so we had to get up early and catch the sun. Eight o'clock in the morning we were on the set ready to take an important love scene. The set was beautifully arranged, woodland background, and so on. Miss Lillian Gish who was playing the feminine lead was on the set, all made up, and what a picture she was in the old-fashioned costume. And right behind her the sassy little Miss Mae Marsh, shading her face with a little two by four period parasol. - but no leading man! George Siegman was my assistant. He was big and burly -- german descent.

MR. GRIFFITH: (calling out) Siegman... Siegman.

SIEGMAN: Yes, Mr. Griffith... what is it?

MR. GRIFFITH: Where is our leading guy? Get him on the set.

SIEGMAN: Yes sir... I'll have him here in a jiffy.

MR. GRIFFITH: You can go to your dressing room, Miss Marsh. Miss Gish, you'd better wait here. The Colonel will be here in a minute.

SIEGMAN: (heard approaching in great excitement) Mr. Griffith, I'm afraid you'll have to wait a few minutes.

MR. GRIFFITH: Wait again! Now this is the fourth time we've had to wait on that guy. Is he in his dressing room?

SIEGMAN: Yes sir --- but ---

MR. GRIFFITH: But what?

SIEGMAN: He isn't made up. Not even his costume on....

MR. GRIFFITH: Well, what on earth's the matter with him? Can't he read time?

SIEGMAN: Yes sir... but his clock is slow.

MR. GRIFFITH: Slow? Well, he set it that way.

SIEGMAN: But he was lying flat on his back, in his old clothes, reading "Annabelle Lee" aloud.

MR. GRIFFITH: To an audience?

SIEGMAN: Well, there is a couple of blackbirds and sparrows outside the window. That's the only audience I saw.

MR. GRIFFITH: Well, we can't put up with this stuff.... we'll never be able to finish this picture with this expense going on. I'll have to get rid of him. I'll just let him know we can get somebody else for this part. Siegman, try to hurry him up. I'll rehearse Miss Gish in a scene and take her inserts... and her other scene until he's ready. * (Margin note)

*(Note suggest here the theme song which is now well-known everywhere - "Sweetest Bunch of Lilacs". First violin solo, strings only accompaniment underneath, very softly, through rehearsal of love scene)

All right, Miss Gish. We'll take the scene of your approaching, seeing your lover and the inserts of you looking at him; and we will take the view of both of you together after he gets ready. You know the lines to get the thought over... where he says:

MR. GRIFFITH: (speaking) It would take more than three years to wipe out the memory of you. The time I first saw you. You were dressed in white and you were in my memory just as you look now. It was moonlight then too.

MISS GISH: I'll bet you're not good enough at figures to remember how many girls you've said that to.

MR. GRIFFITH: (rehearsing) You don't really mean that.... Some things

we never forget and I really mean I do not think there is anything so frail and different and dear as you. That is why I've carried the memory so long.

MISS GISH: Perhaps I may have remembered too.

MR. GRIFFITH: (rehearsing) Oh, you did.... you did! (as though advancing toward her) Oh, I beg your pardon. You had a red rose in your hair that night. Here is one in the garden. Put it in your hair... and we shall forget any time has gone since the last time we met.

MR. GRIFFITH: (with change of tone) Hey, props... I told you to have some red roses planted here. Now if we hadn't have rehearsed this scene it would have gone all in the air. He wants to have red roses here. Now, script girl, don't forget when the red roses come in, see that Miss Gish has a red rose in her hair on the second shot in the insert.

So we finished the close-ups of Miss Gish and by that time the tormenting leading man was on the set. I called him aside.....

MR. GRIFFITH: Well, you've held us up again. I want to talk to you. (in firm tones) Just look here... we've been working together for years but I am not going to stand for any more of this nonsense.

LEADING MAN: (in soft and beautiful tones) But Mr. Griffith.....

MR. GRIFFITH: Now don't "but" me nor pull any soft soap on me. I'm telling you I'm going to put someone else in this part if you don't get in on time.

LEADING MAN: But, Mr. Griffith... my clock was slow. I though I had plenty of time to make up.

MR. GRIFFITH: Well, forget your clocks and your books and be here on time after this.

LEADING MAN: Then I'm not fired?

MR. GRIFFITH: (in changed voice) (very friendly) What were you reading?

LEADING MAN: "It was many and many a year ago,
In a kingdom by the sea,
That a young girl lived whom you may know
By the name of Annabelle Lee."

MR. GRIFFITH: (forgetting his business himself)
No, that isn't right...
"It was many and many a year ago,
In a kingdom by the sea,
That a maiden lived (it isn't girl) whom you may know
By the name of Annabelle Lee."
(Both together)
"And this maiden she lived with no other thought
Than to love and be loved by me."

SIEGMAN: (with a note of satire in his voice)
All ready.... all ready here.

MR. GRIFFITH: All right, we are coming.

CAMERA MAN: Everything set.

MR. GRIFFITH: (now in a most friendly tone, confidentially) Now, Walthall, we have this picture so full of action you don't have much time for love scenes and you must put this over big.
(Miss Gish's voice and voices of other actors, and the camera man, kiddingly)
Why, here comes Mr. Walthall... Mr. Henry Walthall..
Only a couple of hours late!

Oh, you're here, are you?

GIRL'S VOICE: We'll buy you an alarm clock, Henry.

ANOTHER VOICE: He needs one.

(Oh, I forgot to tell you -- the picture we were
(doing was "The Birth of a Nation" and

MR. GRIFFITH: (Things went on swimmingly between us for a time. We came to the biggest scene, as we thought, in the picture... the hero's homecoming scene. He had been a soldier in the lost cause and came back to a home in rack and ruins. We were all ready to catch the early morning light to get the soft effect. Everything was set. Everybody made up, ready to go.... but again - no Walthall!

Great consternation!

MR. GRIFFITH: Siegman, where is he?

SIEGMAN: I don't know... I don't know.... I've looked everywhere.

PROPS: (running on) He's not at his house. They say he left there at daybreak.

MR. GRIFFITH: Well if he left at daybreak he must be somewhere around.

SIEGMAN: Here is the watchman. Maybe he's seen him.

(Perhaps here, if possible in Radio, a series of voices as though coming from the studio)

Make-up man, did you see anything of Mr. Walthall?

No, I haven't seen him.

(at office doorway, as though knocking)

Has anybody seen anything of Mr. Walthall?

Not been around here.

(Then back to Mr. Griffith)

SIEGMAN: (coming on with night watchman) Here's the watchman... he says he saw him this morning.

MR. GRIFFITH: Where did you see him?

WATCHMAN: He came in a little after daybreak, got a book and went out.

MR. GRIFFITH: What kind of a book?

WATCHMAN: A big red book.

MR. GRIFFITH: My Lord, he's got Shakespeare... we'll never find him!

EXTRA MAN: (coming up) Mr. Griffith, I think I saw Mr. Walthall. I wasn't close but it looked like him, up on Topango Hill. He had a book in his hand and was making all kinds of gestures - talking to himself I guess. I just thought it was some actor rehearsing or some crazy nut and didn't pay much attention to him.

MR. GRIFFITH: Then there was consternation. A flying column was sent out to comb the hills and suburbs for the disappearing hero. Meantime we had to unset our cameras and take all sorts of other scenes until he was discovered. Finally about five hours later, after our good light had faded and a lot of time had been wasted, he appeared.

MR. WALTHALL: I am sorry, Mr. Griffith but I didn't know that I came on in the first scene.

MR. GRIFFITH: You knew blankety, blankety well you were in the first scene. I told you... Siegman told you... and everybody else told you last night.

WALTHALL: Well, I got to reading the last act of Anthony and

Cleopatra... Did you ever read it, Mr. Griffith?

MR. GRIFFITH: No, and I never want to. Now, Walthall, I've stood this as long as I can and I don't intend to stand it any longer. You don't think, do you, that you are the only man who can play that part? You're fired, do you understand? You're through. Now get out.

WALTHALL: (in a very quiet voice) Well, if I 'm through, that 's all there is to it.

MR. GRIFFITH: Well, get out....

SIEGMAN: That young boy that's playing the blacksmith, - Wallace Reid - he could play this part, and you'd save money by having someone who could get here on time.

MR. GRIFFITH: (musingly) I don't know... he's awfully good in the blacksmith part....

PROPS: Mr. Briggs of the Home Office will be tickled to death. He says Walthall has cost us a couple of thousand dollars in delays. I'll tell him.

MR. GRIFFITH: (still musingly) Well, there's that fellow who played in that other play....
Siegman! Go call... go head off (whispering) ....
You know.

SIEGMAN: Yes sir... yes sir....

BUSINESS MAN: (approaching) Well, Mr. Griffith... Congratulations.. You got rid of Walthall at last... Now I've kept track of how many ways he's delayed this production and it tuns up to a couple of thousand dollars -- my figures. You should have fired him long ago. He's an irresponsible good for nothing!

MR. GRIFFITH: (changing tone) What do you mean?

BUSINESS MAN: I say he's just no good.

MR. GRIFFITH: (intensely) Say, listen, you, Henry Walthall is the best actor there is on the screen in the first place; in the second place he's a gentleman -- maybe you understand that --

BUSINESS MAN: I understand...

MR. GRIFFITH: And also outside of being late occasionally he's the finest guy that walks the earth!

BUSINESS MAN: Have your own way... until the money runs out.

SIEGMAN: I caught him.

MR. GRIFFITH: I told Siegman to head you off because there are some things I forgot to roast you about.

WALTHALL: Fire away.

MR. GRIFFITH: Well, you're the most worthless, ungrateful [redacted] You ought not to be allowed in the studio.

WALTHALL: Well, don't I always play the part....

MR. GRIFFITH: Don't argue with me.... You are always arguing with some one. Why don't you throw away those blankety blank books and pay attention to this picture.

WALTHALL: You told me I was fired.

MR. GRIFFITH: (very emphatically) I said nothing of the kind! I said you OUGHT to be fired.

WALTHALL: Well, I heard you distinctly. You said I was fired.

MR. GRIFFITH: Don't argue. Get on your costume and makeup and get on this seene.

WALTHALL: I have on my makeup and costume.

MR. GRIFFITH: Oh, oh... I see... So you you have... Well, of all

the nerve... Then you didn't think I had fired you? (10

WALTHALL: Why yes... but still I thought you might change your mind.

MR. GRIFFITH: (confused) Well, I was so excited I didn't see you had your costume on... and don't be late again! (natural voice) Go on now. That homecoming... You know.. dejected and worn. You walk along by the palings and the family are waiting for you and your old home is wrecked and your people have lost everything.

WALTHALL: I know.. I know the scene.. Our people went through it.

(Through this scene suggest "Old Kentucky Home" as it was played in the presentation of "The Birth of a Nation.")

MR. GRIFFITH: Just as you rehearsed it, Walthall... That's great! All right, down the street... stop there a minute, Walthall. We only want one rehearsal this time. That's perfect. Now open the gate. Now your little sister, dressed in sacking... no money for real clothes. Now you pretend not to take it seriously.

(Here Griffith begins to show in his voice that his emotions are being deeply stirred)

Now, in through the doorway, into your mother's arms. That's it... that's great!

Cameras ready.... we'll take!

(Griffith shows he is broken up by the effect of the scene through the following speech:

Good Lord... what an actor! Come here, Walthall... you good for nothing! Confound you... I could hug you for that!

MR. GRIFFITH: As I have said, the play we were doing was "The Birth of a Nation" and Walthall was taking the part of the little Colonel. And when it was finally shown on the screen, I realized

that without Walthall's beautiful performance it might never have been the great success that it proved to be. Often I have been telling you how dumb I was in making mistakes. This time - in putting up a bit with a temperamental genius I was not so dumb.... what do you think about it?

PARAMOUNT PUBLIX CORPORATION

Paramount Pictures — Publix Theatres

TIMES SQUARE NEW YORK

CHICKERING 4-7040 + CABLE ADDRESS FAMFILM

OFFICE OF ADOLPH ZUKOR
PRESIDENT

February 6th
1933.

Mr. David Wark Griffith
Park Central Hotel
7th Avenue & 55th Street
New York City

Dear Mr.Griffith:

I am sure you realize how busy I have been during the last several days and that this is my first opportunity to express to you my appreciation for your proferred assistance in connection with the appointment of Receivers for Paramount Publix Corporation.

I deeply appreciate the confidence which you and so many others have reposed in me and am made very happy in the knowledge that you were prepared to express yourself publicly should it be necessary.

Mr.Keough told me that he met you outside the court room on the day Judge Bondy made his decision and that he had a very nice chat with you.

I will always remember your kindness and friendship in this crisis.

Sincerely yours,

Adolph Zukor

TELEPHONE, BRYANT 2100

TWO NINETEEN
WEST FORTY FOURTH STREET

NEW YORK

S. W. Griffith Feb. 6. 1933
City.

TO DOCTOR FRANK H. RUSSELL, DR.

FOR PROFESSIONAL SERVICES

RECEIVED PAYMENT $116.00

With thanks
Frank H Russell

YOUR CHECK YOUR RECEIPT
UNLESS OTHERWISE REQUESTED

I hereby certify that the following is a true and correct extract from the Minutes of the Stockholders Meeting of D. W. Griffith, Inc., held at the office of the Corporation in Baltimore, Md. on February 7, 1933 at 1 P. M.

"The Auditor submitted a financial statement of the Corporation as of December 31, 1932. There was discussion and further explanation of certain items appearing thereon. The Auditor was directed to furnish operating statements to all stockholders who should request them. It was moved, seconded and carried that the report of the Auditor be approved and filed. Mary C. Burroughs, a stockholder, requested information concerning the present relation of Mr. D. W. Griffith to the Corporation. Mr. Woodson R. Oglesby, representing Mr. Griffith, then stated his purpose in attending was to place before the stockholders a complete history of Mr. Griffith's connection and the severance of those relations, from Mr. Griffith's standpoint, and that he would be glad to have anyone present correct him if there were any inaccuracies in the statement. That it was important to Mr. Griffith to have the settlement he had made with the Corporation fully understood by all the stockholders so they could indicate their approval or disapproval. If the stockholders approved he could forget it. If there was objection by anyone he wished to know it now.

Mr. Oglesby then recalled that the Corporation had been organized in 1920, Mr. Griffith turning in the Mamaroneck Studio and his then business, taking pay in the common stock of the Corporation and at the same time entering into a contract with the Corporation for his services as Director for a period of ten years at a salary of $200,000 per year. That during the first four and a half years of the contract Mr. Griffith produced pictures that grossed for the Corporation $7,910,554.00, but the Corporation was then several hundred thousand dollars in debt in addition to $334,556 in unpaid salary to Mr. Griffith under his contract as Director.

It was then decided Mr. Griffith should be farmed out, at least until the Corporation's debts were paid, and Mr. Griffith forgave the Corporation the debt of $334,550 and further agreed to lend the Corporation a portion of his salary each year until the Corporation was substantially out of debt.

The Corporation received for Mr. Griffith's services, and paid him on account of his salary during the next five and a half years as follows:

YEAR	RECEIVED FROM		PAID TO MR. GRIFFITH
1925	Paramount -	$ 276,000.00	$ 64,443.00
1926	"	276,058.00	76,883.00
1927-1930	Art Cinema Corp.-	477,500.00	362,100.00
	Total	$1,029,558.00	$ 503,426.00

so that when Mr. Griffith's contract expired on July 1, 1930 the Corporation owed Mr. Griffith $596,574.00, not taking into account the $334,550.00 forgiven in 1925. That after July, 1930 Mr. Griffith had received from the Corporation $79,239.00, leaving a balance owing him of $517,335.00

The Corporation claimed this unpaid salary had been waived after it became due and that Mr. Griffith owed the Corporation for the money paid him after July, 1930. Mr. Griffith insisted that only the immediate payment was waived and the salary left with the Corporation as a loan in accordance with his promise made in 1928 and recorded in the Minutes.

That after Mr. Griffith made an agreement to sell his stock in D. W. Griffith, Inc. to Mr. Lent and had resigned as President and Director of the Corporation, he brought a suit for this unpaid salary and this suit was thereafter settled and mutual releases given and consents to discontinuance of the action signed. The terms of the settlement were then explained fully and Mr. Oglesby stated that if the stockholders of the Corporation were not satisfied with the settlement Mr. Griffith would willingly consent to cancelling the settlement agreement and let the case go to trial.

After a general discussion, during which various stockholders present raised numerous questions concerning the matter, all of which were answered in great detail by Mr. Oglesby, it being the consensus of opinion of all present that the officers of the Corporation had acted wisely in the matter, Mr. Mehling moved that the settlement of Mr. Griffith's claim by the Corporation be approved. Mr. Lindsay seconded, and it was unanimously carried."

CERTIFIED TO this 16th day of March, 1933, at New York, N. Y.

_____

Secretary.

#20

BROADCAST
No 11

D. W. GRIFFITH COLLECTION
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#37

~~Mr McKnight~~ Copy
Mr Griffith

CONSTANCE TALMADGE.

MR. GRIFFITH: It was after the big success of the "Birth of a Nation", when I imagine I was finding some trouble getting hats big enough to fit the head, that I - in an unguarded moment - conceived the grandiose idea (money now being plentiful) to put on a grand spactacle that would knock the "Birth of a Nation" into a cocked hat... get away from the simple form of drama as taught us by the Greeks, putting in four different stories running parallel, blend them into one at the finish, and rebuild the ancient city of Babylon, the Courts of France, the sorrowful way of Jerusalem, rap modern Capitalism and Prohibition at the same time (although this was before Prohibition had actually become a fact -- and just cut up wild generally. We had started building on one set which still remains, as the biggest actually built set ever done, before or since, - being about three quarters of a mile from its back wall to the camera stand. Solid towers one hundred and thirty-five feet in height. Walls fifty feet in height-- big enough to carry horses and chariots... One set alone six months in the building. Artists brought from Paris as designers. Over seventy thousand different people were used in this picture... as many as ten thousand people (not advertised but actually in one set) and all to

move in unison in various figures.

MR. KEECH: You used a lot of people in that picture who afterwards became famous, didn't you, Mr. Griffith?

MR. GRIFFITH: I've heard ~~tell~~ that there were scores of actors, and extras, who began working in that picture who later became renowned, but it would take too long to name them all. Among them were Lillian Gish, Mae Marsh, Mildred Harris, Bessie Love, Seena Owen, George Walz and Roul Walsh, lately known as the producer of "Cock-eyed World" and "What Price Glory". I remember VanDyck, producer of "Aloha of the South Seas", and sent by MGM to Africa for that great picture "Trader Horn", in this picture - "Intolerance" - was engaged in the humble business of supervising the putting on on beards, for the Babylonian period was full of crepe haired guys.

It was beneath one of these great sets that Colleen Moore appeared for her first work in pictures; also Tully Marshall was villainous; and even the great Douglas Fairbanks appeared in one set.

We were about a year in preparation and rehearsals alone and, as usual, had the problem of finding the actors to play the various parts. We had one ~~hard~~ part part - "The Mountain Girl". In this Babylonian period she must be young, wild-looking, spunky, independent. We held that the average person of that time acted about the same as human beings do today. Of course

the kings and nobles - when they appeared in public - gave the people that stately idea of magnificence which they thought was what the people expected in the great ones. But this mountain girl must give the comedy and freshness of being a regular human being.

MR. KEECH: And how did you find the regular human being?

MR. GRIFFITH: Well more or less accidentally, as usual. One of the mountain girl's big scenes was where she was taken as an incorrigible and sold on the marriage market. The Babylonians had quite a quaint idea. They sold off their ~~homely~~ beautiful ones first and kept the ~~beauties~~ homely until the last... sold them in open market to the highest bidders. As usual we were trying out various people. Imagine this great hall, bidders from gorgeous and ~~effeminately~~ magnificent clad nobles to middle-class merchants gathered around the block; and the fair brides-to-be displaying as much as the law allowed of their beauties. Incidentally, the law on this score in Babylon was most liberal; in fact they drew no line at all!

The mountain girl is at the foot of the block. The auctioneer is calling:

AUCTIONEER: Nobles and royal ones... never have we had so much of beauty before upon this sacred altar. Look at them! -- Blondes, brunettes! Arrayed in oriental splendor -- immaculate.... scented... rosey heels to ~~and~~ exquisitely cared-for hands. See them move like lillies!

MR. GRIFFITH: That's enough, Auctioneer. We won't rehearse any moving lillies now. Get your lunch... we'll rehearse after lunch.

(Sound of mob, laughing and talking gleefully. Very modern.)

Here's for the eats! I'm starved to death! etc.

SIEGMAN: Well, Mr. Griffith, what do you think of Miss Blount's rehearsal of the mountain girl?

MR. GRIFFITH: Oh, too theatrical! She doesn't do it like she meant it. We want some girl such as you see today... some harum-scarum girl... Their costumes were different but they were the same Janes beneath them.

(Break)

SIEGMAN: Well, what do you want, Constance?

CONSTANCE: (in kidding voice) Miss Talmadge to you, boy! Say, Mr. Griffith, do I get extra work in this picture? Baby needs new shoes...

MR. GRIFFITH: Well, you'll never buy them out of what you get from this picture.

CONSTANCE: Oh, is that so? Well, good afternoon, Mr. Griffith.

MR. GRIFFITH: We were still sitting in the studio, with the doors wide open. California twilight... smokey hills... I could hear from another doorway one of the assistants calling.

ASSISTANT: (as from distance) Get those chariots back in the right corner of the lot. How many finished?

ANOTHER VOICE: Two hundred. The rest will be ready end of week.

(Through the rumbling of chariots, shouts of horsemen)

ASSISTANT: How many truckloads of costumes have you there?

ANOTHER VOICE: Only ten today; will get the others up as soon as they are finished.

ASSISTANT: Drive them in under the shed there where they will be protected.

ANOTHER ASSISTANT: (to SIEGMAN) Well, Mr. Siegman, we got another bunch of horses from northern California. That means three hundred we have got corralled.

SIEGMAN: Well, Bill, how many extra people can you line up in one set?

ASSISTANT: We're figuring on everybody out of work in Los Angeles. We know where we can get from twelve to fifteen thousand any time.

(All this very snappy; businesslike)

MR. GRIFFITH: While all this was going on around, they were bringing me costumes and samples of swords, armor etc.

MR. GRIFFITH: No, I want that armor for Balshazzar and Cyrus, the enemy king, gold-plated.

SIEGMAN: How about the cups?

MR. GRIFFITH: No, they must be real silver... we get closeups.

MR. GRIFFITH: Just then broke in on my ears (though I hardly heard it) a vital young voice, seemingly going by the door on the ground below me.

CONSTANCE: Baby, that's some part Blount has, - where she says: "I'll spit in your teeth... I'll scratch out your eyes!" Funny talk those Janes used to use. You should hear her say to the king - "May all the backyards of your palace be filled with lillies!" How's that for biting conversation, Dorothy Gish?

DOROTHY: Backyards more likely to be full of old cans and ashes!

MR. GRIFFITH: At that I heard one of them crack the other with a small stick and I saw Constance Talmadge and Dorothy Gish through the open doorway, chasing each other around the yard, tomboying, showing off, and altogether having a grand time.

I awoke from thinking about the swords and the golden armor to look out, just in time to see Constance trying to fence off Dorothy, leaping from side to side, waving her angular arms, screetching like a primitive young savage. This was nothing new as they used to race each other like colts all over the place.

But suddenly I remembered the way Constance had said those lines, which she had heard at the former rehearsal!

MR. GRIFFITH: Siegman! Send Bobby to catch that Constance. Sakes alive, she looks just the part! That's the way the mountain girl should act! Of course she's a nut... so should the mountain girl be a nut! No more evidence of brains than a cockroach. Just a carefree kid!

MR. GRIFFITH: Then Constance Talmadge was brought in; rehearsed the part. She was wide-eyed with astonishment but I can't say she was so nervous. We rehearsed the sale of the girls upon the auction block. The last of the beauties had just disappeared when Constancecame up to be sold to the highest bidder.

AUCTIONEER: (referring to the mountain girl) (usual auctioneer's tone.) We now have this wild rose from the mountains!

(Around the block the assemblage of bidders)

AUCTIONEER: Ah milord! But feel the firm flesh of her arms!

EFFEMINATE VOICED NOBLE: She seems indeed a rose!

MR. GRIFFITH: Now, Constance!

CONSTANCE: Take your hand off me or I'll spit in your teeth and tear out your eyes!

NOBLE: I see your rose is well supplied with thorns.

MR. GRIFFITH: And so the auction goes on.... Finally they take the money that the beautiful ones brought in the sale and offer it to a prospective buyer for the ugly ones, so while the mountain girl is not homely, her temper and wildness frightens off prospective buyers.

AUCTIONEER: Now, I will give fifty pieces of silver to go with this rose of the mountains. Anyone who will take her?

MR. GRIFFITH: At this follows an indignant outbreak.

CONSTANCE: What do you mean? You lice... you fleas! Will none of you buy me? I am the gentlest dove in all Babylon.

(There is laughter from the crowd -- then the sound of cymbals and voices proclaiming:

Belshazzar.... Belshazzar....the King!

(Other voices at the same time)

Belhazzar! Belhazzar! On your knees before the King of Kings, the Lord of Lords!

CONSTANCE: Oh, King of Kings... My eyes are in the dust. I would have knelt before but my back was turned and I did not see you in time.

MR. GRIFFITH: At this there was a look exchanged between the mountain girl and the King of Kings.

MR. GRIFFITH: Then Belshazzar wrote a scroll and signed it with his signet ring, giving the mountain girl her freedom.

MR. GRIFFITH: Now, Constance, as he goes away, look after him.... lovesick. You are stricken all in a heap.

CONSTANCE: I'm stricken all right... in that costume.

PAGET: In that costume, who wouldn't be stricken?

MR. GRIFFITH: Now at the same time, say the lines for the sub-title.... as he is starting off... just naturally, like you meant it! "Oh, Lord of Lords, Son of the Sun!" Go on, you know it.

CONSTANCE: (carries on) I shall bow my head for you seven times seventy. May all the backyards of your palace be filled with lillies!

MR. GRIFFITH: That's fine, Constance! It just means in modern words, you think he is some guy!
Now remember that later, when this great King stands at the hall of death in the fall of Babylon, you are the most prominent of the very few who are willing to sacrifice your life for him.

CONSTANCE: Yes, Mr. Griffith, I have been watching all the rehearsals from the beginning.

MR. GRIFFITH: Now, don't think about anything but the part... Imagine you are thinking about your own real sweetie!

CONSTANCE: (kiddingly) Now, Mr. Griffith!

MR. GRIFFITH: Quit your kidding... You get the part.

CONSTANCE: (in surprised tone) Mr.Griffith! You don't mean I am going to play that part? ---

MR. GRIFFITH: You heard me, didn't you? You play the part...

CONSTANCE: (still in surprised tone) Oh, my bangles!!! Say, Mr. Griffith, these girls around here will pull my hair out... getting that part!

SIEGMAN: Do you want to arrange for her salary, Mr. Griffith?

MR. GRIFFITH: Yes... sure... take it up with her. See about her costumes... Have her at rehearsal tomorrow.

SIEGMAN: Sure... she is another find, Mr. Griffith!

MR. GRIFFITH: That's what I hope.

MR. GRIFFITH: So Constance Talmadge played the part. The only trouble we had was to keep her still long enough to get her pictures. She romped and kidded through the play and the audiences cared more about her than they did about all the walls, the thousands of people, and hundreds of chariots combined.

Otherwise the picture was what we term a "frost" and lost plenty of dough; and all the labor and trouble and the year and half spent in taking it was to make the harum-scarum Constance Talmadge a star!

→ Of course Mrs. Griffith and Mrs. Marshall Wilder not in the Baby Peggy category

All I got out of it was the friendship of Lord Beaverbrook, the acquaintanceship of Churchill and a meeting with Queen Alexandria.... and a royal command from the King of England to appear at Windsor Castle. Through this picture, I met most of the nobility of England and finally got them to work in a picture themselves. But that's another story.

When it was shown in London

To rebuild now, in solid sets, as it was then, would be impossible, as we were a year and a half in taking and the cost in these days would run to at least fifteen

MR. GRIFFITH: million dollars.

The walls remained for years and the barkers on the sightseeing buses used to call out: "Here are the remains of what we all call "Griffith's Folly!"

(MUSIC IN..... FADES DOWN)

MR. GRIFFITH: So Constance Talmadge plays the part. The only trouble we had was to keep her still long enough to get her picture. She romped and kidded through the play, and the audience cared more about her than they did about the thousands of people and the hundreds of chariots combined.

The making of "Intolerance" cost so much money that we never did get it all back... and all the labor and trouble and the year and a half taking the Babylonian sequence only resulted in making the harum scarum Constance Talmadge a star. However, when the picture was shown in London, it did bring me the friendship of Lord Beaverbrook and the acquaintanceship of Winston Churchill, Lloyd George, Bonar Law, Bernard Shaw, J. M. Barrie, H. G. Wells and most of the great writers and editors of London... also a meeting with Queen Alexandra and a royal command from the King of England to visit at Windsor Castle.

Through this picture I met a large group of the nobility of England and finally got them to work with me in a picture themselves. But that is another story. I mention this as a knowledge of all classes of humanity is perhaps the most interesting thing in life.

(SIGNATURE)

WJZ

D. W. GRIFFITH'S HOLLYWOOD

PROGRAM # 11

( )( )
10:00 - 10:15 P.M. FEBRUARY 8th, 1933 WEDNESDAY

ORCHESTRA: (FANFARE)

(SIGNATURE FADES DOWN UNDER)

KEECH: Presenting that great motion picture director and star-discoverer, Mr. D. W. Griffith, brought to you by the makers of Hinds Honey and Almond Cream. Have you ever noticed the beautiful hands of

Hands can be as much a part of charm as a beautiful smile, a lovely voice... But, of course, to be charming hands must be smooth, white, tenderly soft. Would you like to have hands like this? You can, in only 3 days no matter how red, rough and toilworn they are. Simply rub on Hinds Honey and Almond Cream after hands have been in water, after exposure, and always before going to bed at night. At the end of 3 days your hands will be beautifully soft, white alluring. And remember, Hinds ends chapping pain instantly, heals the skin overnight.

And now, Mr. Griffith...you told me you had a story tonight about discovering another star.

GRIFFITH: I have, Mr. Keech.

KEECH: Where did it happen?

GRIFFITH: On the biggest set ever built for a motion picture, three quarters of a mile from the back wall to the camera stand.... Solid towers one hundred and thirty-five feet in height.. walls fifty feet high, big enough to carry horses and chariots.

KEECH: Sounds pretty impressive.. what was that set used for, Mr. Griffith?

GRIFFITH: The Babylonian sequence of "Intolerance." What a cast that picture had of people who later became famous.... Lillian Gish, Mae Marsh, Mildred HARRIS, Bessie Love, Seena Owen, Colleen Moore, Tully Marshall, RAOUL WALSH

EVEN DUGLAS FAIRBANKS IN-ONE-SCENE

Well anyway, in spite of all these actors I have just named, there was onepart we couldn't seem to fill.... the part of the mountain girl. For this Babylonian sequence, she must be young, wild looking, spunky and independent. This mountain girl must give the comedy and freshness of a regular human being.

KEECH: And how did you find this regular human being, Mr. Griffith?

GRIFFITH: More or less accidentally, as usual. One of the mountain girl's big scenes was where she was taken as an [illegible] incorrigible and sold in the marriage market. We were trying out various people for the part. Imagine the great Babylonian Hall, filled with bidders ranging from gorgeous and magnificently clad nobles to middle class merchants, gathered around the auction block, on which the fair brides-to-be, displayed as much as the law allowed. The mountain girl is at the foot of the block. the auctioneer is calling.....Listen.

AUCTIONEER: (FADING IN) Nobles and royal ones! Never had we had so much beauty before upon this sacred altar. Look at them! Blondes.. brunettes! Immaculate... scented, from rosy heels to exquisitely cared-for hands... see them move like lilies..

GRIFFITH: (CALLS OUT) That's enough, auctioneer... We won't rehearse any more lilies now... Go get your lunch, everybody. ...we'll rehearse after lunch.

(SOUND OF MOB LAUGHING AND TALKING CHEERFULLY)

(AD LIBS.....VERY MODERN)

SIEGMAN: (APPROACHING) Well, Mr. Griffith, what do you think of Miss Blount's rehearsal of the mountain girl?

GRIFFITH: Listen, Siegman, she's too theatrical. She doesn't do that stuff like she meant it. We want some girl such as you see today, some harum scarum real girl. Their costumes were different in Babylon, but they were the same janes underneath.

COSTANCE: (APPROACHING) What is this, a conference?

SIEGMAN: What do you want, Constance?

CONSTANCE: Miss Talmadge to you, boy. Say, Mr. Griffith... do I get extra work in this picture? Baby needs new shoes.

GRIFFITH: Well, I'm sorry, Const nce... but I'm afraid you'll never buy them from what you get from this picture.

CONSTANCE: Oh is that so? Well, I hope your old picture flops! So there! ~~I want you~~

(INSERT SCENE AT BOTTOM OF PAGE 4)

(AS THOUGH IN DRESSING ROOM IN CORNER OF BUILDING)

DOROTHY: Why Constance Talmadge.....what's the matter with you? Why...you're crying!

CONSTANCE: (TEARFULLY AND INDIGNANT) Well...Dorothy Gish....can't a gal cry if she wants to?

DOROTHY: Well...I never saw you cry before.

CONSTANCE: (AS THOUGH BREAKING DOWN) Oh those supervisors! Those boobs! All they do is insult me! They don't even think I'm good enough to be a front extra girl. They stick me so far away from the camera (TEARS) ... that a jump rabbit would do just as well!

DOROTHY: (CONSOLINGLY) Now, Constance.....is the little girl all het up?

CONSTANCE: All they ever call me is Norma Talmadge's....<u>sister</u>!

DOROTHY: Well, nobody pays any attention to me, either. I guess we're both just a couple of nits.

(THEN AS THOUGH THEY WERE BOTH IN EACH OTHERS ARMS..... CRYING)

CONSTANCE: Well....we'll show 'em some time!

DOROTHY: (STILL IN TEARS) I bet we'll do it.....though we might have to live as long as Methuselah.

CONSTANCE: When I left the old Vitagraph Studios and came out to Hollywood....I just knew I was going to knock 'em cold. Instead they knock me cuckoo.....nobody can see me at all! What's the matter with me?

DOROTHY: Well. .....you've washed your makeup off.

CONSTANCE: (INDIGNANT) I haven't got any on!

DOROTHY: Well, dry your eyes and let's go over and buy a dozen Ice Cream Cones and die on the lot. Then they'll be sorry.....

CONSTANCE: I haven't any money.

DOROTHY: (CHEERING UP) I borrowed a quarter from Lillian.

CONSTANCE: I'll marry the electrician! To the devil with Motion Pictures! Let's go!!

DOROTHY: (FORGETTING TROUBLES) Sure.....step on her, kid! Step on her! We'll make 'em sorry!

~~CONSTANCE: Miss Talmadge to you, boy. Say, Mr. Griffith... do I get extra work in this picture? Baby needs new shoes.~~

~~GRIFFITH: Well, I'm sorry, Constance... but I'm afraid you'll never buy them from what you get from this picture.~~

~~CONSTANCE: It is unfortunate. Well, I hope your old picture flops. So there!~~

(MUSIC.....IN.....FADES DOWN)

GRIFFITH: Well, time went on and we still could find nobody to play ~~the~~ that mountain girl. One afternoon late I was standing in the doorway of the office watching them bringing in the chariots we were going to use... California twilight...smoky hills in the distance. I could hear one of my assistants calling...

(FADE IN...HORSES FEET...WHEELS...CRIES OF CHARIOT DRIVERS)

ASSIST: (AWAY) Get those chariots back in the right corner of the lot. How many finished?

1ST MAN: (AWAY) Two hundred...the rest will be ready the end of the week.

ASSIST: Hey Bill...how many truck loads of costumes have you got there?

2ND MAN: (AWAY) Only ten loads today...we'll get the others up as soon as they're done.

ASSIST: Drive them in under the shed there where they'll be protected..(APPROACHING) Well, Mr. Siegman, we got another bunch of horses from northern California.

SIEG: (ALSO APPROACHING) That's good. How many so far?

ASSIST: We've got three hundred corraled now.

SIEG: How many extra people can you line up on one set?

ASSIST: We're figuring on everybody out of work in Los Angeles. We know where we can get from twelve to fifteen thousand any time.

SIEG: Good. Say, Mr. Griffith...I've got the samples of the swords and armour here.

GRIFFITH: All right...bring them in the office here...let's take a look at them.

SIEG: I think this stuff is all right.

GRIFFITH: Put it on the table there.

(CLANK OF ARMOUR BEING THROWN ON TABLE)

What's this tin night shirt here for?

SIEG: Why that's the armour for Belshazzar.

GRIFFITH: No no...I want the armour for Belshazzar and Cyrus, the enemy king, gold plated.

SIEG: All right...we'll get it gold plated. How about these cups here for the banqueting scene?

GRIFFITH: I told you they had to be real silver! These are no good!

SIEG: They look like silver.

GRIFFITH: They won't in the closeups. We've got to have closeups and the cups have got to be real silver!

SIEG: All right...all right.

CONSTANCE: (AWAY) Baby...that's some part Blount has...you know... where she says..."I'll spit in your teeth! I'll scratch out your eyes!" Funny talk those janes used to use, eh?

GRIFFITH: (WHISPERS) Say, Siegman...who's that?

SIEG: It's that Talmadge kid. She's outside the window there with Dorothy Gish.

CONSTANCE: (AWAY) You should hear her say to the king..."May all the backyards of your palace be filled with lilies". How's that for a snappy comeback, Dorothy?

(CRACK OF STICK AWAY)

CONSTANCE: (SCREECHES) You would, would you...(RAPIDLY FADING)... ...I'll get you...(FADES OUT)

GRIFFITH: Look at her, Siegman...look at her! ~~She's~~ chasing Dorothy all over the yard.

SIEG: I see her....what of it?

GRIFFITH: Look at the way she's jumping around...the way she's waving those angular arms of hers! Siegman.....send Bobby out to catch Constance! She looks just the part ....that's the way the mountain girl should act.

SIEG: But she's such a nut.

GRIFFITH: Of course she's a nut...so should the mountain girl be a nut. WE WANT ~~[illegible]~~ just a carefree kid. Go get her...we'll try her.

(MUSIC IN...FADES DOWN)

GRIFFITH: So Constance Talmadge was brought in and rehearsed the part. She was wide-eyed with astonishment...but I can't say she was nervous. We rehearsed the sale of the girls on the auction block. The last of the beaties had just disappeared when Constance came up to be sold to the highest bidder. Although the mountain girl is not homely, her obvious temper and wildness frightens off prospective buyers.

AUCTION: (FADING IN) We now have this wild rose from the mountains.

(MURMUR OF VOICES..."SHE IS UNTAMED"... "SHE IS WILD"...ETC.)

AUCTIONEER: Ah...my lords...but feel the firm flash of her arms.

NOBLE: She seems indeed a rose.

GRIFFITH: Now Constance..

CONSTANCE: Take your hand off me or I'll spit in your teeth and tear out your eyes!

NOBLE: I see your rose is well supplied with thorns!

(LAUGHS FROM CROWD)

AUCTIONEER: I will even give fifty pieces of silver to go with this rose of the mountain...will anyone take her?

GRIFFITH: All right, Constance...now the outbreak....

CONSTANCE: What do you mean, you lice...you flees! Will none of you buy me? I am the gentlest dove in all Babylon.

(BURST OF LAUGHT FROM CROWD)

(CRASH OF CYMBOLS...TRUMPETS)

VOICE: Belshazzar...Belshazzar, the king!

2ND VOICE: Belshazzar...on your knees....before the king of kings! The lord of lords!

GRIFFITH: Go on, Constance...

CONSTANCE: Oh King of Kings...my eyes are in the dust. I would have knelt before...but my back was turned and I didn't see you [redacted]

GRIFFITH: Now, Constance...as he turns away...look after him.... love sick. Say the line for the sub-title just naturally...as if you meant it..."Oh Lord of Lords... Son of the Sun"...go on...you know it...

CONSTANCE: (CARRYING ON) "I shall bow my head to you seven times seventy...may all the backyards of your palace be filled with lilies."

GRIFFITH: That's fine, Constance...that's great!

CONSTANCE: (APPROACHING) Sure...but what does it mean?

GRIFFITH: It just means in modern words that you think he's some guy. Remember that later, when this great king stands at the Hall of Death and the Fall of Babylon...you are one of the few who are willing to sacrifice your life for him.

CONSTANCE: Yes, Mr. Griffith...I've been watching all the rehearsals from the beginning.

GRIFFITH: Don't think about anything else but that part. When you're looking at the king...imagine you're thinking about your own real sweetie.

CONSTANCE: (KIDDING) Now Mr. Griffith!

GRIFFITH: Quit kidding...you get the part.

CONSTANCE: Mr. Griffith...you don't mean that I'm going to play that part?

GRIFFITH: You heard me..didn't you? You play the part.

CONSTANCE: Oh my bangles! Say, Mr. Griffith, these girls out here will pull my hair out...getting that part! (RECEDING) Oh...this is awful...this is terrible..(FADE OUT)

SIEG: Do you want to arrange for her salary?

GRIFFITH: Yes...sure...take it up with her. See about her costumes, and have her to rehearsal tomorrow.

SIEG: She's another find, Mr. Griffith.

GRIFFITH: That's what I hope...that's what I hope.

(MUSIC IN.....FADES DOWN)

MR. GRIFFITH: So Constance Talmadge played the part. The only trouble we had was to keep her still long enough to get her picture. She romped and kidded through the play, and the audience cared more about her than they did about the thousands of people and the hundreds of chariots combined.

The making of "Intolerance" cost so much money that we never did get it all back... and all the labor and trouble and the year and a half taking the Babylonian sequence only resulted in making the harum scarum Constance Talmadge a star. However, when the picture was shown in London, it did bring me the friendship of Lord Beaverbrook and the acquaintance-ship of Winston Churchill, Lloyd George, Bonar Law, J.M.Barrie, Bernard Shaw, H.G.Wells and most of the great writers and editors of London...also a meeting with Queen Alexandra and a royal command from the King of England to visit at Windsor Castle.

Through this picture I met a large group of the nobility of England and finally got them to work with me in a picture themselves. ~~I mention this as I think a knowledge of all classes of humanity is perhaps the most interesting thing in life.~~

But that is another story.

(SIGNATURE)

ANNOUNCER: Who wants to trade a pair of red, coarse, toilworn hands for baby-soft, baby-smooth ones? It'll take just 3 days of special care with that remarkable lotion, Hinds Honey and Almond Cream.

You're looking at your hands now.... you're saying to yourself, "It can't be done...maybe in 3 weeks, but not in 3 days."

Ladies, it can be done in 3 days. Thousands of women have proved the truth of our 3-day hand beauty claims. Why not get a bottle of Hinds Cream tomorrow, and make this amazing test for yourself.

Believe it or not but try it. The cost is only a few cents. And here's something else you'll want to know. The Hinds Honey and Almond Cream people now make a remarkable new liquifying cleansing cream, Hinds Cleansing Cream; a greaseless skin softener, Hinds Texture Cream, and a liquid cleanser that refines pores, Hinds toning Cleanser. Ask your druggist to show them to you.

This is the National Broadcasting Company.

AGENCY:EJ

2/7/33

Saturday, February 11th.

Mr. D. W. Griffith
Apartment 2265
The Park Central

To Rose Finneman, Public Stenographer

Dictation ..... 1 1/4 hours

Transcription ..... 2 "

3 1/4 hours $3.25

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#21

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12

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Mr. Griffith.

WJZ D.W. GRIFFITH'S HOLLYWOOD

( ) ( ) new #12

10:00- 10:15 P.M. FEBRUARY 12, 1933 SUNDAY

(ORCHESTRA: (FANFARE)

(SIGNATURE.....FADES DOWN UNDER)

KEECH: Once again the makers of Hinds Honey and Almond Cream present that great motion picture director, Mr. D.W. Griffith. But before Mr. Griffith begins tonight's story, may I ask how many of the ladies of our audience have admired the beautiful hands of _____

At the end of tonight's program, I have a generous offer to make...don't fail to listen for it.....

Now...To make your hands soft, white, tenderly smooth,... three days with Hinds Honey & Almond Cream will do...no matter how severe the weather. Nothing's ever been found that eases the pain of chapping and heals the rough skin as soon as Hinds Honey and Almond Cream. Don't be without Hind's protection these cold winter days. Hinds Cream not only eases chapping pain and heals the skin, but protects against further chapping. Rub Hinds Honey and Almond Cream on the childrens' hands before they go out to play. Save them from the stinging, torturing pain of swollen chapped hands.....

And now, Mr. Griffith, you said you were going to tell us about one of the great stars tonight.

GRIFFITH: I was going to, Mr. Keech..but I've changed my mind. I've got another story that I think is more appropriate.. so here goes.

About three years ago I was sitting in one of the upper loges in the Cocoanut Grove at the Ambassador Hotel in Los Angeles,the dining and dancing resort of the city....

~~(DANCE MUSIC.....FADES IN UNDER)~~

Beneath, in the huge palm-lined hall, the great and near-great of Hollywood. On the dance floor, famous ones passing by... Here at a table beneath a palm tree, little Janet Gaynor WITH A party...there, sweeping down the steps and through the crowd, Joan Crawford...here the flaming blonde head of Jean Harlow..here also Jack Gilbert, Ronald Coleman, Lew Ayres...and here, there and everywhere holding hands under tables...stealing sidelong glances ....are lovers. Seated at my table with me is Stephen Vincent Benet.... America's great poet. Strangely enough...we are there on business...trying to find an actor for a certain part..~~the part of~~ the greatest lover on record.

(MUSIC SWELLS UP....THEN FADES DOWN)

BENET: Well, Mr. Griffith....see anybody down there you think might fit the part?

GRIFFITH: No....worse luck. They're all here tonight...all the shining lights of Hollywood...and I don't see one actor that I think can play that part as it should be played.

~~(MUSIC FADES OUT)~~

BENET: It's a hard part to cast.

GRIFFITH: You're telling me! The greater the character you try to portray...the tougher the time you have finding someone to play it. We've got to find an actor with the emotional depth and power to make people believe that when his sweetheart dies, he wanders aimlessly from place to place for weeks.....having to be constantly watched for fear he'll commit a desperate act and follow her.

BENET: What a character!

GIRFFITH: Yes...and it's going to take an actor to play that character.....and we haven't found him yet!

(MUSIC IN STRONG.....FADES DOWN UNDER)

GRIFFITH: If you haven't already guessed...I'll tell you the name of the character we were talking about. But this story isn't about history..it's only the love story of a great man....a man of whom they have made so many cold marble statues..... and about whom they've written so much bromidal nonsense....that the real inside of him is lost to the people.

This great lover was Abraham Lincoln; the sweetheart he lost his mind over at one time was Anne Rutledge. Well... we have to find an actor who could play the part of Lincoln...and a girl who could play Anne Rutledge. Despairing of finding what we wanted in Hollywood, we decided to go to New York and look over the stage actors. There I saw Walter Huston in a play. Now Huston didn't look much like Lincoln...nor did his voice resemble what had been described as Lincoln's voice...but he had a tremendous emotional quality in his acting. I was thinking about him one night when I dropped into the dressing room of an old friend of mine who happened to be playing on Broadway at the time...George M. Cohan.

COHAN: Hello, D. W....come on in. .try and find a chair.

GRIFFITH: Well, Mr. Cohan..that was a great performance you gave tonight.

COHAN: Glad you liked it. Say...you know Dodson here..used to be General Manager for Henry Irving?

GRIFFITH: Of course. Hello, Mr. Dodson..haven't seen you for years.. how are you?

DODSON: (HIGH.. THEN VOICE) Oh...I'm feeling well.

GRIFFITH: Glad I found you two together...I want some advice. I'm putting on a new picture..Abraham Lincoln..and I'm trying to find somebody to play Lincoln.

COHAN: Well, that's a pretty tough job. If you find someone who looks like Lincoln, he won't be able to act him.

GRIFFITH: Them are true words. I'm thinking about Walter Huston. What do you think?

COHAN: (EMPHATICALLY) Walter Huston? Why, Walter Huston could play Grover Cleveland..[redacted]

GRIFFITH: But he doesn't look like Lincoln.

COHAN: What's the difference? The audience wouldn't know the difference after five minutes.

DODSON: Huston would be excellent. (GETTING ENTHUSIASTIC) It's the spirit of the thing, Mr. Griffith..it's the spirit inside that tells the story.

(MUSIC IN...FADES DOWN UNDER)

GRIFFITH: Nearly convinced that Huston was the man, I journed back to Hollywood, with more tests. Then late one afternoon ...I was sitting near the great pool by the Ambassador Hotel. There was quite a little group, watching Weissmuller. Down at one end, was a group of young girls talking about nothing in particular. I happened to know one of them, a frail little beauty named Vaughn, and I thought I'd get her opinion.

(VOICES.. .CRIES...SPLASHING AWAY...

(FADES DOWN)

GRIFFITH: Oh, Miss Vaughn...

MISS V: Hello, Mr. Griffith.

GRIFFITH: I want to ask you a question. What do you think of screen leading men.

MISS V: Oh, those pretty boys make me sick...I like a man!

GRIFFITH: Well, how do you like Walter Huston? I really want to know.

MISS V: I think he's great. Acts like a real man. Here comes Georgia Coleman..the diving champ. I'll ask her. Say, Georgie...what do you think of Walter Huston?

GEORGIE: Huston? Say...Huston's all Jake. All us gals is through with the pretty boys. Why I could left hand most of those off the plank. But Huston...there's a man!

(MUSIC....IN....FADES DOWN UNDER)

GRIFFITH: And so, between Cohan, Dodson and a hundred or so others who were supposed to know about casting.. [redacted] WALTER HUSTON was decided on. But still no Anne Rutledge.

[redacted] ONE DAY Herbert Sutch, my assistant, and I were talking about this important part.

SUTCH: (FADING IN) Mr. Griffith.....I think if you can get Miss Twelvetrees or Janet Gaynor....

GRIFFITH Listen, Sutch...you can't get Janet Gaynor...she's tied up in contracts a mile long!

SUTCH: Yes...that's right.

GRIFFITH: (CHANGING TONE) Hello..Lupe....and how is Miss Velez this afternoon?

LUPE: Oh, Mr. Griffith....I am going home quick. I am going to a hot party tonight. Oh, yes....yes...yes....You come too, Mr. Griffith?

GRIFFITH: Are you going to leave your ~~butcher knife and~~ daggers at home?

LUPE: Oh, Mr. Griffith....I never carry no dagger...~~only the~~ ~~butcher knife~~... Ta ta...I must go quick

SUTCH: (LAUGHINGLY) How about Lupe?

GRIFFITH: It isn't a wild cat we want. Sutch, I've got a picture I can't get out of my mind....of some girl...I think it was in Mamaroneck some place. I remember the picture and I can't remember the girl. [redacted] SHE ACTED as sort of an understudy [redacted] for the lighting.

SUTCH: Oh, here comes Lloyd...[redacted]

GRIFFITH: Well, Mr. Lloyd, what news?

LLOYD: I've got a young lady here. I think you made a test of her some time ago....Miss Una Merkle.

GRIFFITH: Well...well..how are you, Miss Merkle.

LLOYD: She thinks she could play Anne Rutledge.

GRIFFITH: Why, you do nothing but comedy.

MERKLE: Maybe I could do something else if I got a chance.

GRIFFITH: You remind me of ...(PAUSE)... Say, Lloyd, who was the girl who stood in for Miss Gish? I think it was in "Orphans of the Storm".

MERKLE: I stood in for Miss Gish, Mr. Griffith.

GRIFFITH: I don't remember you. Why...you're not the girl who stood in for camera angles for Miss Gish?

MERKLE: Yes, I am, Mr. Griffith. Don't you remember the night you left me, sitting on the stool on the set...and I thought you were never coming back.

GRIFFITH: Scots alive! Are you the girl that we told to wait.?

MERKLE: Yes....I stayed a long time.

GRIFFITH: Oh yes...we went in and had dinner.

GRIFFITH: we didn't get back until about four hours later... and there you were, still sitting on the stool...and you'd gotten so tired you had taken your hair down. Good Lord! You are the girl I've been looking for and couldn't remember. Come over here, quick....and get that part of Anne Rutledge.

(MUSIC IN.....15 SECONDS....FINISHES UP)

GRIFFITH: So then we got Mr. Huston and Miss Merkle together.... Now Miss Merkle, Mr. Huston, we want to ~~make a test of~~ TALK ABOUT ~~the~~ A very important scene. I want to read you the author's description of this scene if you'd like to hear it.

MERKLE: We sure would, Mr. Griffith.

GRIFFITH: All right, Walter? Got a few minutes?

HUSTON: Go right ahead, we need all the ideas we can get for this play.

GRIFFITH: Well, this description is as the author imagines the scene. Then you can take your parts and work on them tonight. It's the last meeting between these two lovers who had so sincerely loved each other. Well.... ~~I'll read...~~ HERE IT IS —

"Anne Rutledge, said to be the most beautiful girl in all the country 'round..supposed to be the one woman in all Abraham Lincoln's life...now lies dying in the little prairie shack. Lincoln himself has just come from a sickbed with a fever that has stricken the country side. Imagine to yourself this great gaunt figure being met at the doorway by the country doctor who tells him...."I'm sorry, Abe, but she can't last much longer....tonight, at the most." Then Lincoln's great figure goes softly into the room to the bedside. There is a little streak of light that falls through the clapboard window upon the face of Anne Rutledge.

GRIFFITH: (CONTINUES)

Frail she was, at best, but now...yet the neighbors say she was beautiful, with a strange beauty, even then. Lincoln drops down by the bedside. That great soul stirred and moved beyond all ordinary understanding, as her plaintive voice, instead of speaking about herself as she looked into the open doors of death, asks how he is getting on, and is glad to hear that he is better. Those standing near say that only once in this parting hour did she forget her resignation; when she cried out, "Hold me, [redacted]" And he answered, "They can't take you away from me. They can't take you away from me!" Then this one cry from her: "It's so lonesome, [redacted], dying".

Then the old women standing around at her request sang softly, ~~in mournful voices~~....a song dear to these simple people......"We Shall Meet In The Sweet Bye and Bye."

~~(MUSIC IN SOFT)~~

That Anne had asked for this, seemed to make it easier for her, and the old wornout words became beautiful again as the broken Lincoln said..."I love you so"....
And Anne answered faintly, "I love you so."

GRIFFITH: (CONTINUES)

Here the winged shadow went over them, and as Anne Rutledge passed, also passed something out of Lincoln's life that could never be returned. He spoke of her often all through his life. Perhaps the world gained by this incident of Anne Rutledge.

So, when we know of his quaint and kindly humor, the great patient heart that rode with him through all of a tremendously troubled life, it is hard to say how much the world owes to Anne Rutledge.

To shape the destiny of the real Abraham Lincoln, let us visualize, even now in this ~~troubled~~ Tremulous day, all the great figures that have passed across the wind troubled plains of time. Surely there was no one sweeter or more human; yet more magnificent and more noble, than this one....Abraham Lincoln."

(MUSIC SWELLS TO FINISH.....SEGUE INTO SIGNATURE.....
FADES DOWN)

KEECH: Mr. Griffith's tribute to Abraham Lincoln seems particularly appropriate on this,,.Lincoln's Birthday.

And now,,the makers of Hinds Honey and Almond Cream have a special holiday offer to make you.,.A generous 7-day trial bottle of Hinds Honey and Almond Cream.... enough for 18 or 20 applications....will be sent to every one who writes in for it...absolutely without charge. To receive this gift, simply mail your name and address to Hinds, Bloomfield - B-L-O-O-M-F-I-E-L-D New Jersey. The minute you receive your Hinds gift, rub this soothing, healing lotion on your chapped hands. See how it takes away the pain instantly, heals the sore, cracked skin overnight. Hinds protects against chapping, too, if used before going out into the cold. So send your name and address now to Hinds,..Bloomfield B-L-O-O-M-F-I-E-L-D, New Jersey....to get your bottle bottle of this marvelous chapping lotion absolutely without cost.

Remember...Hinds Honey and Almond cream ends chapping pains instantly. Heals the rough cracked skin over night and protects against further chapping.

For 59 years Hinds has eased pain and chapping....healed sore red skin faster, surer than any other hand lotion. Just one application and the pain goes. Regular use will keep your hands smooth and soft in the most severe weather.

(MUSIC)

MH:W:2/10/33 This is the National Broadcasting Company.

#49

LINCOLN STORY Mr Griffith Copy

MR. GRIFFITH: About three years ago I was sitting in one of the upper loges in the Cocoanut Grove at the Ambassador Hotel in Los Angeles, the dining and dancing resort of the city, with Stephen Vincent Benet, America's great poet.

Beneath us, in the great palm-lined hall, the great and near-great of Hollywood; in little corners, lovers holding hands or purring one to the other. On the great dance floor, famous ones passing by..... Here at a table beneath a palm tree, little Janet Gaynor and party... there, sweeping down the steps and through the crowd, Joan Crawford.... here the flaming blonde head of Jean Harlow... here also Jack Gilbert, Ronald Coleman, Lew Ayres.... and here, there and everywhere... lovers.....

I am about to make a picture that calls for the greatest lover on record..... physically a giant, with the strength of three ordinary men. You who are listening, with your lovers, sweeties, or whatever you want to call them -- you girls, from fifteen years of age to any old age -- can you imagine any of your lovers (if something should happen to you and you should pass away) losing his mind because you were gone... wandering aimlessly from place to place for weeks, having to be constantly watched for fear he would commit a

desperate act so that he might follow you. Can you imagine any of your men loving only one girl throughout his entire life, just like they write about in story-books? In this particular case I speak of, this great love doubtless had a tremendous influence on the history of the entire world. Anything strange? Men build temples, cities, great office buildings.... Isn't all this, mostly, to show off before some woman? Books, plays, paintings, music.... mostly to show off before some woman... The snappy young critics who write cynical stuff about such statements, and doubt anything pertaining to sentimentality, if they are honest, in their heart of hearts, really write their more or less brilliant cynicisms to show off before somebody and be smarter than other guys.

This man, with the awkward but powerful body, had tremendous capabilities for deep passion and it was my business and my worry at this congregation of great lovers before me, to discover one who could simulate this greatest of great lovers.... and also a girl who could be the object of his great affection.

MR. KEECH: Pardon me, Mr. Griffith, for interrupting but I would like very much to know who was this man?

MR. GRIFFITH: Well, I'll tell you his name but don't be worried because this story isn't about history. It's only the great love story of a great man.... A man of whom they have made so many cold marble statues and written so much bromidal nonsense about that the real inside of

him is lost to the people. This great lover was Abraham Lincoln; and the sweetheart he lost his mind over at one time was Anne Rutledge.

Now, getting away from the high-falutin' stuff, I must find an actor who could play this part of Lincoln and a girl who could play Anne Rutledge. I couldn't picture anyone in the room beneath me, crowded with the great ones of the screen, in the part; but we had to start the picture soon.

We made tests of Rod Larocque, favored by some, for this was the story of young Lincoln we were to tell. Then we tried the actor who played Lincoln in "The Birth of a Nation".... and finally, we journed to New York to look over the stage actors. I saw Walter Huston in a stage play. He didn't look much like Lincoln, nor did his voice resemble what had been described as Lincoln's voice; but he had tremendous acting ability. Several others were spoken of and finally I dropped into the dressing room of an old acquaintance - George M. Cohan.

MR. GRIFFITH: Well, Mr. Cohan, that was a great performance!

GEO. COHAN: Glad you liked it....

MR. GRIFFITH: Hello, Mr. Dodson.... Haven't seen you for years... How are you?

J.E.DODSON: Oh, I'm feeling excellently well. (This in a high, thin, but cultured voice)

(Mr. Dodson was the former General Manager of Henry Irving, long retired from the stage)

MR. GRIFFITH: I am glad I found you two together... I am putting on

Abraham Lincoln and I am trying to find somebody to play Lincoln.

GEO.COHAN: Well, that's a pretty tough job. If you find someone who looks like Lincoln, he won't be able to act him....

MR.GRIFFITH: Them are true words.... I did think about Walter Huston. What do you think?

GEO. COHAN: (emphatically) Walter Huston? Why, Walter Huston could play Grover Cleveland.... even Herbert Hoover....

MR. GRIFFITH: But he doesn't look like Lincoln.

GEO: COHAN: The audience wouldn't know the difference after five months.

DODSON: Huston would be excellent... (getting enthusiastic) It's the spirit of the thing, Mr. Griffith.... It's the spirit inside that tells the story.....

MR. GRIFFITH: Nearly convinced, but not quite, I journed back to Hollywood, with more tests. Then late one afternoon, I was sitting near the great pool by the Ambassador Hotel. There was quite a little group, watching Weissmuller, the champion swimmer, racing on top and underneath the water, like some beautiful figure born out of the sea. In another place, there was a group of young girls talking about nothing in particular. One of them, a frail little beauty, was a Miss Vaughn. (MY SPECIAL SWEETIE) - I questioned these young girls to see how they would take the idea -- all being either hopeful for the screen or else idle daughters of rich tourists stopping at the hotel. I made a suggestion... What do you think about...

MISS VAUGHN: (with light girlish voice) Oh, those pretty boys make

me sick... I like a man!

OTHER FEMININE VOICES: Yes, put those curly-haired pretties on the toboggin and slide them far, far away.

MR. GRIFFITH: Well, do you like Walter Huston?

MISS VAUGHN: Oh yes... I think he's great. Acts like a real man.

A WISE GIRL: I like him when he gets a good part.

(Georgie Coleman, sun-bleached hair... brown as a berry. Champion diver.)

YOUNG GIRL: What do you think, Georgie?

GEORGIE: About Huston? (rather roughish voice) (Much down to earth) Oh, Huston's all Jake. But all us gals is through with the pretty boys. Why I could left hand most of those off the plank.

MR. GRIFFITH: And so, between Cohan, Dodson and not counting a hundred or so others who were supposed to know about casting... and the vote of the gay group around the Ambassador pool.... not to mention looking over Mr. Huston's tests some dozen times with the Studio heads... he was decided on. But still no Ann Rutledge.

I had made a test of a lot of New York talent some time before and Herbert Sutch, my assistant at that time, and I were talking about this important part.

SUTCH: I think if you can get Miss Twelvetrees or Janet Gaynor..

MR. GRIFFITH: Oh, you can't get Janet Gaynor... she's tied up in contracts a mile long!

SUTCH: Yes.. that's right..

MR. GRIFFITH: (changing tone) Hello, Lupe.... And how is Miss Velez

this afternoon?

LUPE: (dialect) Oh, Mr.Griffith... I am going home quick. I am going to a hot party tonight. Oh, yes..yes..yes.. You come too, Mr. Griffith?

MR. GRIFFITH: Are you going to leave your butcher knife and daggers at home?

LUPE: Oh, Mr. Griffith... I never carry no dagger... only the butcher knife... Ta ta... I must go quick.

SUTCH: (laughingly) How about Lupe?

MR. GRIFFITH: It isn't a wild cat we want... Sutch, I've got a picture I can't get out of my mind... of some girl... I think it was in Mamaroneck some place.. I remember the picture and I can't remember the girl... Whether it was in a picture or what... She was sitting on a high chair,I think the chair used to give the stars a rest while they were getting the lights ready, to act as a sort of an understudy, as it were, for the lighting.

SUTCH: Oh, here comes Mr. Lloyd....

MR. GRIFFITH: Well, Mr. Lloyd, what news?

LLOYD: I've got a young lady here... I think you made a test of her some time ago -- Miss Una Merkle.

MR. GRIFFITH: Well... well... How are you, Miss Merkle...

LLOYD: She thinks she could play Ann Rutledge.

MR. GRIFFITH: Why, you do nothing but comedies....

MISS MERKLE: Maybe I could do something else if I got a chance.

MR. GRIFFITH: You remind me of ....

(pause)

Say, Lloyd, who was the girl who stood in for Miss Gish?

I think it was in "Orphans of the Storm".

MISS MERKLE: I stood in for Miss Gish, Mr. Griffith.

MR. GRIFFITH: I don't remember you.... Why, you're not the girl who stood in for camera angles for Miss Gish?

MISS MERKLE: Yes, I am, Mr. Griffith. Don't you remember the night you left me, sitting on the ~~stool~~ chair on the set... and I thought you all was never coming back.

MR. GRIFFITH: Scots alive! Are you the girl that we told to wait.... We had to come back to rehearse some more and left you there?

MISS MERKLE: Yes.... I stayed a long time.

MR. GRIFFITH: Oh yes... we went in and had dinner. Then we intended to come back and rehearse but instead, went up and got into a long discussion about the picture.

MISS MERKLE: Yes, and you told me to wait... and I just waited there for hours.

MR. GRIFFITH: Yes, we didn't get back until about four hours later... and there you were, still sitting on the ~~stool~~ chair.... and you'd gotten so tired you had taken your hair down.... Scots alive! You are the girl I've been looking for and couldn't remember. Come over here, quick, and get that part of Ann Rutledge..... Just the same attitude you had that night.... well.. well..well..well.....

So then we got Huston and Merkle together...

So then we got Mr. Huston and Miss Merkle together... Now Miss Merkle, Mr. Huston, we want to make a test of this very important scene. I want to read you the author's description of this scene if you'd like to hear it.

MISS MERKLE: We sure would, Mr. Griffith.

MR. HUSTON: Go right ahead, we need all the ideas we can get for this play.

MR.GRIFFITH: Well, this description is as he imagines the scene. Then you can take your parts and work on them tonight. It's the last meeting between these two lovers who had so sincerely loved each other. Well, I'll read...

Ann Rutledge, said to be the most beautiful girl in all the country 'round -- supposed to be the one woman in all Abraham Lincoln's life -- now lies dying in the little prairie shack. Lincoln himself has just come from a sickbed with a fever that has stricken the country side. Imagine to yourself this great gaunt figure being met at the doorway by the country doctor who tells him, "I'm sorry, Abe, but she can't last much longer -- tonight, at the most." Then Lincoln's great figure goes softly into the room to the bedside. There is a little streak of light that falls through the clapboard window upon the face of Ann Rutledge. Frail she was, at best, but now -- yet the neighbors say she was beautiful, with a strange beauty, even then. Lincoln drops down by the bedside. That great soul stirred and moved beyond all ordinary understanding, as her plaintive voice, instead of speaking about herself as she looked into the open doors of death, asks how he is getting on, and is glad to hear that he is better. Those standing near say that only once in this parting hour did she forget her resignation: when she cried out, "Hold me, hold me!" And he answered, "They can't take you away from me. They can't take you away from me." Then this one cry from her: "It's so lonesome, lonesome, dying."

Then the old women standing around, at her request sang softly, in mournful voices, a song dear to these simple people, "We Shall Meet In The Sweet Bye and Bye". That Ann

had asked for this, seemed to make it easier for her, and the old wornout words became beautiful again as the broken Lincoln said, "I love you so"; and Ann answered faintly, "I love you so." Here the winged shadow went over them, and as Ann Rutledge passed, also passed something out of Lincoln's life that could never be returned. He spoke of her often all through his life. Perhaps the world gained by this incident of Ann Rutledge.

So, when we know of his quaint and kindly humor, the great patient heart that rode with him through all of a tremendously troubled life, it is hard to say how much the world owes to Ann Rutledge.

To shape the destiny of the real Abraham Lincoln, let us visualize, even now in this troubled day, all the great figures that have passed across the wind-troubled plains of time. Surely there was no one sweeter or more human; yet more magnificent and more noble, than this one -- Abraham Lincoln.

###

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	2

NBC162 43 DL=NBN NEWYORK NY 14 1251P

D W GRIFFITH=

RADIO STATION WJZ=

DEAR MR GRIFFITH I LISTENED IN TO YOUR BROADCAST SUNDAY NIGHT AND IT TOOK ME BACK TO THE JOYOUS MEMORIES OF THE BIOGRAPH DAYS I THOROUGHLY ENJOYED IT AND I AM SURE THE RADIO FANS THROUGHOUT THE COUNTRY SHARE MY ENTHUSIASM

AFFECTIONATE REGARDS=

MARY PICKFORD.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

#22

RADIO
BROADCAST
NO
13

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

#30

Thank you once again, Mr. Keech.

Ladies and Gentlemen:

I have said before that stars are discovered by accident. What I meant to say, perhaps, was that it seemed accidental. Of course there is a lot of talk and gossip as to how stars really get started. I would like to give you an example of the work of one young lady whom all of you know; and who, if not really the greatest of the famous stars, certainly ranks with the very best of them. Now a little later, I am going to tell you her real name as you know her, and you all most certainly know her. The whole world does.

I was doing a picture which you may or may not have seen -- it was produced only nine years ago, which isn't such a long time -- which was placed in New England. In this picture, we had several New England home warmings, holiday celebrations, and barn dances which, I admit, may not have been much like the real New England but more as we like to think of these New England celebrations. Now, in each of these scenes we used a great number of people in the background, in the dance scenes, frolic scenes and so on.

The first scene was the home of the father in the story where Lillian Gish and Dick Barthelmess were playing the heroine and hero. Miss Gish as a servant girl, serving the cider, cakes and so on -- the lovesick farmer boy (played by Dick) looking on. There were various movements and old-fashioned dancing which was difficult to learn. The whole general action had to be kept up. Imagine us at the camera stand rehearsing this mob. --

MR. GRIFFITH: Great sakes alive! Can't you get those eggs in the back to move around a little more? Take more interest in it.... You can't direct a hundred and fifty people at once. Move around! That corner to the right... move around! Dance like you were having a good time! This is supposed to be a holiday. You are supposed to be happy. Forget your own troubles... Put some life in it. You stand there like wooden Indians. I mean those girls in the back. Try it!

(Chorous of chatter and movement in the back)

Oh, no...no...no! That's nothing like it! Jones?

JONES: Yes Sir.... Yes Sir....

MR. GRIFFITH: Where is that girl that put so much life in that other scene? Where is she?

JONES: She's on the other set.

MR. GRIFFITH: For Heaven's sake, get her.... Bring her here.

JONES: (shouting) Norma.... Norma.... Come here.... Mr. Griffith wants to talk to you.

NORMA: (voice off) All right, Sir... Coming.

--- -

NORMA: Did you want me, Mr. Griffith?

MR. GRIFFITH: Yes, Miss Shearer.... Miss Shearer, will you go back in that group of dumb-bells in the right corner there. Put some life into the scene. They will follow you. You tell them what to do... Move around and make it live. You know what I want you to do... You headed

that other group. Get them to move around amongst each other and put some life into the dancers! The ones in the back are terrible. Try to cheer them up. I'll give you that corner... You take charge of it.

MISS SHEARER: I'll try my best.

MR. GRIFFITH: Thank you, Miss Shearer. Hurry up now... Rehearse!

(Sound of old-time dance music... Christmas bells... Voices of people calling out: Balance... Forward to the right.... Partners round... Go to the center...)

MR. GRIFFITH: That's great.... that's great! Miss Shearer, where are you?

MISS SHEARER: (as though in the distance) Here, Mr. Griffith.

MR. GRIFFITH: Doh't forget that business of running and tripping across to whisper into a lady's ear about a couple dancing on the floor. That's great business..... puts life in that corner!

MISS SHEARER: Thank you.

MR. GRIFFITH: Ready for take!

MISS SHEARER: Mr. Griffith... had I better change my dress? I used this dress in the other scene.

MR. GRIFFITH: Yes... that's right! Wardrobe woman... Wardrobe woman.... where are you? Hurry up, please. Got to take this scene.

WARDROBE WOMAN: Coming....

MR. GRIFFITH: Get Miss Shearer another dress, will you? Something

that looks entirely different from this one she has on. Hurry.... hurry! We've got to get on...

MISS SHEARER: Won't take a moment, Mr. Griffith... will be back in a jiffy.

MR. GRIFFITH: Now, it so happened that these scenes were supposed to be showing a visiting party which went from one house to another house and then to a barn dance where they finished the festivities. The second house visited was supposed to be a surprise party where all of these visitors, amidst the jangling of sleigh bells and cries of Merry Christmas, opened the door of the old farmer's house most uncermoniously... some of them carrying jugs of hard cider.... and some of them showing quite a little of its effect in their general bearing. They burst into the hall and then into the living room upon the two old people, with presents and general salutations of merriment and excitement.

We had started the action fast in the other scene and it had to go just as fast, or with an increase of tempo (or montage as the highclass guys call it today) as they rush pellmell into the old folks' parlor.

The leaders of the mob composed of men happened to be trained troopers and got the idea clearly, and naturally, - ad libbing one to another, jesting and laughing, - bringing up the general air of festivity.

But the girls, as before, evidently must have been thinking that they were wearing pretty costumes and were in no hurry to get through the hall into the sitting-room. Three times we tried to get some life into them but still the action did not have the proper spirit. Again went up the cry....

MR. GRIFFITH: Miss Shearer.... Miss Shearer... Where are you?

MISS SHEARER: (Far away) I am here in the background, Mr. Griffith. I didn't want to get front for fear they'd see me and recognize me again from the other scene.

MR. GRIFFITH: (in despair) Well, please... please come out here.

MISS SHEARER: (in a very quiet voice) All right, Mr. Griffith.

MR. GRIFFITH: I can't.... I can't get these girls to come in there with the spirit they should. You know how it's got to be.... alive like the other scene... only more so! We are building now....

MISS SHEARER: Well, Mr. Griffith, I have been in so many scenes...

MR. GRIFFITH: Have you got another dress... a different dress ...

MISS SHEARER: I can get one... but I don't think that would hide me.

MR. GRIFFITH: Well, can't you put on a beard or do something?

MISS SHEARER: (laughingly) Anything to help the picture!

MR. GRIFFITH: I'll tell you what... You lead them in but have a girl this side of you, - next the camera - and you come in sideways.

MISS SHEARER: All right, I think I can do it that way. I'll get a girl next the camera, another on the other side and I'll stay in the center. I'll do the handkerchief waving. Then when we get inside the room, I'll get

behind the door and keep the other girls circulating around the back.

MR. GRIFFITH: Sure.. sure... that will be all right.. They'll never notice you're on again.. All right, Miss Shearer, get your girls together. Now come on, girls, you've got to show the same spirit as Miss Shearer. Do as she tells you... pur some life in it, for Heaven's sake. We can't stay here all day. Already now!

(Sound of mob coming in... Griffith's voice over mob)

That's fine... that's action.... Alright, Miss Shearer, that's it. They're waving their handkerchiefs... That's right, girls... you've got to keep up with her! Don't pay any attention to your dresses; they're all right. Let your hair alone! Now you've let Miss Shearer get ahead of you! I told you you had to keep up with her! Come back and take it over again.

Again they go on.... This time they had it O. K.

MR. GRIFFITH: All right, that's fine! You girls are good this time! Get the cameras ready for take! Lights!

Then we move to the scene of dancing and merry-making which was the barn dance. This time the script called for two comic lovers-- an old maid and an old guy with fringed whiskers who had been courting the old maid for forty years or thereabouts. The comic lover is supposed to be standing looking goofily at the old

maid who seems cold to his lovelorn adoration. One of the frivolous young dancers in the old-fashioned dance, dancing madly around holding hands in a circle, is supposed to be thrown from the whirling circle and spun across the floor, bumping into the two comic lovers..... a business of hookum which went great when it was finally shown to a more or less intelligent audience.

Again and again we tried it, with the lady selected for the part. But she would insist upon looking where she was going, which gave the whole trick away. She must do it as though she didn't see the lovers and the bump must appear to be an accident.

MR. GRIFFITH: (again in despair to the camera stand)
Oh, that's no good... We'll have to cut it out.

JONES: Mr. Griffith, I think you should keep it in.... Vivan Ogden and Porter Strong will get plenty of laughs out of it if they bump right. The girl hits Porter and he falls against Miss Ogden and Miss Ogden blames Porter for it.

MR. GRIFFITH: But she can't do it right. The other one couldn't do it... They <u>will</u> look to see where they're going. They just can't do it right!

Miss Shearer... Miss Shearer!

MISS SHEARER: Here I am.

MR. GRIFFITH: Miss Shearer -- you saw that action -- breaking out of that line -- Do you think you can do it? Is there

anything difficult about it?

MISS SHEARER: I think I know what's wrong in the way they do it. They look as they are falling.... they should look before they break out of line and guage the distance.

MR. GRIFFITH: I know that... but nobody seems to be able to do it. Do you think you could do it backwards?

MISS SHEARER: I'll try, Mr. Griffith.

MR. GRIFFITH: All right, try it once.

Miss Shearer got in line and tried it. She timed it right to the moment. She bumped Porter Strong so hard he couldn't help falling against the old maid, yet it seemed perfectly natural as she tried to get back in line and let the comics continue their antics.

MR. GRIFFITH: Wardrobe woman! Get another dress for Miss Shearer... I don't care what it is. Get one of those old bonnet things.... That will hide her face....

And so Miss Shearer played I can't remember how many parts in those mob scenes; and she did them all beautifully. I think this was her first experience too in pictures but she had brains and knew how to use them... Also good looks and temperament, tho she was a very young girl.

But things go so fast in our business; and I had to get money for the next production - and that took time. And Miss Shearer went on into other minor roles where she worked just as industriously. This struggle con-

tinued for several years until she finally won her chance... not got it but won it. I suppose I was dumb or I would have made some desperate effort to keep her in my company but dumbness is the fault of most of us, so we won't weep about it now.

Now I suppose most of you have seen Miss Shearer in her recent productions (and for my part I cannot forget one particularly, superbly beautiful performance she gave in "Smiling Through") and from this little explanation, you will realize how she got there. For when you are on a "set", spending money at the rate of from twenty-five to thirty thousand dollars a day, every minute counts. You have got to go fast or you will lose your shirt.

There were hundreds of people on that "set" and some of them were fairly clever; but Miss Shearer happened to be unusually clever and willing and ambitious.... and how she worked! I did not realize it at the time but she was actually an assistant director and the result of her work is manifest to the entire world today, in the glorious pictures in which she is seen.

In that early picture, we had to be ready and made up and on the set at eight o'clock in the morning, meaning the company had to get up at five thirty or six to make it; and they worked until ten or eleven o'clock at night... and quite a few times all night long.... Meaning that in one day, Miss Shearer and the others as well, would put in as many working hours as the

average laboring man does in a week.
So let nobody envy a success like hers unless they have equal ability and are willing to work as hard and as persistently as she did.

There is no hookum about this story. It's just the plain "honest-to-God" truth.

#111

Norma Shearer

Thank you once again, Mr. Keech.

Ladies and Gentlemen:

I have said before that stars are discovered by accident. What I meant to say, perhaps, was that it seemed accidental. Of course there is a lot of talk and gossip as to how stars really get started. I would like to give you an example of the work of one young lady whom all of you know; and who, if not really the greatest of the famous stars, certainly ranks with the very best of them. Now a little later, I am going to tell you her real name as you know her, and you all most certainly know her. The whole world does.

I was doing a picture which you may or may not have seen -- it was produced only some years ago, which isn't such a long time -- which was placed in New England. In this picture, we had several New England home warmings, holiday celebrations, and barn dances which, I admit, may not have been much like the real New England but more as we like to think of these New England celebrations. Now, in each of these scenes we used a great number of people in the background, in the dance scenes, frolic scenes and so on.

The first scene was the home of the father in the story where Lillian Gish and Dick Barthelmess were playing the heroine and hero. Miss Gish as a servant girl, serving the cider, cakes and so on -- the lovesick farmer boy (played by Dick) looking on. There were various movements and old-fashioned dancing which was difficult to learn. The whole general action had to be kept up. Imagine us at the camera stand rehearsing this mob. --

MR. GRIFFITH: Great sakes alive! Can't you get those eggs in the back to move around a little more? Take more interest in it.... You can't direct a hundred and fifty people at once. Move around! That corner to the right... move around! Dance like you were having a good time! This is supposed to be a holiday. You are supposed to be happy. Forget your own troubles... Put some life in it. You stand there like wooden Indians. I mean those girls in the back. Try it!

(Chorous of chatter and movement in the back)

Oh, no...no...no! That's nothing like it! Jones?

JONES: Yes Sir.... Yes Sir....

MR. GRIFFITH: Where is that girl that put so much life in that other scene? Where is she?

JONES: She's on the other set.

MR. GRIFFITH: For Heaven's sake, get her.... Bring her here.

JONES: (shouting) Norma.... Norma.... Come here.... Mr. Griffith wants to talk to you.

NORMA: (voice off) All right, Sir... Coming.

--- -

NORMA: Did you want me, Mr. Griffith?

MR. GRIFFITH: Yes, Miss Shearer.... Miss Shearer, will you go back in that group of dumb-bells in the right corner there. Put some life into the scene. They will follow you. You tell them what to do... Move around and make it live. You know what I want you to do... You headed

that other group. Get them to move around amongst each other and put some life into the dancers! The ones in the back are terrible. Try to cheer them up. I'll give you that corner... You take charge of it.

MISS SHEARER: I'll try my best.

MR. GRIFFITH: Thank you, Miss Shearer. Hurry up now... Rehearse!

(Sound of old-time dance music... Christmas bells... Voices of people calling out: Balance... Forward to the right.... Partners round... Go to the center...)

MR. GRIFFITH: That's great.... that's great! Miss Shearer, where are you?

MISS SHEARER: (as though in the distance) Here, Mr. Griffith.

MR. GRIFFITH: Don't forget that business of running and tripping across to whisper into a lady's ear about a couple dancing on the floor. That's great business..... puts life in that corner!

MISS SHEARER: Thank you.

MR. GRIFFITH: Ready for take!

MISS SHEARER: Mr. Griffith... had I better change my dress? I used this dress in the other scene.

MR. GRIFFITH: Yes... that's right! Wardrobe woman... Wardrobe woman.... where are you? Hurry up, please. Got to take this scene.

WARDROBE WOMAN: Coming....

MR. GRIFFITH: Get Miss Shearer another dress, will you? Something

that looks entirely different from this one she has on. Hurry.... hurry! We've got to get on...

MISS SHEARER: Won't take a moment, Mr. Griffith... will be back in a jiffy.

MR. GRIFFITH: Now, it so happened that these scenes were supposed to be showing a visiting party which went from one house to another house and then to a barn dance where they finished the festivities. The second house visited was supposed to be a surprise party where all of these visitors, amidst the jangling of sleigh bells and cries of Merry Christmas, opened the door of the old farmer's house most uncermoniously... some of them carrying jugs of hard cider.... and some of them showing quite a little of its effect in their general bearing. They burst into the hall and then into the living room upon the two old people, with presents and general salutations of merriment and excitement.

We had started the action fast in the other scene and it had to go just as fast, or with an increase of tempo (or montage as the highclass guys call it today) as they rush pellmell into the old folks' parlor.

The leaders of the mob composed of men happened to be trained troopers and got the idea clearly, and naturally, - ad libbing one to another, jesting and laughing, - bringing up the general air of festivity.

But the girls, as before, evidently must have been thinking that they were wearing pretty costumes and were in no hurry to get through the hall into the sitting-room. Three times we tried to get some life into them but still the action did not have the proper spirit. Again went up the cry....

MR. GRIFFITH: Miss Shearer.... Miss Shearer... Where are you?

MISS SHEARER: (Far away) I am here in the background, Mr. Griffith. I didn't want to get front for fear they'd see me and recognize me again from the other scene.

MR. GRIFFITH: (in despair) Well, please... please come out here.

MISS SHEARER: (in a very quiet voice) All right, Mr. Griffith.

MR. GRIFFITH: I can't.... I can't get these girls to come in there with the spirit they should. You know how it's got to be.... alive like the other scene... only more so! We are building now....

MISS SHEARER: Well, Mr. Griffith, I have been in so many scenes...

MR. GRIFFITH: Have you got another dress... a different dress ...

MISS SHEARER: I can get one... but I don't think that would hide me.

MR. GRIFFITH: Well, can't you put on a beard or do something?

MISS SHEARER: (laughingly) Anything to help the picture!

MR. GRIFFITH: I'll tell you what... You lead them in but have a girl this side of you, - next the camera - and you come in sideways.

MISS SHEARER: All right, I think I can do it that way. I'll get a girl next the camera, another on the other side and I'll stay in the center. I'll do the handkerchief waving. Then when we get inside the room, I'll get

behind the door and keep the other girls circulating around the back.

MR. GRIFFITH: Sure.. sure... that will be all right.. They'll never notice you're on again.. All right, Miss Shearer, get your girls together. Now come on, girls, you've got to show the same spirit as Miss Shearer. Do as she tells you... pur some life in it, for Heaven's sake. We can't stay here all day. Already now!

(Sound of mob coming in... Griffith's voice over mob)

That's fine... that's action.... Alright, Miss Shearer, that's it. They're waving their handkerchiefs... That's right, girls... you've got to keep up with her! Don't pay any attention to your dresses; they're all right. Let your hair alone! Now you've let Miss Shearer get ahead of you! I told you you had to keep up with her! Come back and take it over again.

Again they go on.... This time they had it O. K.

MR. GRIFFITH: All right, that's fine! You girls are good this time! Get the cameras ready for take! Lights!

Then we move to the scene of dancing and merry-making which was the barn dance. This time the script called for two comic lovers-- an old maid and an old guy with fringed whiskers who had been courting the old maid for forty years or thereabouts. The comic lover is supposed to be standing looking goofily at the old

maid who seems cold to his lovelorn adoration. One of the frivolous young dancers in the old-fashioned dance, dancing madly around holding hands in a circle, is supposed to be thrown from the whirling circle and spun across the floor, bumping into the two comic lovers..... a business of hookum which went great when it was finally shown to a more or less intelligent audience.

Again and again we tried it, with the lady selected for the part. But she would insist upon looking where she was going, which gave the whole trick away. She must do it as though she didn't see the lovers and the bump must appear to be an accident.

MR. GRIFFITH: (again in despair to the camera stand)
Oh, that's no good... We'll have to cut it out.

JONES: Mr. Griffith, I think you should keep it in.... Vivan Ogden and Porter Strong will get plenty of laughs out of it if they bump right. The girl hits Porter and he falls against Miss Ogden and Miss Ogden blames Porter for it.

MR. GRIFFITH: But she can't do it right. The other one couldn't do it... They <u>will</u> look to see where they're going. They just can't do it right!

Miss Shearer... Miss Shearer!

MISS SHEARER: Here I am.

MR. GRIFFITH: Miss Shearer -- you saw that action -- breaking out of that line -- Do you think you can do it? Is there

anything difficult about it?

MISS SHEARER: I think I know what's wrong in the way they do it. They look as they are falling.... they should look before they break out of line and guage the distance.

MR. GRIFFITH: I know that... but nobody seems to be able to do it. Do you think you could do it backwards?

MISS SHEARER: I'll try, Mr. Griffith.

MR. GRIFFITH: All right, try it once.

Miss Shearer got in line and tried it. She timed it right to the moment. She bumped Porter Strong so hard he couldn't help falling against the old maid, yet it seemed perfectly natural as she tried to get back in line and let the comics continue their antics.

MR. GRIFFITH: Wardrobe woman! Get another dress for Miss Shearer... I don't care what it is. Get one of those old bonnet things.... That will hide her face....

And so Miss Shearer played I can't remember how many parts in those mob scenes; and she did them all beautifully. I think this was her first experience too in pictures but she had brains and knew how to use them... Also good looks and temperament.

But things go so fast in our business; and I had to get money for the next production - and that took time. And Miss Shearer went on into other minor roles where she worked just as industriously. This struggle con-

tinued for several years until she finally won her chance... not got it but won it. I suppose I was dumb or I would have made some desperate effort to keep her in my company but dumbness is the fault of most of us, so we won't weep about it now.

Now I suppose most of you have seen Miss Shearer in her recent productions (and for my part I cannot forget one particularly, superbly beautiful performance she gave in "Smiling Through") and from this little explanation, you will realize how she got there. For when you are on a "set", spending money at the rate of from ~~twenty-five~~ fifteen to ~~thirty thousand~~ twenty dollars a day, every minute counts. You have got to go fast or you will lose your shirt.

There were hundreds of people on that "set" and some of them were fairly clever; but Miss Shearer happened to be unusually clever and willing and ambitious.... and how she worked! I did not realize it at the time but she was actually an assistant director and the result of her work is manifest to the entire world today, in the glorious pictures in which she is seen.

In that early picture, we had to be ready and made up and on the set at eight o'clock in the morning, meaning the company had to get up at five thirty or six to make it; and they worked until ten or eleven o'clock at night... and quite a few times all night long.... Meaning that in one day, Miss Shearer and the others as well, would put in as many working hours as the

average laboring man does in a week.
So let nobody envy a success like hers unless they have equal ability and are willing to work as hard and as persistently as she did.

There is no hookum about this story. It's just the plain "honest-to-God" truth.

INSERT ON PAGE 5

CALLER FOR THE DANCES: Balance all.... Ladies to the center... Gents promenade. Partners around.

(This from the distance)

MUSIC AND DANCING.

MR. GRIFFITH: Over against the wall... Seth... Vivian Ogden....

OLD MAN'S VOICE: Gee willikens.... this hard cider's good.... What's you got in that bottle, Seth?

SETH: (as though gurgling from bottle) Regular fire water. Keeps the cold out-a the jints.

ANOTHER VOICE: Let's have a swig....

SETH: Need it all myself.. Feel the rheumatiz comin' on.

VIVIAN OGDEN: Why, Seth Perkins.... you'll end in a drunkard's grave....

SETH: (in the same squeaky New England twang) All your fault. Courtin' you now night forty year. And you won't have me.

VIVIAN OGDEN: I should tell not... the way you carryin' on.

SETH: All your fault....

(ALL THROUGH THIS AS THOUGH FROM DISTANCE COMES ON THE MUSIC AND THE DANCING. WE COME BACK TO IT LOUDER AND CLOSER.)

VOICES: By hickory.... they're steppin' tonight.

GIRL'S VOICE: Oh my goodness... I'm losing my ---

OLD MAN'S VOICE: Look at her run... She's losin' her garter!

ANOTHER VOICE: Pep up that fiddle, Johnnie.

ANOTHER VOICE: Play us "All bound round with a woolen string."

FIDDLER'S VOICE: Can't change now. Got started on this tune and got to finish.

(LAUGHING, GIGGLING, LITTLE SCREAMS FROM GIRLS ETC.) coming into where Griffith says: That's great.... Miss Shearer,.. where are you?

Mr Griffith

WJZ

D. W. GRIFFITH'S HOLLYWOOD #13

( )( )
10:00 - 10:15 P. M. FEBRUARY 15, 1933. WEDNESDAY

ORCH: (FANFARE)

(SIGNATURE...FADES DOWN)

KEECH: The makers of Hinds Honey and Almond Cream once again present the great motion picture director, Mr. D. W. Griffith, in another glamorous episode of his fascinating story of Hollywood. And speaking of Hollywood.....why is it that men sit up and take notice when you mention any of the lovely movie stars? Perhaps it's because they have glamour... but more likely it's because they are so devastatingly lovely in every detail. You see, men are so much more aware of details than women suspect. Above all, they notice hands.

Would you like to make your hands soft, white, tenderly smooth? The kind of hands men adore?...Three days of special care with Hinds Honey and Almond Cream will do it, no matter how rough, red, coarsened they are. Simply rub Hinds Cream on your hands after they have been in water, after exposure and before going to bed at night. The first day hands will be softer, the second day you'll see the redness disappearing, and the third day you'll have the beautiful white hands you've longed for!

And now...may I present.....Mr. D. W. Griffith.

GRIFFITH: Thank you, Mr. Keech. Ladies and gentlemen....the first thing I want to show you tonight is the projection room in a Hollywood Studio. Although the general public seldom knows it, the projection room is the place where often stars are made and un-made...where the hopes and fears of all the people of this mimic world are decided ....by the men behind the films. Fortunes are made and hearts are broken....here in this tiny room ...and the public never knows it. Listen...you can hear the humming of the projector...

(PROJECTOR SOUND IN)

...relentlessly carrying on..showing "rushes" of a film taken the day before. In the little auditorium are seated the financier...the producer...the director... the men behind the show. Then too, the fading star... eagerly watching...perhaps if the rushes are good, a renewed contract. They talk...as they sit there... apparently they're not watching....

(HUM OF VOICES)

but LITTLE nothing really gets by them as the projector grinds unheedling on....

(VOICES SWELL UP)

VOICE: Say, Joe...I hear Barrymore's signed up for another.

2ND VOICE: Yeah. What's the latest on Garbo?

3RD: Nobody knows if she's coming back or not.

1ST: Well, I heard...

2ND: Don't believe everything you hear. She's cagey, that dame.

3RD: Shut up and watch the picture.

1ST: Aw..we're watchin'...

2ND: Say..wait a minute..look at that!

(PAUSE)

(BURST OF APPLAUSE)

(MURMUR OF EXCITED VOICES)

(FADES DOWN)

GRIFFITH: A burst of applause from that hard-boiled bunch! For whom...the star? No! For a bit...by an extra. That girl's a comer...she made a bit stand out! She's on her way up...she'll be a star, too. Not in a day...but very soon. After years of waiting...hoping...despairing ...she made them sit up and take notice in the projection room. She is discovered...at last!

(MUSIC IN STRONG...FADES DOWN)

Of course there is a lot of talk and gossip as to how the big stars really got started. Now I'd like to give you an example of the early work of one young lady whom all of you know; and who, if not really the greatest of the famous stars, certainly ranks with the very best of them. You all most certainly know her...the whole world does.

I was doing a picture which you may or may not have seen....called "Way Down East". The scene was placed in New England. In this picture, we have several New England home warmings, holiday celebrations, and barn dances, and in each of these scenes we used a great number of people in the background, in the dance scenes, frolic scenes and so on.

GRIFFITH: (CONT)

The first scene was the home of the father in the story where Lillian Gish and Dick Barthelmess were playing the heroine and hero. Miss Gish as a servant girl, serving the cider, cakes and so on...the lovesick farmer boy (played by Dick) looking on. There were various movements and old-fashioned dancing which was difficult to learn. The whole general action had to be kept up. Imagine us at the camera stand rehearsing this mob.

(ORCHESTRA FADES IN...JINGLE BELLS)

(MURMUR OF VOICES)

GRIFFITH: For the lord's sake...can't you get those eggs in the back to move around a little more?

Shut up

.....Take more interest in it...you can't direct a hundred and fifty people at once. Move around!! That corner to the right...move around! Dance like you were having a good time! This is supposed to be a holiday. You are supposed to be happy. Forget your own troubles.. put some life in it! You ~~stand there like~~ not playing wooden Indians. I mean those girls in the back. Try it!

(CHORUS OF CHATTER AND MOVEMENT IN BACK)

Oh no...no...no! That's nothing like it! Jones?

GRIFFITH (Cont): Where is that girl that put so much life in that other scene? Where is she?

JONES: She's on the other set.

GRIFFITH: For Heafen's sake, get her...bring her here.

JONES: (SHOUTING) Norma..Norma..come here. Mr. Griffith wants to talk to you.

NOMRA: (VOICE OFF) All right, sir...coming...(CPPROACHING) Did you want me, Mr. Griffith?

GRIFFITH: Yes, Miss Shearer...Miss Shearer, will you go back in that group ~~of dumb bells~~ in the right corner there. Put some life into the scene. They will follow you. You tell them what to do. Move around and make it live. You know what I want you to do...you headed that other group. Get them to move around amongst each other and put some life into the dancers! The ones in the back are ~~terrible~~. Try to cheer them up. I'll give you that corner. You take charge of it.

NORMA: I'll try my best.

GRIFFITH: Thank you, Miss Shearer. Hurry up now...rehearse!

(OLD TIME DANCE MUSIC)

(VOICES OF PEOPLE CALL OUT: "BALANCE...FORWARD.. TO THE RIGHT....PARTNERS ROUND...GO TO THE CENTER.")

GRIFFITH: That's great...that's great! Miss Shearer, where are you?

NORMA: (AWAY) Here, Mr. Griffith.

GRIFFITH: Don't forget that business of running and tripping across to whisper into a lady's ear about a couple dancing on the floor. That's great business..puts life in that corner!

NORMA: Thank you.

GRIFFITH: Ready for take!

NORMA: (APPROACHING) Mr. Griffith...had I better change my dress? I used this dress in the other scene.

GRIFFITH: Yes...that's right. Wardrobe ~~woman~~....Wardrobe ~~woman~~... where are you? Hurry up, please. Got to take this scene.

WARDROBE: Coming...

GRIFFITH: Get Miss Shearer another dress, will you? Something that looks entirely different from this one she has on. Hurry...hurry! We've got to get on.

NORMA: Won't take a moment, Mr. Griffith...will be back in a jiffy.

(MUSIC IN...FADES DOWN UNDER)

GRIFFITH: ~~Now, it so happened that these scenes were supposed to be showing a visiting party which went from one house to another house and then to a barn dance where they finished the festivities.~~ The second house visited was supposed to be a surprise party where all of these visitors, amidst the jangling of sleigh bells and cries of Merry Christmas, opened the door of the old farmer's house most unceremoniously....bust into the hall and then into the living room upon the two old people, with presents and general salutations of merriment and excitement.

GRIFFITH :(CONT)

The leaders of the mob composed of men, happened to be trained troupers and got the idea clearly, ~~and naturally...ad libbing one to another, jesting and laughing....bringing up the general air of festivity.~~ But the girls, as before, evidently must have been thinking that they were wearing pretty costumes and were in no hurry to get through the hall into the sitting room. Three times we tried to get some life into them but still the action did not have the proper spirit. Again went up the cry.....

Miss Shearer....Miss Shearer....where are you?

NORMA: (AWAY) I am here in the background, Mr. Griffith. I didn't want to get front for fear they'd see me and recognize me again from the other scene.

GRIFFITH: (IN DESPAIR) Well, please...please come out here.

NORMA: (APPROACHING) All right, Mr. Griffith.

GRIFFITH: I can't...I can't get these girls to come in there with the spirit they should. You know how it's got to be... alive like the other scene...only more so! We are building now...

NORMA: Well, Mr. Griffith...I have been in so many scenes...

GRIFFITH: Have you got another dress....a different dress?

NORMA: I can get one...but I don't think that would hide me.

GRIFFITH: Well, can't you put on a beard or do something?

NORMA: (LAUGHINGLY) Anything to help the picture!

GRIFFITH: I'll tell you what...you lead them in but have a girl this side of you...next the camera...and you come in sideways.

NORMA: All right...I think I can do it that way. I'll get a girl next the camera...another on the other side and I'll stay in the center. I'll do the handkerchief waving. Then when we get inside the room, I'll get behind the door and keep the other girls circulating around the back.

GRIFFITH: Sure..sure...that will be all right...they'll never notice you're on again. All right, Miss Shearer... get your girls together. Now come on, girls...you've got to show the same spirit as Miss Shearer. Do as she tells you....put some life in it, for Heaven's sake. We can't stay here all day. All ready now!

(SOUND OF MOB COMING IN.....

(GRIFFITH'S VOICE OVER MOB) That's fine...that's action! All right...Miss Shearer...that's it. They're waving their handkerchiefs...That's right, girls...you've got to keep up with her! Don't pay any attention to your dresses; they're all right. Let your hair alone! Now you've let miss Shearer get ahead of you! I told you you had to keep up with her! Come back and take it over again....

(WORKS SWELL UP)

GRIFFITH: All right, that's fine! You girls are good this time! Get the cameras ready for take! Lights!

(MUSIC IN....FADES DOWN UNDER)

Then we moved the scene of dancing and merry-making which was the barn dance. (OVER)

GRIFFITH:(CONT) This time the script called for two comic lovers.. an old maid and an old guy with fringed whiskers who had been courting the old maid for forty years or there abouts. The comic lover is supposed to be standing looking goofily at the old maid who seems cold to his lovelorn adoration. One of the frivolous young dancers in the old-fashioned dance, dancing madly around holding hands in a circle, is supposed to be thrown from the whirling circle and spun across the floor, bumping into the two comic lovers...

Again and again we tried it, with the lady selected for the part. But she would insist upon looking where she was going, which gave the whole trick away. She must do it as though she didn't see the lovers and the bump must appear to be an accident.

(MUSIC FADES IN..."TURKEY IN THE STRAW")

(AGAIN IN DESPAIR TO THE CAMERA STAND).....Oh, that's no good...we'll have to cut it out.

JONES: Mr. Griffith...I think you should keep it in...Vivian Ogden and Porter Strong will get plenty of laughs out of it if they bump right. The girl hits Porter and he falls against Miss Ogden and Miss Ogden blames Porter for it.(Laugh) Stop—

GRIFFITH: But she can't do it right. The other one couldn't do it ...they <u>will</u> look to see where they're going. They just can't do it right! I know what I'll do..! Miss Shearer ...Miss Shearer!

NORMA: Here I am.

GRIFFITH: Miss Shearer...you saw that action...breaking out of that line. Do you think you can do it? Is there anything difficult about it?

NORMA: I think I know what's wrong in the way they do it. They look as though they are falling...they should look before they break out of line and guage the distance.

GRIFFITH: I know that...but nobody seems to be able to do it. Do you think you could do it backwards?

NORMA: I'll try, Mr. Griffith.

GRIFFITH: All right, try it once. That's right, Miss Shearer, get in line....Start the dance everybody.

(CONFUSION AND CRIES)

Now, Miss Shearer, break out of line....bump into Porter Strong...that's great! Now get back in line again...that was swell! You bumped him so hard he couldn't help falling...and yet it looked perfectly natural. All right, everybody...that's enough rehearsal.

~~(MUSIC STOPS)~~

Wardrobe Woman!

WARDROBE: (APPROACHING) Yes, Mr. Griffith...

GRIFFITH: Get another dress for Miss Shearer...I don't care what it is. And give her one of those bonnet things to hide her face. Don't want the audience to recognize her!

(MUSIC IN)

GRIFFITH: And so Miss Shearer played I can't remember how many parts in those mob scenes; and she did them all beautifully. I think this was her first experience too in pictures, and she had brains and knew how to use them.... also good looks and temperament.

But things go so fast in our business; and I had to get money for the next production... and that took time. And Miss Shearer went on into other minor roles where she worked just as indutriously. This struggle continued for several years until she finally won her chance...not got it...but won it. I suppose I was dumb or I would have made some desperate effort to keep her in my company, but dumbness is the fault of most of us, so we won't weep about it now.

Now I suppose most of you have seen Miss Shearer in her recent productions.. particularly the superbly beautiful performance she gave in "Smiling Through"... and this little explanation will perhaps help you realize how she got there.

ORCH: (SIGNATURE)

ANNOUNCER: (Keech) Mrs. R. L. of Kansas City writes us an interesting letter. The names, of course, are ficticious. Here it is: "Cousin Ella had been crazy about Will Emerson for years. Will never paid much attention to her. Ella did a lot of farm chores and naturally couldn't keep herself up extra well. Of course Will wouldn't say anything, but I had seen him look at Cousin Ella's red, rough hands in kind of a disgusted way.

One night Ella and I were listening to the radio and heard about the Hinds 3-day test. She made the test and her hands turned out so white and soft she started fixing them up with polish and things. Soon after Will was over one night. I saw him looking fascinatedly at Ella's hands. He took hold of her hands to see how soft they were. Right there Cousin Ella's romance with Will Emerson started. Six weeks later they were married!"

Thank you, indeed, for your letter, Mrs. R.L.

By the way, ladies, why don't you make the 3-day test? It may not bring you a romance like Cousin Ella's but it certainly will give you soft, white alluring hands!

In tonight's Hinds Honey and Almond Cream program

ORCH: Norma Shearer was impersonated by _____.

ORCH: (MUSIC)

This is the National Broadcasting Company.

AGENCY:EJ - 2/14/33

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LOSANGELES CALIF FEB 17

1933 FEB 18 AM 9 38

DAVID WARK GRIFFITH=

1619 BROADWAY=

TONIGHT LISTENED TO HOLLYWOOD ON AIR NATIONAL BROADCAST AND HEARD RUSSELL J BIRDWELL FORMER NEWSPAPER MAN NOW WITH RKO TELL ABOUT THE WONDERFUL THING YOU DID FOR HAROLD EMBERTON THE ARMLESS BOY SEVERAL YEARS AGO MR BIRDWELL SAID HE PROMISED SECRECY ABOUT NEWSPAPER PUBLICITY BUT NOT ABOUT RADIO PUBLICITY AND WANTED TO LET THE PUBLIC KNOW ABOUT YOUR WONDERFUL DEED SO PLEASE ACCEPT THESE FEW WORDS AS A TOKEN FROM INTERESTED LISTENERS WHO HOPE YOU WILL HAVE THOUSANDFOLD RETURN FOR THE TWO ARMS YOU GAVE HAROLD EMBERTON=

FLORENCE CARR ONEIL 2015 VISTADELMAR AVE.

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#24

RADIO
BROADCAST
No 14
WJZ
FEB-19-33

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Production

D. W. GRIFFITH'S HOLLYWOOD (1)

WJZ PROGRAM #14

( )( )
10:00 - 10:15 P. M. FEBRUARY 19, 1933 SUNDAY

(ORCHESTRA - FANFARE)

(SIGNATURE - FADES DOWN UNDER)

KEECH: Presenting the great motion picture director, Mr. D. W. Griffith, brought to you by the makers of Hinds Honey and Almond Cream. Now here's a bit of news.

The other day an interesting test was made in Hollywood. One of the beautiful screen stars, who is said to have the loveliest hands in films, and 4 stenographers and typists from the scenario department of one of the big companies had photographs taken of their hands. Then 10 judges selected from the photographs, the most beautiful hands...without knowing of course, which were which.

Who won, you ask? Here's the big surprise. A little red-haired typist who pounds the keys all day long! Well, that certainly proves you don't have to be a lady of leisure to have beautiful hands, doesn't it? No matter how much housework, or office work you do, you can still keep hands soft, smooth, white, by using Hinds Honey and Almond Cream regularly.

KEECH:(CONT) At the end of tonight's program I'll tell you about a generous offer which will enable you to try Hinds Honey and Almond Cream yourself, absolutely free of charge. But now...here is Mr. D. W. Griffith....

GRIFFITH: Ladies and gentlemen...Mr. Keech...just said something about a test made in Hollywood and that makes me think of another kind of test that Hollywood is famous for.... the screen test. Now a screen test just means that we let an actor or actress play a scene and it is photographed just exactly as you see motion pictures in the theatres, only of course, this is merely used to see how they photograph and how they would appear in a real picture. We use the usual motion picture film - A THIN STRIP OF CELLULOID AN INCH WIDE - and after the test it is wound up in a little roll and put into a tin box. These little tin bozes...what tragedies they hold. What comedies...what dreams! Tens of thousands of peopl ...striving to get a test...a chance in pictures.. put all their hopes on these little pices of celluloid. When the test is finished, what happens? Well, thousands achieve nothing...yet out of these little tin boxes, a favored few may step into fame and fortune. No one ever knows which it will be. Tonight I want to tell you a little story about a couple of screen tests I made.

~~About four~~ Some years ago I came from Hollywood to New York and in looking around for promising talent, among quite a few others, I made a test of Chester Morris and Claudette Colbert, who had never, at that time, done any picture work. Just imagine we're in a studio in New York.

GRIFFITH: All right, Mr. Morris....I've got the cameras all set.

MORRIS: Mr. Griffith, do you want me to rehearse that scene we were just talking about?

GRIFFITH: Yes, that part where you played the gangster.

MORRIS: All right...here goes..(IN A DEADLY MENACING TONE) Say look here you, now I've got you here, you're going to do as I tell you. My hand is in my coat pocket and it's holding a gat.

GRIFFITH: No, no, Mr. Morris, if you stand there you are not in the range of the camera.

MORRIS: Well, how do I know when I am in the range of the camera?

GRIFFITH: Props, get that camera angle. Mark the floor with chalk so that Mr. Morris will know when he is in the focus.

PROPS: (VERY BORED) All right....all right.....

GRIFFTH: Mr. Morris, you see those chalk lines on each side, now, as soon as you step over that chalk line you are in the camera.

MORRIS: Do I have to act in that little space?

GRIFFITH: I know it doesn't give you much space, but it will look big enough when you see it on the screen. All right Come to the center of the table. That's it. Now turn. Now do your action as we rehearsed it. Now that deadly jaw!

MORRIS: I could do it much better if I had somebody standing here.

GRIFFITH: All right, Props, stand in there.

PROPS: Say, has he got a gat in his pocket?

MORRIS: Yes, but it's got no shells in it.

PROPS: I don't like the way this man looks. He looks too much like he meant it.

GRIFFITH: (LAUGHING) That's all right, when I saw him on the stage at first I didn't want to meet him personally. He looked so deadly. He's just acting. He doesn't mean it.

MORRIS: Thanks.

PROPS: All right. My life's insured, anyhow.

COLBERT: (APPROACHING) Are you ready for me, Mr. Griffith?

GRIFFITH: Well, Miss Claudette Colbert, I thought you were never going to get made-up.

COLBERT: I didn't understand this moving picture make-up. I had to put on two make-ups.

GRIFFITH: That looks all right.

COLBERT: I wore the short skirt, too.

MORRIS: And a very good idea. I don't blame you for wearing short skirts. If I had....

GRIFFITH: Never mind, Mr. Morris...Let's get on with the work. Get your mind on the work.

MORRIS: Oh, all right...

GRIFFITH: Now, Miss Colbert, that's where you stroll in. You know...that saucy way.

COLBERT: Somebody got a cigarette? I can't be that way, you know without a cigarette.

PROPS: Here's one.

GRIFFITH: All right, Miss Colbert, now you come up to the side of the table as though you were just passing him. Now lamp Morris with those deadly eyes. Now, Morris, that's where you introduce yourself.

MORRIS: This is going to be easy.
Hello Baby, I seen you last night down at the circus.
Say lady, you've got some shape!

COLBERT: Is that so? (SCORNFULLY) and you've got some nerve.
You never met me before.

MORRIS: No, but I'm meeting you now, kid.

COLBERT: I'll tell you something Bozo, you may be meeting me, but that's all the good it will do you.

GRIFFITH: Now, Miss Colbert, that alluring, swinging walk, the look back over the shoulder. You follow up, Morris. Come back. That's where her sweetie comes in and you have the argument.

MORRIS: Where is he?

GRIFFITH: Oh we won't bother with that part....This is just a test ...not a completed picture. Now I want to try a pathos scene.

(MUSIC IN.....FADES DOWN)

GRIFFITH: So this sort of scene was [redacted] built up in such a way as to show all possible kinds of acting, [redacted], and then photographed on the film ....on the little, narrow strip of celluloid we call "film," rolled up and put in the tin box.
How many thousands of such tests are made every year? You would be amazed if you knew how many mothers, for instance, have hopeful ones, boys or girls, whom they imagaine were just made for motion pictures, and besiege the studios for a chance..a test..and even comb their little girl's hair to ressemble Mary Pickford, Greta Garbo or some other of the successful ones.

GRIFFITH:(CONT) In many cases, where young couples are in love and the boy is hopeful of success, he tells his sweetheart...

BOY: (FADING IN) Well kid, I ought to be hearing any day now. .....They told me at the Studio that screen test they made of me is a wow!

GIRL: Oh, Jerry...I hope so.

BOY: Well, from what they told me when they made the test, I know I'm going to make good! Well, baby, that means we're going to get married.

GIRL: Do you suppose they've looked at the test yet?

BOY: I'll bet they're looking at it right now and when those big directors see the work I did in that test....there'll be nothing to it! Don't you bother...I'll get there!

GIRL: Oh, Jerry...won't it be grand?

(MUSIC FADES DOWN UNDER)

GRIFFITH: What happens to these tests when they go to the big bosses? Well, sometimes the tests are looked at very observantly; other times the executives have golf or something else on their minds, or are perhaps thinking about another picture and it may be very difficult to get their attention on the screen. But to get back to Chester Morris and Claudette Colbert. Their tests were taken to Hollywood and shown. But from the various people, production heads, supervisors, writers, this was wrong..or that was wrong, or something wasn't right.

GRIFFITH:(CONT) Nothing happened, and finally the tests of Mr. Morris and Miss Colbert were rolled up again and put back in the tin box and then put nicely away in a large safe, full of similar tin boxes. You have heard that sometimes an extra boy or girl may attract the attention of a director. He is given a chance and leaps into fame and fortune overnight. Here is a case that is just the opposite. Here were two clever, well-known Broadway Stage people, who went under the eyes of producers just as they would appear on the screen, and nobody could see any future for them. I know that Chester Morris was very anxious concerning the test...but after several showings I had to write back to him that there didn't seem to be any parts he was suitable for. Perhaps, like many others, he guessed there was nothing doing in pictures for him. One day, a long time afterwards, I passed one of my assistants who had in his arms a load of tin boxes.

Hey, Jimmy!

JIMMY: (APPROACHING) Yes, Mr. Griffith.

GRIFFITH: Where are you going with that stuff?

JIMMY: Oh, I've got a bunch of old tests, scraps and cut-outs here. I'm going down to the Incinerator to burn it all up. The vault's getting so full, we have no room for the new stuff.

GRIFFITH: O. K. Go ahead and burn it....

JIMMY: (RECEDING) All right.

GRIFFITH: (TO HIMSELF) Wait a minute...(THEN YELLS) Jimmy..... come back here!

JIMMY: (APPROACHING) Yes, Mr. Griffith?

GRIFFITH: Are you burning those tests of Chester Morris and Claudette Colbert...that New York crowd?

JIMMY: Yes, they're all in here with a lot of other junk.

GRIFFITH: Well, bring that box that's marked "[redacted] Morris and [redacted] Colbert" back.

JIMMY: What do you want to keep that stuff for? Nobody wants it now.

GRIFFITH: Don't argue, do as I say. Keep it.

JIMMY: (DRUMBLINGLY) All right...if you say so.

(MUSIC .....FADES DOWN)

GRIFFITH: In spite of the lapse of time...I had not forgotten those tests. And I still had faith in them. A few weeks later, Roland West, the well-known United Artists director....stopped me at the cutting-room door.

WEST: (CYNICAL VOICE) Say, Mr. Griffith...did I hear you have a lot of tests of New York Stage actors?

GRIFFITH: I did have, Mr. West.

WEST: Have you still got them?

GRIFFITH Can't remember off-hand. I think I still have a few of them. I'll have to ask Jimmy.

WEST: I am going to make that play, "Alibi" into a picture. I am not going to bother about seeing people. You always waste your money and time making tests. If I see your tests, it may save me a lot of trouble

(MUSIC ~~FADES DOWN~~)

GRIFFITH: So Mr. West went in to the projection room and again the tests were run, but this time they were scrutinized closely. Afterwards West said to me..."that Colbert girl is good, but my best part is the man's part. That Morris boy looks great. Where could I reach him?" Well...it is a short and a long story. Chester Morris who was then getting only the ordinary stage salary (if he happened to strike a play that was a success) made a big hit in "Alibi", and in a little over a year was receiving SEVERAL THOUSAND DOLLARS a week, and very soon afterwards Claudette Colbert also struck the light hard.....but you know as much about this as I do as you see her constantly.

No wonder people are always asking "how on earth do people get INTO pictures"? Well...there is no answer. Just when you think you've got it...success...right in your hands, you lose it...and just when you are about to give up all hope,...Bang! It drops right into your lap. That's the fascination of Hollywood!

(SIGNATURE)

KEECH: And now for <u>your</u> test. The makers of Hinds Honey and Almond Cream want to send to every one of you a generous seven-day bottle of Hinds Honey and Almond Cream..enough for 18 or 20 applications..absolutely without charge. To receive this generous gift...simply mail your name and address to Hinds ...(H I N D S).....Bloomfield..... B L O O M F I E L D .....New Jersey.

We are especially anxious for you to receive your bottle of Hinds Honey and Almond Cream, because we want to <u>prove</u> to you the superiority of Hinds over cheap, inferior, unknown-brand hand lotions.

When you want <u>instant</u> chapping pain relief, overnight healing for the sore, tortured skin, you want a rich, effective lotion, compounded of soothing healing balms and unguents; a carefully devised prescription...not just some thrown-together liquid put in a bottle and labelled "hand lotion"! So, for your hands' sake.... be sure to use the genuine Hinds Honey and Almond Cream. Don't fail to write at once to Hinds, Bloomfield, New Jersey....for your complimentary bottle.

In tonight's program, Chester Morris was impersonated by_____ and

Claudette Colbert by _____

(<u>MUSIC</u>)

This is the National Broadcasting Company.

LH
2-16-33

CHESTER MORRIS

and

CLAUDETTE COLBERT

CHESTER MORRIS STORY

LADIES AND GENTLEMEN:

I have often spoken in my broadcasts of Motion Picture Tests and I have had many inquiries as to what that means.

It means that we let an actor or actress play a scene and it is photographed just exactly as you see motion pictures in the theatre, only, of course, this is merely used to see how they photograph and how they would appear in a real picture.

First, this is photographed in the usual motion picture film, it is wound up in a little roll and put into a tin box. Now, you have heard about certain tin boxes that were supposed to hide securities and valuables away from investigation, while I imagine that some of the tin boxes that contain these motion picture tests may have more monetary value than the other kind of boxes.

About four years ago I came from Hollywood to New York, and in looking around for promising talent, among quite a few others, I made a test of Chester Morris and Claudette Colbert. - -

A regular Studio, New York City.
Griffith talking:

GRIFFITH; All right, I got the camera all set.

CHESTER MORRIS: Mr. Griffith, do you want me to rehearse that scene we were just talking about.

GRIFFITH: Yes, that part where you played the gangster.

MORRIS: (in a deadly menacing tone) Say, look here you, now I've got you here, you're going to do as I tell you. My hand is in my coat pocket and it's holding a gat.

GRIFFITH: No, no, Mr. Morris, you are not in the camera.

MORRIS: Well, how do I know when I am in the camera.

GRIFFITH: Props, get that camera angle. Mark the floor with chalk so that Mr. Morris will know when he is in the focus.

Mr. Morris, you see those chalk lines on each side. Now, as soon as you step over that chalk line you are in the camera.

MORRIS: I see now.

GRIFFITH: I know it doesn't give you much space, but it will look big enough when you see it on the screen.

All right. Come to the center of the table. That's it. Now turn. Now do your action as we rehearsed it. - Now that deadly jaw!

MORRIS: I could do it much better if I had somebody standing here.

GRIFFITH: All right, Props, stand in there.

PROPS: Say, has he got a gat in his pocket?

MORRIS: Yes, but it's got no shells in it.

PROPS: I don't like the way this man looks. He looks too much like he meant it.

GRIFFITH: (Laughing) That's all right, when I saw him on the stage at first I didn't want to meet him personally. He looked so deadly. He's just acting. He doesn't mean it.

PROPS: All right: my life's insured, anyhow.

GRIFFITH: Well, Miss Claudette Colbert, I thought you were never going to get ready.

MISS COLBERT: Well, I didn't understand this moving picture make-up. I had to put on two make-ups.

GRIFFITH: That looks all right.

COLBERT: I wore the short skirt, too.

MORRIS: And a very good idea. I don't blame you for wearing short skirts. If I had .....

GRIFFITH: Never mind, Mr. Morris. Let's get on with the work. Get your mind on the work.

GRIFFITH: Now, Miss Colbert, that's where you stroll in. You know - that saucy way.

COLBERT: Somebody got a cigarette? I can't be that way, you know, without a cigarette.

PROPS: Here's one.

GRIFFITH: All right, Miss Colbert, now you come up to the side of the table as though you were just passing him. Now, lamp Morris with those deadly eyes. Now, Morris, that's where you introduce yourself.

MORRIS: This is going to be easy. - Hello Baby, I seen you last night down at the circus. Say lady, you've got some shape.

COLBERT: Is that so? (scornfully) and you've got some nerve. You never met me before.

MORRIS: No, but I'm meeting you now, kid.

COLBERT: I'll tell you something Bozo, you may be meeting me, but that's all it will do you.

GRIFFITH: Now, Miss Colbert, that alluring, swinging walk, the look back over the shoulder. (You follow up, Morris. Come back. That's where her sweetie comes in and you have the argument).

-

So this sort of a scene was built up, photographed - built up in such a way so as to show all possible kinds of acting they were capable of, and then photographed on the film - on the little narrow strip of celluloid we call "film," rolled up and put in the tin box.

Then, this tin box, a very insignificant looking article, about 10 inches in diameter, but Man Alive, how many fortunes have been made within the contents of these tin boxes.

The box was then opened in Los Angeles, the film taken out, put on the machine and run so that the various supervisors, production heads, writers and everybody connected with a big studio, could view these tests on the screen, in a room capable of holding perhaps 150 people. Some times the tests are looked at very observantly; other times the executives have golf or something else on their minds, or are perhaps thinking about another picture and it may be very difficult to get their attention on the screen.

Anyhow, the tests were shown.

From the various people, - this was wrong, or that was wrong, or something wasn't right, and nothing happened, and the little tests were rolled up again and put back in the tin box and then put nicely away in a large safe, full of tin boxes.

Hundreds of ambitious people have had similar experiences. They have made tests, turned them in and never had any results from them. Just like the tens of thousands that have written to or applied at motion picture studios, but nothing happened. You have heard that sometimes an extra boy or girl may attract the attention of a director. He is given a chance and leaps into fame and fortune overnight, but in this case, here were two clever, well-known Broadway stage people, who went under the eyes of producers just as they would appear on the screen and nobbdy saw any future for them.

I know that Chester Morris and some other people, dear to him, were very anxious concerning this test. After several showings I had to write back that there didn't seem to be any part that he was suitable for. Perhaps, like many others, he guessed that there was nothing doing in pictures for him.

One of my assistants, who had charge of these tin boxes, was throwing away all scraps, cut-outs, films, late one afternoon, and had his arm full of these tin boxes, ready to burn them.

ASSISTANT: I am going to burn this old film to get rid of it. The vault is getting so full, we have no room for the new stuff.

\- - -

I was thinking about various other matters, and said - All right, Jimmie, get rid of it.

I stopped for a minute to talk to one of the other directors and saw Jimmie going down to the open incinerator. The other boxes had already been emptied. The celluloid flamed up grandly. As Jimmie was about it to throw his tin box into the fire, I suddenly remembered those tests. I never lost faith in them.

I called "Jimmie, Jimmie. Wait a minute.

JIMMIE: What is it, Mr. Griffith ?

GRIFFITH: Are you burning those tests of Chester Morris and Claudette Colbert - that New York crowd ?

JIMMIE: Yes, I am just about to.

GRIFFITH: Well, bring that box that is marked /Chester Morris"and "Claudette Colbert back.

JIMMIE: (grumblingly) All right, if you say so.

- - - -

It is still a few weeks later that Roland West, the well-known director of the United Artists studio, stopped me at the Cutting Room door -

ROLAND WEST: (cynical voice) Say did I hear you have a lot of tests of New York actors. Have you still got them.

(By that time I had forgotten about them myself.)

GRIFFITH: Yes, I think we kept them. We will ask Jimmie.

WEST: I am going to make that play, "Alibi" into a picture. I am not going to bother about seeing people. You always waste your money and time making tests. I will see the tests and save myself a lot of trouble.

- - - -

So Mr. West went in and again the tests were run, but this time they were scrutinized closely.

Afterwards, West said to me "that Colbert girl is good, but my best part is the man's part. That Morris boy looks great. Where could I reach him."

It is a short and a long story. - Chester Morris who was then getting only the ordinary stage salary (if he happened to strike a play that was a success) made a big hit in "Alibi," and in a little over a year, was receiving as high as $6,000. a week, and very soon afterwards, Miss Colbert also struck the light hard, - but you know as much about this as I do as you see her constantly.

No wonder people are always asking "how on earth do people get on in pictures." It seems like every other kind of business. There is no answer. Just when you think you've got it - success - right in your hands, you lose it - and just when you are about to give up all hope, Bang! it drops right into your lap. In motion pictures, in trials, tribulations, despair, many a one has suddenly jumped in to success. I wonder some of them ever get over their astonishment. After having been struggling for years, about giving up hope and contemplating going back to the farm or office or whatnot, suddenly find their names blazing in lights on Broadway, in New York City, in print of all the cities in all the world, have thousands of letters of admirers pouring in to them and their faces on the pages of the newspapers around the world.

Well let them say what they will about Hollywood. She certainly can and does wave a magic wand and even leads barefoot children from families with empty pockets into the millionaire class.

So, as my friend, Mr. Keats, often remarks, that is Hollywood!

Mr. McKnight:

I think perhaps this might be inserted on page six, at the top of page, where Cutting Boy, Jimmie, says: (grumblingly) "All right, if you say so..."

-- or perhaps you can find some place for it somewhere.

MR. GRIFFITH: Imagine the wonders of our day... What an invention is the motion picture itself. These little tests are just images of a face or a figure, on a little strip of celluloid an inch wide. When this celluloid is put before the magic of light, the image is thrown upon the screen and magnified into all possible dreams, stories, lives, beautiful faces, lovely bodies, music, rhythm of dancing, acting, thought.... all characters, all places... all time. The images on these little celluloid strips may mean tremendous riches, world-wide fame.

These little tin boxes... what tragedies they hold. What comedies..... what dreams! Tens of thousands of people, striving to get a test - a chance in pictures - try to get their images put on these little pieces of celluloid.

Thousands who achieve their ambition have tests made, put all their hopes on this little piece of celluloid. And once the tests are made, thousands, in a short space of time, await anxiously, hope-

fully, for the results. Thousands achieve no results and yet out of this little tin box, many also step into fame and fortune.

You would be amazed if you knew how many mothers, for instance, have hopeful ones, boys or girls, whom they imagine were just made for motion pictures, and besiege the studios for a chance, a test... and even comb their little girls' hair to ressemble Mary Pickford, Greta Garbo or some other of the successful ones.

In many cases, where young couples are in love and the boy is hopeful of success, he tells his sweetheart --

(which might be dialogue, if you can work it in, Mr. McKnight)

BOY: Well, I'm pretty sure I'm going to make good from what they told me and when I do! Well, baby! That means we're going to get married.

GIRL: Have they been looking at the test?

BOY: Oh, yes... just a few have seen it but they don't mean much.... But I'll get some of the big directors to look at them... Don't you bother, I'll get there!

GIRL: Oh, wouldn't it be grand!

NOTE: I thought a scene similar to this might be possible so as to inject a little fiction, which in reality is what Chester Morris was thinking because when I first met him, he was very much in love with a little girl whom he afterward married. Anyhow, it seems about the best I can figure out of that story and if you can get anything out of it... Okay.

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NLT	NIGHT CABLE LETTER
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Form 16

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1933

D W GRIFFITH=

PARK CENTRAL HOTEL NEWYORK NY=

THINKING OF DOING TWO ORPHANS AGAIN STOP PLEASE WRITE ME TALMADGE APARTMENTS HERE STATUS OWNERSHIP UNLESS YOU HOLDING FOR YOURSELF MY BEST WISHES AS ALWAYS=

HERBERT BRENON.

FEB 21

859A

Telephone Your Telegrams to **Postal Telegraph**

Feb. 20, 1933

Mr. D. W. Griffith
Park Central Hotel
New York City

Dear Mr. Griffith:

This is to confirm our verbal understanding to the effect that I personally, and A. McKnight and Jordan Inc., have no claim or right to any of the material used by Mr. D.W. Griffith in his radio broadcasts for Lehn and Fink, Inc. after said material has been once broadcast.

Roman A. McKnight

#60

RKO STUDIOS INC.

780 GOWER STREET, LOS ANGELES, CALIF.

RADIO PICTURES
Reg. U.S. Pat. Off.

February 20, 1933

Mr. D. W. Griffith
Hotel Astor
New York, N. Y.

Dear Mr. Griffith:

In case you missed hearing the radio program, Hollywood-On-The-Air, last Friday night, we thought you would be interested in seeing the completed copy of the script just as it went out over approximately fifty stations of the National Broadcasting Company's chain.

Hollywood-On-The-Air, as you probably know, is Mr. H. M. Aylesworth's radio gift to the motion picture industry.

Sincerely,

John W. Swallow

JWS:Jw
enc

JOHN W. SWALLOW, Producer
Hollywood-On-The-Air

RADIO
BROADCAST
NO 16
FEB 22-33

#25

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

WJZ TIME:( )

D. W. GRIFFITH'S HOLLYWOOD PROGRAM NO. 15

( )( )
10:00 - 10:30 P. M. FEBRUARY 22, 1933 WEDNESDAY

ORCHESTRA: (FANFARE)

(SIGNATURE....FADES DOWN UNDER)

KEECH:

The makers of Hinds Honey and Almond Cream once again present Mr. D. W. Griffith, the great motion picture director and star-discoverer. But before Mr. Griffith begins tonight's story I want to tell you a little Hollywood secret.

It so happens that one of our most glamorous movie stars has extremely large hands. The knuckles are prominent... the bones show. But so beautifully kept are these hands that people think of them as one of the most attractive things about this gorgeous foreign beauty.

Hands don't have to be tiny, rounded, cushiony....to be lovely. Large, thin hands can be just as attractive if the skin is soft, white, smooth. Just try 3-days of hand beauty care with Hinds, and see how it can transform rough, red unattractive hands into soft, white alluring ones. At the end of this program I am going to tell you just how to procure a complimentary bottle of Hinds Honey & Almond Cream; and with each bottle you receive goes an additional special offer.

KEECH: (CONTINUES)

Be sure to listen for this important announcement.

And now.... Mr D W Griffith.....

GRIFFITH:

Thank you, Mr. Keech. Ladies and gentlemen, for the benefit of all the folk's ambitions to get into motion pictures, I would like to mention one element that is seldom spoken about, and yet it's certainly a tremendous element in the life of every human being. That element is... luck. Many of the great fortunes of the world have been accumulated more through luck than anything else. Napoleon Bonaparte, when an officer's name was brought to him for promotion, would ask, after going over the man's general fitness, "Is he lucky"? I know this idea doesn't fit the general primer written about success but it is true , nevertheless. And so it is in motion pictures.....

Tonight I want to tell you the true story of two girls, Georgette and Mary. They lived in one of those cheap little rooming houses that Honeycomb, Hollywood... a single room and a toy kitchenette, walls so thin that you could hear across their adjoining hall, all the radios that happened to be in use. As the scene opens, Mary has just returned from a vain search for work and is tidying up the room.

(THE DOOR OPENS)

MARY: Is that you, Georgette?

GEORGETTE: (APPROACHING) Sure. Who were you expecting?

MARY: My goodness, Georgette, wherever did you get that dress?

GEROGETTE: Begged it.....(VERY EXCITEDLY) I'm going to the Mayfair Club tonight.

MARY: Going to the Mayfair?

GEORGETTE: Sure, got an invite and everything. We've been hanging around this dump waiting for some cuckoo studio to call us for one year, and I'm sick of it....extras and tests and nothing ever happens.

MARY: Gee, you look grand.

GEROGETTE: Say Mary... why don't you come along? I could get you in with the Columbia picture crowd, maybe.

MARY: Oh no... I haven't got a dress and it's so long since I've gone out anywhere I wouldn't know how to act. Besides, I have just got to write home to the family..... haven't written for a week.

(MELANCHOLY SOUND OF "SWANEE RIVER" FROM VICTROLA... AWAY)

GEORGETTE: Do you hear that? All that guy across the hall ever does is play those gloomy songs on the victrola.

MARY: Well, it does sort of help, when you want to cry.

GEORGETTE: It's bad enough.... no job... no money... without having to listen to that. I wish I had that old Methuseleh, on the Swanee river. I'd push him in.

MARY: Georgette... your dress ought to be pinned in the back, it is a little too big there. I'll pin it so they will never notice it.

GEROGETTE: O. K. Maybe you're right.... but if this mirror isn't a liar... it's plenty tight in the chest.

MARY: Oh, you've got a beautiful figure, Georgette, and how that dress does show it off.

GEORGETTE: Sure, I got the best figure in Hollywood but nobody worth while seems to notice it.

(SOUND OF AUTOMOBILE HORN)

There's Bill... we're going out in his car.

(DOOR OPENS)

All right, Bill, be there in a minute. Now, Mary, don't have the blues tonight, write your letters and go to bed and sleep well. I'll get you in on the next party... Goodbye....

VOICES OUTSIDE: Hurry up Georgette, come on.

MARY: Good bye.

(DOOR CLOSES)

(MUSIC SWELLS UP..... FADES OUT)

GRIFFITH:

Now let us follow Georgette to that famous and popular Club in Hollywood... the Mayfair. Here gather the select of the movie industry and a sprinkling of smart people from other walks in life.

(NIGHT CLUB MUSIC IN SOFT)

A great ball room and about the best-looking gathering of men and women that you could find anywhere in the world. Yes, most of your favorite stars are here... Let's listen to a man and girl talking at one table.

MAN: Say, that Joan Bennett is some dancer!

GIRL: Who's the man she's dancing with?

MAN: That's Gene Markey, her husband. Look, there's Zazu Pitts over there....

GIRL: Is she with her husband?

MAN: No she's got a divorce, they say.

GIRL: She looks just like she does on the screen.

MAN: Watch out... she'll hear you... she's close.

(MUSIC SWELLS A FEW SECONDS... THEN FADES UNDER)

ZAZU PITTS: Well, I think this is just the grandest party.

MAN'S VOICE: Isn't that Joan Blondell over at that table?

ZAZU PITTS: Where?

MAN: Right there in front of you.

ZAZU PITTS: Oh yes... Yes... that's her....

MAN: My, my I like the way she walks... she's certainly got it.

ZAZU PITTS: Well, she's got very nice looking things to walk on too... don't you think?

MAN: I don't have to THINK about that! It doesn't require thought.

ZAZU PITTS: Oh dear... just like a man... Well, she's a good actress too... Oh dear... there are so many pretty girls here. Over at that table there... just a lot of Wampas babies... My goodness! there are fifteen or sixteen of them... blondes, brunettes, red-heads. Just coming into pictures to push us all out!

MAN: Oh, there's Georgette... she's all dressed up. Why, it's the first time I've seen her out... wonder if her chum, Mary is around.

ZAZU PITTS: Oh, my, my, my.... look... LOOK... Oh dear....

MAN: What's the matter?

ZAZU PITTS: There's Marlene Dietrich! My Heavens! She's got on <u>pants</u>.....

(MURMUR OF VOICES)

MAN: Let her wear what she wants... she looks good to me!

ZAZU PITTS: Well, of all the nerve... she's got a man's Tuxedo on!

(<u>MUSIC SWELLS UP.... FADES DOWN</u>)

<u>GRIFFITH:</u>

And sure enough! There she was.....Marlene Dietrich striding across the floor as unconcerned as a new laid egg... dressed like a man. Smart girl! Just a pair of men's pants on her shapely legs and yet, within a few hours, she was going to be photographed and talked about a hundred times more than if she had built the biggest charity hospital ever known.

GRIFFITH: (CONTINUES)

Glory be to trousers.....

Oh, something new! That's a silly idea.... Catherine, the Great of Russia.. Queen Elizabeth of England... away in the long past... didn't they wear pants?... figuratively, anyhow? Boy, how they bossed the men around. They had sweethearts in great numbers but they ruled the roost and if any of their boy friends got uppish, off went their heads! And in spite of this little eccentricity, both of the great ladies I have mentioned raised their kingdoms to greater power than they had ever before known. We should have a woman Dictator! That might end our troubles!

But now, after the hullabaloo over the pants, let's stop by another table.

MAN'S VOICE: Bill, meet Mr. Jimmy Durante...

JIMMY DURANTE: How are you, Boy.. how are you? Glad to meet you... I seen you lampin' Lillyan Tashman over there!

MAN: Well, why not?... She's the best dressed girl I've ever seen.

JIMMY: Cha.. cha.. Boy, look! Now if I was meeting up with her and she was meeting up with me... It calls for a song and dance, boys.. a song and dance. If I was runnin' this join, I'd lift the piano right over near her. She's the best dressed girl.. and I'm Jimmy, the best-dressed man. Hot-cha!!

(MUSIC SWELLS... FIVE SECONDS... THEN FADES)

CAGNEY: Well, hello, Georgette... first time I've seen you out.

GEORGETT: Hello, Mr. Cagney....

CAGNEY: Call me Jimmy... well, you're certainly all dressed up.

GEROGETTE: Hush... I borrowed the dress! I'm sick of sitting at home waiting for somebody to make an actress out of me... Boy, I'm going to have a good time tonight!

CAGNEY: Where's Mary?

GEROGETTE: Oh, she's in the shack writing letters back home, I guess, hoping some cuckoo studio will call her up for a job.

CAGNEY: Come on, Baby... how about a dance?

(MUSIC SWELLS... THEN FADES)

GRIFFITH:

And with that, Georgette swirled off in a fox trot... to the music of the orchestra, a few popping corks, strange gurgles in glasses, laughter... well, you know... just a regular party.

(MUSIC FADES OUT)

GRIFFITH: (CONTINUES)

Some time before, I had taken a test of Miss Georgette... also one of her chum, Mary...at our studio. Georgette was a funny girl...you couldn't tell her anything... and yet she was pretty good.

Now, Miss Georgette...you are supposed to be a cabaret singer and dancer, in Paris. You are singing a gay song and as you sing, you walk among the tables.....

GEROGETTE: Oh, I know... I've seen them do it. This is the idea! I hum a little song...then I stop and look here..then I have a little kick..then I go on to the next table.... and I lean over the table....

GRIFFITH: Wait a minute..how do you know? You haven't found out what it is all about yet.

GEROGETTE: Why..it's just like all the girls do in...

GRIFFITH: (INTERRUPTING) In where?

GEROGETTE: Well, didn't I see Joan Blondell in that picture... what's its name?

GRIFFITH: But this isn't THAT picture..we're doing another picture.. Wait...I'm trying to tell you what it's about.

(MUSIC FADES DOWN UNDER)

GRIFFITH:

The next test we made for the same part was Georgette's chum, Mary. Mary was willing to learn and listen... and she was good, too!

We had a tough time figuring which was the better to take a chance on....Mary was to be relied on, but Georgette had something different....And so it ended as it often does, in our not doing this picture at all. Another director and supervisor took hold of it.

And this night while the Mayfair party is going on, the director and assistant were arranging to start casting the picture the very next day. They were looking at the various tests made for the part and were arguing as to whether to select Mary or Georgette.

(DANCE BAND PLAYS..."HOME SWEET HOME"....SOFT)

Now the Mayfair is closing up and a gay party catch Georgette at the top of the stairs.

MAN: We need another girl.

GIRL: There's Georgette....maybe she'll go. (CALLS) Georgette!

GEORGETTE: (APPROACHING) Yes, Maisie?

GIRL: Come on with us....we've got a whole gang.

GEROGETTE: Where are you going?

GIRL: Well...there's a bunch from New York...they're well supplied with automobiles and we're going to Caliente.

GEROGETTE: When are you coming back?

GIRL: Who cares....come on...let's go!

(MUSIC IN STRONG....FADES DOWN)

GRIFFITH. And so... bright and early in the morning, while this line of automobiles filled with gay pleasure-seekers including Georgette, nears the border line leading into the gayest spot perhaps in the world, we find little Mary..... .....cooking her own breakfast. The telephone rings..,.,.

(TELEPHONE)

(CLICK OF RECEIVER)

MARY: Hello...?

MAN: (VOICE OVER PHONE) Hello...is Georgette there?

MARY: No she isn't.

MAN: When do you expect her?

MARY: I...I don't know.

MAN: Where is she?

MARY: I don't know that, either. I got a wire from her this morning saying she might be away a day or two.

MAN: You're Mary, aren't you?

MARY: Why...yes.

MAN: Well, listen....I'm Harris....assistant director at the studio. Can you come over here right away?

MARY: Yes...I can.

MAN: We've got a part we were going to use Georgette in.... but we can't wait for her. I saw your tests and I think you can play it. Come as quick as you can!

(MUSIC IN STRONG....FADES DOWN)

GRIFFITH:

Well,,,Mary got the part. It was just an ordinary program picture, but it was a gift from God to Mary!

And when Georgette came back in the middle of the week and heard about it, INCIDENTALLY SHE WENT DOWN A BRUNETTE AND CAME BACK A BLONDE she nearly tore her hair out ~~in chagrin~~ at losing the part.

Now I would like very much to make this a highly moral story an d punish Miss Georgette for running away like that. But the truth is...and this is why I can't mention any real names...one of the gentlemen in the New York party... ~~many times a millionaire~~ WORTH LOTS OF MONEY and a pretty good chap besides....got a terrible crush on Georgette.. and ~~a month~~ TWO WEEKS later, he married her.

So nobody to this day can figure out which one of the girls was the luckiest.....I leave it to you!

(SIGNATURE)

Incidently ~~the~~ she went down a brunette and came back a blond she nearly tore the bleaching out of her hair -

KEECH:

Ladies....are you buying in inferior hand lotion just because you think it's cheaper? Then here's something you ought to know. The medium and large sizes of Hinds sell for just about half the cost of other widely advertised lotions. Ask your druggist to let you compare prices next time you are buying hand lotions.

So don't deny yourself the luxury of the finest hand lotion ever made, when you can buy it for just about half what ordinary lotions cost. And remember, Hinds Honey and Almond Cream makes your hands soft, white, lovely in only three days, no matter how rough, red and toil-worn they are.

By the way, have you tried the new Hinds beauty aids? They are Hinds Cleansing Cream, a delicate liquefying cream, Hinds Texture Cream...a greaseless skin softener, and Hinds Toning Cleanser...a liquid cleanser that refines pores.

Now here's how you get your 7 day trial bottle of Hinds Honey and Almond Cream absolutely without cost. Just send your name and address, or drop a postcard to Hinds - H-I-N-D-S, Bloomfield - B-L-O-O-M-F-I-E-L-D, New Jersey. And with your complimentary bottle of Hinds you will also receive notice of a very special additional offer of great interest to all the ladies - Be sure to take full advantage of this opportunity and write promptly to Hinds, Bloomfield, New Jersey.

KEECH: (CONTINUES)

The Hinds Honey and Almond Cream program comes to you every Wednesday and Sunday at 10 P.M.

In tonight's program Jimmy Durante was impersonated by _____

Zazu Pitts by _____

and James Cagney by _____

This is the National Broadcasting Company.

AGENCY:LW:2/21/33

#114 - Original

~~Luck in Pictures~~ - Hollywood Life

MR. GRIFFITH: For all the folks ambitious to get into motion pictures, there is one element that is seldom spoken about and that is certainly a tremendous element in the life of every human being, namely -- luck. Many of the great fortunes of the world have been accumulated more through luck than anything else. Napoleon Bonaparte, when an officer's name was brought up to him for promotion, would ask (after going over the man's general fitness) -- "Is he lucky?"

I know this idea doesn't fit the general primer written about success but it is true, nevertheless. And so it is in motion pictures....

Now let us go to a famous and popular Club in Hollywood -- The Mayfair. Here gather the select of the movie industry and a sprinkling of smart people from other walks in life.... A great ball room and about the best-looking gathering of men and women that you could find anywhere in the world. Yes, most of your favorite stars are here... Let us listen to a man and girl talking at one table.....

MAN: Say, that Joan Bennett is some dancer!

GIRL: Who's the man she's dancing with?

MAN: (Gives name)_____Look, there is Zazu Pitts over there....

GIRL: Is she with her husband?

MAN: No, she's got a divorce they say.

GIRL: She looks just like she does on the screen.

MAN: Watch out... she'll hear you... she's close...

ZAZU PITTS: Well, I think this is just the <u>grandest</u> party.

MAN'S VOICE: Isn't that Joan Blondell over at that table?

ZAZU PITTS: Where... where?

MAN: Right there before you....

ZAZU PITTS: Oh yes.... Yes, that's her.... I know it is.

MAN: Say, I like the way she walks... she's certainly got IT.

ZAZU PITTS: You mean... in clothes? Or do you mean bathing suits.. or shorts?

MAN: Any way she walks is Jake with me.

ZAZU PITTS: Well, she's got very nice looking things to walk on too... don't you think?

MAN: I don't THINK about that matter... it doesn't require a thought. It is an evident fact!

ZAZU PITTS: And she's a good actress too... Oh dear me, there are so many pretty girls here. Over at that table there are just a lot of Wampas babies.... My goodness! there are fifteen or sixteen of them.... blondes, brunettes, red-heads! Just coming into pictures to push us all out!

MAN: Oh, there's Georgette... she's all dressed up. Why, it's the first time I've seen her out much... Wonder

if her chum, Mary, is around.

MR. GRIFFITH: And indeed, there was Georgette.... Georgette had a chum named Mary. They had been struggling around for a year doing extras and bits. They roomed together, chummed together, but neither of them ever seemed to get anything. Now I am going to tell you their story. It is woven together like a Mosaic... the workers putting a little piece here and a little piece there, until they make a complete picture. But I'll just tell you the completed picture.

But wait a minute.... Miss Pitts is all excited.... and so is everybody else.... They had heard Ahs.. murmurs... from the crowd.

ZAZU PITTS: Do I see it?

MAN: What?

ZAZU PITTS: Marlene Dietrich! My God! She's got on pants.....

(HUSHED VOICES)

ZAZU PITTS: Well, of all the nerve! She's got a man't Tuxedo on!

MAN'S VOICE: (as though drinking) Let her wear what she wants... She looks good to me!

MR. GRIFFITH: And sure enough! There she was, striding across the floor as unconcerned as a new laid egg...dressed like a man! Smart girl! Just a pair of men's pants on her shapely legs and yet, within a few hours, she was going to be photographed and talked about a hundred times more than if she had built the biggest charity

hospital ever known. Glory be to trousers!

Oh, something so new! That's a silly idea.... Catherine, the Great, of Russia... Queen Elizabeth of England, -- away in the long past... didn't they wear pants? figuratively, anyhow? Boy, how they bossed the men around! They had sweethearts in great numbers but they ruled the roost and if any of their boy friends got uppish, off went their heads!

My, little ladies, wouldn't you like that power? Just for a week or so? You wouldn't have to have any cast-off lovers bothering you.... If they got to be annoying, why just any old excuse, and off their heads went!

And in spite of this little eccentricity, both of the great ladies I have mentioned raised their kingdoms to greater power than they had ever before known. If Russia kept on with a few more Queens like Catherine she doubtless would have ruled the world! So maybe, we should have a woman Dictator! That might end our troubles!

But now, after the hullabaloo over the pants, let us listen again to Miss Pitts talking.....

ZAZU PITTS: That's Doug Fairbanks Junior! Is he some stepper!

MAN: Is that his wife dancing with him?

ZAZU PITTS: I don't know.... can't see her face.... she's a dancer though.

MAN: Well, Joan Crawford used to be a professional....

ZAZU PITTS: I didn't say it was Joan... I couldn't see her face... But I did say she was some stepper!

(AT A TABLE)

MAN'S VOICE: This is Mr. Jimmy Durante...

JIMMY DURANTE: How are you, Boy... how are you? Glad to meet you... I see you lampin' Lillyan Tashman over there!

MAN: Boy, she's the best dressed girl I've ever seen!

JIMMY DURANTE: Cha-cha..... Boy, look! Now if I was meeting up with her and she was meeting up with me.... It calls for a song and dance, boys.... a song and dance! If I was runnin'this joint, I'd lift the piano right over near her. She's the best dressed girl... and I'm Jimmy, the best dressed man.

(Sings a little of "Jimmy, the best dressed Man.")

MR. GRIFFITH: And now we hear Georgette talking to none other than Mr. James Cagney....

CAGNEY: Well, hello, Georgette... first time I've seen you out... My, all dressed up too!

GEORGETTE: Hush.... I borrowed the dress! I'm sick of sitting at home waiting for somebody to make an actress out of me... Boy, I'm going to have a good time tonight!

CAGNEY: Where is Mary?

GEORGETTE: Oh, she's in the shack writing letters back home, I guess, hoping some cuckoo studio will call her up for a job.

CAGNEY: Well, enjoy yourself!

MR. GRIFFITH: And with that, Georgette swirled off in a fox trot,

to the music of the orchestra, a few popping corks, strange gurgles in glasses, laughter.... well, you know, just a regular part....

This recalled to me that I had taken a test of Miss Georgette... also one of her chum, Mary, - at our studio.

Now, Miss Georgette... you are supposed to be a cabaret singer and dancer, in Paris. You are singing a gay song and as you sing, you walk among the tables....

GEORGETTE: Oh, I know... I've seen them do it.... This is the idea: I hum a little song...Then I stop and look here... Then I give a little kick... Then I go on to the next table.. and I lean over the table ---

MR. GRIFFITH: Wait a minute.... How do you know? You haven't found out what it is all about yet.

GEORGETTE: Why, it's just like all the girls do in ---

MR. GRIFFITH: (interrupting) In where?

GEORGETTE: Well, didn't I see Joan Blondell in that picture?

MR. GRIFFITH: But this isn't THAT picture... we're doing another picture. Wait... I'm trying to tell you what it's about.

Despite the fact that Miss Georgette seemed to know more than anyone around the studio, she wasn't bad at that...

MR. GRIFFITH: (continuing) Afterwards, Miss Georgette, you're supposed to be a lady... When this Countess takes you out to introduce you to society, to get vengeance on her lover, --

now Miss Georgette, you ----

GEORGETTE: Oh, I know... I know just how a lady acts.... I come down like this.... there will be room for me to sweep in, won't there? Well, she's got to have an entrance anyhow... so I will sweep in like this.... Just like Greta Garbo, I can immitate her exactly.....

MR. GRIFFITH: Before we could interrupt her, she'd done a Greta Garbo and, again, while it was all wrong, still there was something to it. She was so full of verve and had so many ideas, most of them cockeyed, that by the time we got through making that test we were all wrecks.

Then the next test we made for the same part was her chum, Mary. She was willing to learn and listen, and tried to get the idea of something entirely different from Miss Joan Blondell or Miss Garbo... and she was good too!

We had a tough time figuring which was the better to take a chance on... One was to be relied on but the other had something different.... And so it ended as it often does in our not doing this picture at all... Another director and supervisor took hold of it.

And this night while the Mayfair party is going on, the director and assistant were arranging to start casting the picture the very next day. They were looking at the various tests made for the part and were arguing as to whether to select Mary or Georgette.

Now the Mayfair is closing up and a gay party catch Georgette at the top of the stairs.

ONE MAN: We need another girl.

GIRL IN PARTY: Oh, Georgette....

GEORGETTE: Yes, May.

GIRL: Come on with us.... We are going to a hot party. Just a few.... This is too tame!

GEORGETTE: I'm with you.... Let's go...

MR. GRIFFITH: And this party, a private one, is a hot party! Even Georgette is surprised when they get in. No different than you can see in New York in most of the hotels, say when a Frat Society gathers for a warm evening. On sofas, in the hallways, adjoining rooms, necking parties... Plenty to drink.... Many of them show it plainly. Well just a wild and wooley whoopee party!

One of Georgette's friends met a party from gay New York, splitting the town open. This party of film folks happend to be the only ones from the film business. Well, to make a long story short, at dawn the New York party, well supplied with automobiles, proposed a trip to Caliente, the gay spot in Mexico, to have a real party.

While this line of automobiles, filled with gay pleasure-seekers, including Georgette, are nearing the border line leading into the gayest spot, perhaps, in the world, the director and assistant in the studio are calling up.

DIRECTOR: That's her number... You've got the right number. No doubt, Georgette's the girl... She's better than

the other one. More pep.....

MR. GRIFFITH: We find little Mary, assorting several letters which she has just written home. She had written them in the night, then had cried herself to sleep in her loneliness, and now is cooking her own breakfast -- when the telephone rings.

MARY: (at telephone) No, Miss Georgette is not here. I got a wire from her saying she might be away a day or two.

ASSISTANT: (at other end) Well, where did she go to?

MARY: She didn't say.... Just said she was going away. I can't understand....

ASSISTANT: Well, if she comes in today, let us know. By the way, will you be in about six o'clock this afternoon?

MARY: Yes, I'll be in.

ASSISTANT: All right.

DIRECTOR: Isn't she there?

ASSISTANT: No, I guess she's gone partying.

DIRECTOR: Well, we've got to start this thing in a hurry. Mary wouldn't be so bad herself.

MR. GRIFFITH: The result of this little story was that the director and assistant waited until the next day and finally decided not to take a chance on Georgette.... Some other little gossip had sifted in... that she was with a big party in Caliente having a grand time.

And Mary, not being able to get hold of her, was to her own great surprise, given the part.... and made

good in it too.

Well, it was just an ordinary program picture but it was a gift from God to Mary!

And when Georgette came back in the middle of the week and heard about it... (and incidentally, as a joke, to please one of the party, she want to Caliente a blonde, and came back a brunette)...she nearly tore the blonde part of her hair out in chagrin at losing the part.

Now I would like very much to make this a highly moral story and punish Miss Georgette for running away like that. But the truth is (and this is why I can't mention any real names) one of the gents in this New York party -- and he is many times a millionaire and a pretty good chap besides -- got a terrible crush on Georgette. And a month later, he married her.

So the wisecrackers, to this day, don't know which one of the girls was the luckiest.....

I leave it to you.

does is play those doleful songs.

MARY: It does sort of help you cry.

GEORGETTE: It is bad enough..no job, no money...than to have to listen to that. I wish I had that old Methuseleh on the Swanee River...I would push him in.

MARY: Your dress ought to be pinned in the back, it is a little too big there. I'll pin it in so they will never notice it.

GEORGETTE: If this mirror isn't a liar, it's plenty tight in the chest.

MARY: Oh, you got a beautiful figure, Georgette, and how that dress does show it off.

GEORGETTE: Sure, I got the best figure in Hollywood but nobody worth while seems to notice it. (Sound of automobile horn) That's Bill, that's the crowd...going in an automobile.. oh swank...(as though opening door).....All right, Bill, be there in a minute. Now, Mary, don't have the blues tonight, write your letters and go to bed and sleep well. I'll get you in on the next party...Goodbye.(voices outside)... Hurry up, Georgette, come on.

MARY: Goodbye. (Door closes) (Sadly repeats).....Goodbye.

Perhaps, here she might take up the air of Swanee River sadly, "Way down upon the Swanee River, far, far away." At this, she breaks down into lonesome tears, but now, let us go to the Mayfair Club....a great contrast we'll find....for here, all seems bright and gay.

So, I want to tell you this story of two girls, generally known as Georgette and Mary. They lived in one of those cheap little rooming houses at Honeycomb, Hollywood,--a single room and a toy kitchenette, walls so thin that you could hear across their adjoining hall, all the radios that happened to be in use. Mary has just returned from a vain search of work. Is tiding up the room.....(the door opens)

MARY: Is that you, Georgette?

GEORGETTE: Nobody else.

MARY: (As though turning) My goodness, Georgette, wherever did you get that dress?

GEORGETTE: Begged it...(very excitedly) I'm going to the Mayfair Club tonight.

MARY: Going to the Mayfair?

GEORGETTE: Sure, got an invite and everything. We've been hanging around this dump waiting for some cuckoo studio to call us for one year, and I'm sick of it...extras and tests and nothing ever happens.

MARY: Gee, you look grand.

GEORGETTE: I could get you in with the Columbia Picture crowd.

MARY: Oh no..I haven't got a dress and I would not know how to act, anyhow. Besides, I have just got to write home to the family...I haven't written for a week.
(through part of this, there has been a melancholy sound from a victrola across the hall)

GEORGETTE: (Referring to victrola) Do you hear that? All that guy

Mr Griffith Copy
Abbott Life

Scene

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GEORGETTE: Sure, got an invite and everything. We've been hanging around this dump waiting for some cuckoo studio to call us for one year, and I'm sick of it...extras and tests and nothing ever happens.

MARY: Gee, you look grand.

GEORGETTE: I could get you in with the Columbia Picture crowd.

MARY: Oh no..I haven't got a dress and I would not know how to act, anyhow. Besides, I have just got to write home to the family...I haven't written for a week.
(through part of this, there has been a melancholy sound from a victrola across the hall)

GEORGETTE: (Referring to victrola) Do you hear that? All that guy

does is play those doleful songs.

MARY: It does sort of help you cry.

GEORGETTE: It is bad enough..no job, no money...than to have to listen to that. I wish I had that old Methuseleh on the Swanee River...I would push him in.

MARY: Your dress ought to be pinned in the back, it is a little too big there. I'll pin it in so they will never notice it.

GEORGETTE: If this mirror isn't a liar, it's plenty tight in the chest.

MARY: Oh, you got a beautiful figure, Georgette, and how that dress does show it off.

GEORGETTE: Sure, I got the best figure in Hollywood but nobody worth while seems to notice it. (Sound of automobile horn) That's Bill, that's the crowd...going in an automobile.. oh swank...(as though opening door).....All right, Bill, be there in a minute. Now, Mary, don't have the blues tonight, write your letters and go to bed and sleep well. I'll get you in on the next party...Goodbye.(voices outside)... Hurry up, Georgette, come on.

MARY: Goodbye. (Door closes)
(Sadly repeats).....Goodbye.

Perhaps, here she might take up the air of Swanee River sadly, "Way down upon the Swanee River, far, far away." At this, she breaks down into lonesome tears, but now, let us go to the Mayfair Club....a great contrast we'll find....for here, all seems bright and gay.

D. W. Griffith

New York, N. Y.,
February 23, 1933.

Miss C. M. Conway,
Addressed.

Dear Miss Conway,

As the principle stockholder of D. W. Griffith, Inc. I hereby relieve you of any and all responsibility now and in the future, financial or otherwise, in connection with certain sums, in a total of $2353.99, paid by D. W. Griffith, Inc. to and for the account of Robert E. Lent, the then President of D. W. Griffith, Inc., such sums being presently carried on the books of the Corporation as "Notes Receivable". These sums were paid to and for the account of Mr. Lent during your tenure of office as Treasurer, checks having been signed by you as such under the President's instructions, thereby relieving you of responsibility, but the intention of this letter is to guarantee you such relief from obligation in connection with this matter.

Further, the above is to apply to the account presently carried on the books of the Corporation, in the sums of $96.62, known as "Suspense A/C" representing sums expended in connection with Dambore Plays, Inc.

Very truly yours,

CABLE ADDRESS "PARKCENT"

CIRCLE 7-8000

The Ultimate in Modern Living

Hotel and Apartments

THE PARK CENTRAL
SEVENTH AVENUE - 55TH TO 56TH STREETS
NEW YORK CITY

February 23, 1933.

D. W. Griffith, Esq.,
The Park Central

To

Helene Horgan, Stenographer, Dr.

Monday	2/13	--	$3.50
Tuesday	2/14	--	4.50
Wednesday	2/15	--	2.00
Saturday	2/18	--	3.75
			$13.75

Received payment,

Helene Horgan

Thank you

RADIO BROADCAST
No 16
SUN FEB 26-33
WJZ

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

WJZ TIME:( )

D. W. GRIFFITH'S HOLLYWOOD PROGRAM #16

( )( )
10:00 - 10:15 P. M. FEBRUARY 26, 1933 SUNDAY

ORCHESTRA: (FANFARE)

(SIGNATURE.....FADES DOWN UNDER)

KEECH:

The makers of Hinds Honey and Almond Cream again present that great motion picture director and star-discoverer, D. W. Griffith. But before I turn the microphone over to Mr. Griffith, I'd like to ask a question.

What does it take to win stardom in the movies? How important do you think hands are in estimating a film aspirant's beauty and screen personality? Just notice the lovely hands of beautiful Fay Wray, as she appears in the new Majestic Picture, "The Vampire Bat". It would not be difficult to believe that Miss Wray's hands played an important role in her rise to stardom.

Ladies, you cannot afford to be careless about the appearance of your hands. Keep them exquisitely white and smooth..tenderly soft..with that remarkable hand beautifier, Hinds Honey and Almond Cream....Later we will tell you how to get a generous trial bottle absolutely without cost to you.

KEECH: (CONTINUES)

Be sure to try also the three new beauty aids made by the Hinds people. They are Hinds Cleansing Cream, Hinds Texture Cream and Hinds Toning cleanser.

And now... here is Mr. D. W. Griffith.

GRIFFITH:

Thank you, Mr. Keech...Ladies and gentlemen...imagine it is Saturday afternoon and we are leaving Hollywood in an open car. ~~After a week's work in the stuffy crowded atmosphere of the studios, the fresh air feels~~ ~~great.~~ On the road ahead of us..behind us...are ~~other~~ cars, filled with film people going away for the week-end, BESIDES THESE ~~There~~ are tens of thousands of OTHER cars..long lines going down to Mexico..to the races..to the Casinos...on a roadway over one hundred miles in length...along the edge of the great Pacific.

~~There goes Doug Fairbanks's car..a foreign car..long and low. Here are others of your favorite stars.~~ There goes WIDE EYED Loretta Young....~~young and wide eyed~~..with a car full of youngsters...laughing, kidding ~~as they speed along.~~ One blonde head raises her long, graceful neck. I see just a flash.. ~~Perhaps one of the blue ones, stepping into glistening.~~ That craned neck reminds me of that of a white swan. Our car stops for a moment at a crossing. There is a big restaurant on the side.... through the open doors and windows you can see waitressses in uniforms, working busily, ~~with dishes~~.

GRIFFITH: (CONTINUES)

I wonder if these waitresses, like many others, have been extra girls ambitious for pictures, and are now taking the next best thing they can get. Outside in the car was the swan. Perhaps these are the ugly ducklings...~~I am reminded of Hanz Andersen's story, one of the most famous of all fairy tales. "The Ugly Duckling"~~...But let's go inside the restaurant..~~to the two waitresses~~. HERE ARE TWO WAITRESSES GABBING.

1st GIRL: Well, Betty, how do you like your waitress job?

2nd GIRL: Well at least it's work and it's steady. But it's a little hard on the dogs.

GIRL: Oh, they'll get used to it after a while.

2nd; There goes Loretta Young and a car full of juveniles. The pickin's is certainly easy for them!

GIRL: Yes...I've seen her sailing down Wiltshire Boulevard.... Loretta Young...I never could see anything in her.

2ND: Aw..you're just jealous. She's got good eyes. Look... there goes George Raft in a car....

GIRL: Oh..those moving picture heros...~~their gigolo hair slick~~..don't they give you a pain ~~where the corsets used to be~~?

2ND: They sure do...~~I wouldn't give an old garter for the whole bunch of them.~~

GIRL: ~~Say, Betty, look who's making the big entrance!~~

2ND: ~~Where?~~

GIRL: There...Just comin' in the door. It's Frederick March!

2ND: Ooh...(GULPS) Oh Lord!

GIRL: What's the matter?

2ND: I swallowed my gum!

GIRL: All right, Mr. March...right here...here's a nice table...

(IN CHANGED MANNER..FALLING ALL OVER HERSELF)

MARCH: ~~All right..yes...this is a nice table....could I have one of the street...and everything.~~ I'm in sort of a hurry. Just dropped in to get something quick. What have you got?

GIRL: Oh, here's a manoo, Mr. March. Oh, Mr. March, I just want to tell you how much I love your pictures...but in that Jeykll and Hyde..you just scared me to death, so I couldn't sleep for nights. But as Doctor Jeykll you were just too sweet!

MARCH: Er..thanks so much. I'd like to order...

2ND: I thought your best part was that other doctor that you played in "Arrowsmith".

MARCH: Arrowsmith? I am afraid you've got the wrong one. You'll have to thank Ronald Colman for that.

2ND: Oh..that's right....excuse me...~~but I do love all your pictures...really I do.~~

MARCH: ~~Well, that is good. Hm..I don't see anything here on the list of food I like.~~ I'll tell you...I'll take ham and eggs, country style. Turn 'em over.

GIRL: Oh, thank you, Mr. March.

MARCH: (CALLING OUT) Ruggles...Ruggles....

2ND: (SOTTO) It's Charles Ruggles...Oh dear....Just everybody's coming in today...all at once.

RUGGLES: (APPROACHING) Well, I am, I am certainly glad to see you, March..I am...

MARCH: Sit down.

RUGGLES: Well I..I..I don't know..I sort of thought that..well.. of course.....Yes.....after all..... certainly I'll sit down.....~~that's what I intended to do all the time~~

MARCH: Well, come on.

RUGGLES: Well, you know... I think I will... I think..~~I've been running around so my dogs are all hot... and bothered. Oh, it's a lovely day isn't it. It is lovely.. a lovely day of the street~~

1ST GIRL: Oh, Mr. Ruggles, I never thought I'd have this honor... waiting on you.

RUGGLES: ~~That's right.... It is, isn't it?~~ Oh, of course, Oh yes, It is quite an honor..~~Do you have beans? I think mean boiled, no, stewed. Indian beans, yes, that's it, baked beans~~

2ND GIRL: ~~(GIGGLING) O..oh, Mr. Ruggles!~~

RUGGLES: ~~What's the excitement, young lady?~~

2ND GIRL: ~~Oh, when you said about the beans being stewed.... you know... stewed ...~~

RUGGLES: ~~Yes?~~

2ND GIRL: ~~I just love to see you in pictures like that... you know.. stewed... You play those parts so good. I suppose you've had lots of experience.~~

RUGGLES: Dear... dear... dear me... Don't you like me when I'm perfectly quiet and normal like this? Well, never mind... baked beans and coffee... Oh yes, that's all.

MARCH: Where are you headed for, Ruggles?

RUGGLES: Thought I was going fishing... you know.. fishing... Up in Noah Beery's camp.. trout.. trout fishing.... Jolly little creatures, trout... they swim around...

MARCH: Where is the camp?

RUGGLES: That's just it... if you see what I mean... I mean, I don't know where it is... I forgot to ask Noah.... Here I've started out and I don't know where I'm going.... (FADING) Rather awkward situation, what?

1st GIRL: (SOTTO VOCE) Go on, Betty, aren't you going to put the orders in? Stop staring at March that way!

2nd GIRL: I... I can't help it... OOh Sally... do you suppose we'll ever get a chance in pictures?!!

(MUSIC IN STRONG.... FADES DOWN)

GRIFFITH:

Then we see the two waitresses [redacted].. all excited falling over two moving picture stars, when just a few moments before they have been putting all of them on the pan. The girls are just ordinary girls such as you find almost any place.

GRIFFITH: (CONTINUES)

~~You see them along all the roads leading out of Hollywood, at fruit stands and in the gaily decorated pottery shops.~~ We wonder, if perhaps, in life, they might not be ugly ducklings, similar to the one in the fairy tale....

You remember, the old duck with its troubles and the big egg which hatched such an ugly duckling that all the birds knocked it around and pecked at it. Nobody appreciated it... nobody liked it. How it nearly died of joy at just looking at the beautiful swans flying. Then, as it grew up, it saw three of these gorgeous creatures on a lake and it went to them and begged to be killed. It would rather be killed by them than to go on living its miserable life. And then, as it lowered its head and saw its own image in the water, lo! it had become a swan.

Well, the world has always loved fairy stories. All stories are more or less fairy stories, Shakespeare, Goethe, ~~big [illegible] They are still fairy stories.~~ And sometimes these fairy stories happen in real life. I'd like to tell you of one such case now. A story that really happened. Some time ago I had in mind doing a picture based on Kingsley's poem "The Sands of Dee." I was talking to my assistant, George Siegman, about it one day in the studio. Well, Siegman, what do you think of the idea?

SIEGMAN: I don't know.

GRIFFITH: There's a beautiful story to be made out of those verses.

SIEGMAN: But do you think people would like it? Isn't there too much poetry?

(CONTINUED ON NEXT PAGE)

GRIFFITH: Well, poetry or no poetry...it's the old story...two men and one girl. She leaves her real sweetheart, fascinated by a man from the outside world, and when this man leaves her, the sensitive girl thinks there is nothing left to live for in the world for her. ~~You remember the finish of the poem?~~ It's pretty good the - finish of the poem

"The rolling mist came down and hid the land
And never home came she.
Oh! Is it weed, or fish, or floating hair -
A tress of golden hair,
A drowned maiden's hair,
Above the nets at sea?
Was never salmon yet that shone so fair
Among the stakes on Dee."

"They rowed her in across the rolling foam,
The cruel crawling foam,
The cruel hungry foam,
To her grave beside the sea.
But still the boatmen hear her call the cattle home
Across the sands of the Dee."

WELL - THAT'S IT -

SIEGMAN: Well...it's powerful all right..but that girl's part would be tough to cast. Do you think Mary Pickford could do it?

GRIFFITH: I don't know. It should be a thin, wistful sort. I don't see Mary; in fact I don't see anybody...who is that extra girl there? The one John has walking down the path and stopping at the post? There.right there now...

SIEGMAN: She's a cousin of Miss Williams. It's a funny story. Her cousin has been trying to keep her away from the studios.

GRIFFITH: Keep her away? Why?

SIEGMAN: (LAUGHS) I don't know...I guess most of these dames is scared of competition.

GRIFFITH: Doesn't look as if that scrawny kid would give anybody much competition...~~still~~ what are they arguing about there, anyway?

SIEGMAN: Oh..the kid got a part as an extra when Miss Williams wasn't looking..(RECEDING) I guess she's getting a scolding.

MISS W: (FADING IN) I thought I told you, Mae, not to be hanging around the studio.

MAE: Well, Mama told me to bring that message over to you and they were short on extra, and just sort of put me in. I didn't mean....

MISS W: ~~You've always doing the same thing. Ever since you were a skinny, freckl-faced kid..you've always been following me.~~ Now hasn't Mama and everybody told you to get pictures out of your mind? You stand no more chance than a snowball in your know where...

MAE: But I didn't mean anything. The man asked me and it was five dollars, so I took it.

MISS W: Where did you get that funny bow in your hair? And for the lord's sake...don't get near the camera. Those freckles will stick out like a turkey's egg.

MAE: Lookit...Mr. Siegman's calling you.

SIEGMAN: (AWAY) Say..little girl...come over here.

MISS W: You mean me, Mr. Siegman?

SIEGMAN: No...that girl with you there. (APPROACHING) Mr. Griffith wants to talk to you.

MAE: Who...me?

SIEGMAN: Yes. Here she is, Mr. Griffith.

GRIFFITH: Have you ever done anything in pictures?

MAE: No sir..except this one extra bit..and...I wasn't very good in that.

GRIFFITH: Would you like to?

MAE: Well, I don't think there is any chance..(SPEAKS RATHER QUICKLY) You know..I am so skinny...I've got such terrible freckles...That's what everybody tells me.

GRIFFITH: What's your name?

MAE: My name is Marsh...Mae Marsh...That's my cousin over there...she's awfully good.

GRIFFITH: Yes, I know she is. Siegman, have Miss Marsh wait... I want to ~~run over~~ rehearse that idea with her that we had on "The Sands of Dee." Have Bobby Harron for the boy. [redacted]

(MUSIC ----FADES DOWN UNDER)

GRIFFITH: So a week later, to Mary Pickford's GREAT disgust Mae Marsh was playing the leading part in this picture. Mae Marsh a skinny little extra girl, who, when she used to come to the studio at first, would hold one hand over the other so that people wouldn't see the holes in her gloves.

GRIFFITH: (CONT) And yet, in this picture the little ugly duckling gave one of the most touching, beautiful performances I have ever seen. I remember directing her...and Bobby Harron, in one scene. Now, Bobby, this is the scene by the ocean...you are CHIDING your sweetheart because of the other man.. the painter who has stolen her heart. All right Bobby, START your lines.

BOBBY: What's the matter with you? You are altogether different ever since your Mother sent you to call the cattle home and you met that painter fellow and he made a picture of you.

MAE: Yes, it was a beautiful picture.

BOBBY: I saw him afterwards, when he gave you that ring.

MAE: It was a nice ring. And he told me to keep it until he came back...and he's going to come back too.

BOBBY: Don't be simple. He's forgotten that you are on earth. Is that why you watch those tourist trains when they are coming in from London?

MAE: Please...don't talk to me. Just don't...Talk to me!

(MUSIC.....FADES DOWN)

GRIFFITH: So the young hero goes away in despair, as the girl watched as she had so often done before, hoping for the return of the man who had given her the little ring.

GRIFFITH:(CONT) Now in the next scene, he did return and as SHE stood in among the crowd, at last she saw her artist lover in the long line of carriages going to the great seaside hotel. She was unobserved but she heard enough to know that the beautiful woman by his side was his wife. and he was telling her how much he was for her to [illegible] section of the [illegible].

Now, Miss Marsh, that's it...Just stand and look and take it in.

MAE: Don't you want me to do anything, Mr. Griffth?

GRIFFITH: Don't do anything! Just stand and watch.

MAE: Shan't I make any gestures?

GRIFFITH: No! Just what you did at rehearsal..JUST FEEL IT— I don't know.... just do it like you have been doing it... it's perfect... too much for me.

MAE: Then you don't want me to act?

GRIFFITH: I think not. Just look ...and walk away. Do you understand?

MAE: I...I think so, Mr. Griffth.

(MUSIC ....FADES DOWN)

GRIFFTH: Well..she must have understood...because that pitiful thin figure that walked silently away toward the sands of Dee was commented on for years afterwards as being one of the finest, most touching pieces of acting ever known.

GRIFFITH: Her playing of this tragic little bit ended Mae Marsh's days as the ugly freckled duckling, and gave her her start upward to great fame in many pictures..."the Birth of a Nation" ..."Intolerance"..."The White Rose", and recently "Over the Hill to the Poorhouse". Her portrayals have made her known and loved around the world. The last time I saw the great novelist, J. M. Barrie, he was still insisting that some of Mae Marsh's performances were the greatest he had ever seen.

I suppose there is no moral to this story, except that in this world we are all more or less ugly ducklings and it is perhaps up to us to make ourselves into as presentable a sort of a swan as possible.

(ORCHESTRA SIGNATURE)

KEECH: How many women are being classed as ugly ducklings..... simply because they do not know how to take care of their hands. Ladies...no matter what kind of work you do..you do not have to have hands that are rough, red, and cracked. And to prove it, I am going to tell you how to get your seven-day bottle of Hinds Honey and Almond Cream absolutely without cost.

KEECH: (CONTINUES)

With this complimentary bottle of Hinds goes our additional offer of how to obtain the preparations for the home beauty treatment...entirely at our expense. Just send your name and address in a letter or postcard to Hinds, Bloomfield, New Jersey. Remember this is the amazing hand cream that changes rough red hands to soft, white, smooth ones in only three days. It brings instant relief from chapping pain, too...and heals the sore cracked skin overnight; so send tonight for your complimentary bottle..to Hinds, H-I-N-D-S, Bloomfield, B-L-O-O-M-F-I-E-L-D, New Jersey. Be sure to take full advantage of this opportunity by writing in promptly.

In tonight's program the impersonation of George Siegman was made by _____

Mae Marsh by _____

Frederick March by _____

and Charles Ruggles by _____

This is the National Broadcasting Company.

AGENCY:LW:2/24/33

NOTE: Mr. McKnight -

If this does not add enough, have marked scene on top of page 5 where extra girls might put Miss Marsh on the pan, to this effect:

EXTRA GIRL: Why mother... did you hear that? Did you hear the news?

MOTHER: What news?

EXTRA GIRL: Why they're putting that Mae Marsh in a leading part in a regular picture.

MOTHER: Well, the very idea! She's as skinny as a plucked canary...

EXTRA GIRL: And her hair... she ain't got no hair... Her hair's as thin as her legs!

MOTHER: And you can't say more than that... I remember her when she was a skinny kid and she used to just go around and say nothing to nobody, and the way she used to dress! Laughing stock of the neighborhood...

EXTRA GIRL: She couldn't dress no worse than she does now... You know what I seen the other day?

MOTHER: (eagerly) No... what?

EXTRA GIRL: Why that day it was sort of cold and she came in with gloves on... And she was holding one hand over the other. So you know why? (very emphatic)

MOTHER: No... tell me...

EXTRA GIRL: Why because the fingers of her left glove were worn out and she was hiding them!

(OTHER VOICES) (laughing) Can you imagine that?

And then putting her in a picture?

EXTRA GIRL: Well, she won't be any good and that'll serve 'em right!

MR. GRIFFITH: Anyhow, she played the part and we now go to a scene being taken of Miss Marsh and Bobby Hanan in the "Sands of Dee".

stepping into pictures. That craned neck reminds me of that of a white swan. My car stops for a moment at a crossing. There is a big restaurant on the side. You can see through the open doors and windows, waitresses in uniforms, working busily with dishes.

I wonder if these waitresses, like many others, have been extra girls ambitious for pictures, and are now taking the next best thing they can get. Outside in the car was the swan. Perhaps these are the ugly ducklings... I am reminded of Hans Andersen's story, [redacted] of the most famous of all fairy tales, "The Ugly Duck[redacted] But let's go inside the restaurant -- to the two waitresses.

1st GIRL: Well, Betty, how do you like your waitress job?

2nd GIRL: Oh Okay... It's a little hard on the dogs...

1st GIRL: Oh, they'll get used to it after a while.

2nd GIRL: There goes Loretta Young and a car full of juveniles. The pickins' is certainly easy for them!

1st GIRL: Yes, flaunting down Wiltshire... Loretta Young.... I never could see anything in her... flat faced... a bag of skin and bones....

2nd GIRL: The green-eyed monster's biting you... She's got good eyes anyhow.

1st GIRL: Oh Tamales... and them moving picture heros.... their gigolo hair sleek... don't they give you a pain where the corsets used to be?

2nd GIRL: They sure do... I wouldn't give an old garter for a raft of them.....

1st GIRL: Oh look who's making the big entrance! If it ain't Fred Marsh!

2nd GIRL: My God!

1st GIRL: What's the matter?

2nd GIRL: I swallowed my gum!

1st GIRL: All right, Mr. Marsh... right here... here's a nice table.
(in changed manner; falling all over herself)

MARSH: All right... yes... this is a nice table... good view of the street... and everything. I'm in sort of a hurry. Just dropped in to get something quick. What have you got?

1st GIRL: Oh, here's a manoo, Mr. Marsh. Oh, Mr. Marsh, I just want to tell you how much I love your pictures... But in that Jeykll and Hyde... you just scared me to death, so I couldn't sleep for days. But as Doctor Jeykll you were just too sweet!

2nd GIRL: I thought your best part was that other doctor that you played in "Arrowsmith".

MARSH: (unconcerned) Arrowsmith? I am afraid you've got the wrong one. You will have to thank Mr. Colman for that.

2nd GIRL: (embarrassed) Oh, that's right... Excuse me.. But I love all your pictures.

MARSH: Well, that's good. I don't see anything I like.... I'll tell you.... I'll take ham and eggs, country style. Turn 'em over.

1st GIRL: Oh, thank you, Mr. Marsh!

MARSH: (calling out) Ruggles... Ruggles....

2nd GIRL: Oh just everybody's coming in today.

RUGGLES: Well, I am, I am certainly glad to see you, Marsh.. I am..

MARSH: Sit down...

RUGGLES: Well I... I.... I don't know... I sort of thought that... well... of course... Yes... After all... Certainly I'll

sit down... That's what I intended to do all the time...

MARSH: Well, come on..

RUGGLES: Well you know... I think I will... I think.... Have been running around so my dogs are all hot... and bothered. Oh, it's a lovely view, isn't it... It is... of the street.

1st GIRL: Oh, Mr. Ruggles... Well I never thought I'd have this honor... waiting on you.

RUGGLES: That's right.... It is, isn't it? Oh, of course, Oh yes... It is quite an honor.... Do you have beans? I don't mean boiled.. No, not stewed... baked beans... yes, that's it.. baked beans...

2nd GIRL: (giggling) O-Oh... Mr. Ruggles!

RUGGLES: What's the excitement, young lady?

2nd GIRL: Oh, when you said about the beans being stewed.... You know, stewed....

RUGGLES: Yes?

2nd GIRL: I just love to see you in pictures like that... You know, stewed.... You play those parts so good. I suppose you've had lots of experience...

RUGGLES: Dear... dear... Dear me... Don't you like me when I'm like this? Well, never mind.... baked beans and coffee.... Oh yes, that 's all...

MARSH: Where are you going, Ruggles?

RUGGLES: Thought I was going fishing... you know... fishing... Up in Noah Beery's camp.... Trout.... trout fishing... And I've been hunting around for the right kind of tackle and it just can't be found...

sit down... That's what I intended to do all the time...

MARSH: Well, come on..

RUGGLES: Well you know... I think I will... I think....
Have been running around so my dogs are all hot... and bothered. Oh, it's a lovely view, isn't it... It is... of the street.

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stepping in the pictures. That craned neck reminds me of that of a white swan. My car stops for a moment at a crossing. There is a big restaurant on the side. You can see through the open doors and windows, waitresses in uniforms, working busily with dishes. I am reminded of Hans Andersen's story, one of the most famous of all fairy tales, "The Ugly Duckling". You remember, the old duck with its troubles and the big egg which hatched such an ugly duckling that all the birds knocked it around and pecked at it.... How it was menaced by dogs and all the ~~other~~ birds and the people hated it so... how it was frozen in the ice. In short, was persecuted, beaten and nearly killed. Nobody appreciated it... nobody liked it. How it nearly died of joy at just looking at the beautiful swans flying. Then, as it grew up, it saw three of these gorgeous creatures on a lake and it went to them and begged to be killed. It would rather be killed by them than to go on living its miserable life. And then, as it lowered its head and saw its own image in the water, lo! it has become a swan!

Along the road at nearly every corner sit young girls at fruit stands, and in the garishly decorated pottery shops colorful as a rainbow, more young girls. Are they more ugly ducklings?

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"The rolling mist came down and hid the land
And never home came she.
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A drownded maiden's hair,
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The last time I saw the great novelist, J. M. Barrie, he was still insisting that some of her ~~parts~~ performances were the greatest ever enacted.

While I suppose there is no moral to this story except that in this world we are all more or less ugly ducklings, it is perhaps up to us to make ourselves some kind ~~(and to some one a more or less personable kind) of a swan.~~ or at least to some person a presentable sort of a swan

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#31 Ugly Duckling

MR. GRIFFITH: I was just thinking about a certain afternoon - a Saturday afternoon - in Hollywood. I had just finished the taking of a picture. The actual taking of a special picture averages about ten weeks though the preparation for the picture may have consumed that many months. But the actual taking means work from early morning to generally eleven or twelve o'clock at night... and of course many times all night long. Each day's expense being so heavy, you have to work fast. The studios are close and hot... the Director has to be there constantly -- the extras only in the scenes in which they are concerned.

I personally generally lose from twenty to thirty five pounds during such a session.

Now the taking of the picture is finished.... We are in an open car going to the beach near Santa Monica. The fresh air feels great. Film people with others are also in cars going away for the weekend. There are tens of thousands of them... long lines going down to Mexico, -- to the races, the Casinos.... a roadway over one hundred miles long, along the edge of the great Pacific.

There goes Doug Fairbank's car... a foreign car - long and low. Here are others of your favorite stars. There goes Loretta Young - wide-eyed but nifty - with a car full of youngsters, laughing, kidding as they speed along. One blonde head raises her long, graceful nedk. I see just a flash. Perhaps one of the new ones,

stepping in. That craned neck reminds me of that of a white swan. My car stops for a moment at a crossing. There is a big restaurant on the side. You can see through the open doors and windows, waitresses in uniforms, working busily with dishes. I am reminded of Hans Andersen's story, one of the most famous of all fairy tales, "The Ugly Duckling". You remember, the old duck with its troubles and the big egg which hatched such an ugly duckling that all the birds knocked it around and pecked at it.... How it was menaced by dogs and all the other birds and the people hated it so... how it was frozen in the ice. In short, was persecuted, beaten and nearly killed. Nobody appreciated it... nobody liked it. How it nearly died of joy at just looking at the beautiful swans flying. Then, as it grew up, it saw three of these gorgeous creatures on a lake and it went to them and begged to be killed. It would rather be killed by them than to go on living its miserable life. And then, as it lowered its head and saw its own image in the water, lo! it has become a swan!

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Well, the world has always loved fairy stories. All stories are more or less fairy stories -- Shakespeare, Goethe -- big and small. They are still fairy stories. And sometimes these fairy stories happen in real life.

Years ago I had in mind doing a picture from Kingsley's "The Sands of Dee". We were finishing up a picture and I was talking to Siegman.

MR. GRIFFITH: Well, there's a great beautiful story to be made out of those verses.

SIEGMAN: Do you figure the people would like it? Isn't there too much poetry?

MR. GRIFFITH: Well it's the old story that could be made... two men and one girl. She leaves her real sweetheart, fascinated by this man from the outside world, and when this man leaves her, the sensitive girl thinks there is nothing in the world for her.

SIEGMAN: Who could play the girl? Do you think Miss Pickford?

MR. GRIFFITH: I don't know. It should be a thin, wistful sort. I don't see Mary; in fact I don't see anybody.... Who is that extra girl there? The one John has walking down the path and stopping at the post? There... right there now...

SIEGMAN: She's a cousin of Miss Williams. It's a funny story. Her cousin has been trying to keep her away from the studios.

MR. GRIFFITH: I don't see why... there's nothing to her.

SIEGMAN: They don't want any competition. Watch now. They are scolding her.

We go to Miss Williams:

MISS Williams: I told you, Mae, not to be hanging around the studio.

MAE: Well, Mama told me to bring that message over to you and they were short an extra and put me in.

MISS WILLIAMS: You're always doing the same thing. Ever since you were a skinny, freckle-faced kid, you've always been following me. Now hasn't Mamma and everybody told you to get pictures out of your mind. You stand no more chance

than a snowball in you know where.....

MAE: But I didn't mean anything. The man asked me and it was five dollars, so I took it.

MISS WILLIAMS: Well, where did you get that funny bow in your hair? For the Lord's sake, don't get near the camera. Those freckles will stick out like a turkey's egg.

MAE: Lookit... Mr. Siegman's calling you.

SIEGMAN: That little girl.... come over here, --

MISS WILLIAMS: You mean me, Mr. Siegman?

SIEGMAN: No, that girl with you there.

(as though to girl approaching)

Mr. Griffith wants to talk to you.

MR. GRIFFITH: Have you ever done anything in pictures?

MISS MAE: No Sir.

MR. GRIFFITH: Would you like to?

MISS MAE: Well, I don't think there is any chance.

(She speaks rather quickly)

You know, I am so skinny.... I've got such terrible freckles. That's what everybody tells me.

MR. GRIFFITH: What's your name.

MISS MAE: My name is Marsh ---- Mae Marsh. That's my cousin over there.... She's awfully good.

MR. GRIFFITH: Yes, I know she is.

Mr. Siegman, have Miss Marsh wait... I want to run over that idea with her that we had on "The Sands of Dee". Have Bobby Hanan for the boy. We'll find somebody for the villain.

So a week later, the extra girl was playing the leading part in this picture -- to Mary Pickford's disgust --

in fact it was years before she forgot about it.

MR. GRIFFITH: Now, Bobby, this is a scene by the ocean. You are chiding your sweetheart.

BOBBY: What's the matter with you? You are altogether different ever since your Mother sent you to call the cattle home and you met that painter fellow and he made a picture of you.

MAE: Yes, it was a beautiful picture.

BOBBY: Yes, and I saw him afterwards when he gave you that ring.

MAE: Yes, it was a nice ring too. And he told me to keep it until he came back... and he's going to come back, too.

BOBBY: Don't be simple. He's forgotten that you are on earth. Is that why you watch those tourist trains when they are coming in from London?

MAE: Please.... don't talk to me.

MR. GRIFFITH: And then the young hero goes off in despair as Mary, the girl in the story, watched, as she had done so often before, hoping for the return of the man who had given her the little ring.

Now in the next scene, he did return and as Mary stood in among the crowd, at last she saw her artist lover in the long line of carriages going to the great seaside hotel. She was unobserved but she heard enough to know that the beautiful woman by his side was his wife and he was telling her how anxious he was for her to see this section of the coast.

MR. GRIFFITH: Now, Miss Mae... that's it... Just stand and look, and take it in.

MAE: Well, don't I do anything, Mr. Griffith? Make any gestures?

MR. GRIFFITH: No, I think just what you did at rehearsal... I don't know... Just do it like you have been doing it. It's too much for me.

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Feb: 27, 1933.

Dear Mr. Griffith;

I am the girl that spoke to you Sunday night over the phone at the station.

Perhaps I am too aggressive in taking the liberty of writing to you, in reference to myself. But your fine characteristics just seem to shine out, and I feel sure you will interpret it in the right spirit. However I have been waiting a long time for such opportunity of meeting you.

You see I am a young act-

rest, and would appreciate very much if you would grant me an interview. I promise not to take much of your valuable time.

Thank you in advance

Yours truly

Sylvia Laurence

address
1985 Davidson Ave
Bronx, N.Y.
Tel. Raymond 9-0284

New York, N. Y.,
February 27, 1933.

Federation Bank & Trust Company,
34th Street & 8th Ave.,
New York, N. Y.

Dear Sirs,

With reference to the accompanying letter of this date from D. W. Griffith, Inc. to you, I request that you have the United Artists Corporation stock transferred to me. I will endorse the new stock and execute such paper as you deem requisite to transfer your lien to the new certificate.

I have received assurances that the United Artists Corporation will facilitate the transaction.

Mr. Oglesby has kept me advised of his conversations with your President in the matter of liquidating this loan, and I am sending you herewith a copy of Mr. Oglesby's letter, of even date, to Captain O'Brien, which explains the proposed arrangement for transferring the stock.

I thank you for your assurance of cooperation with me in the present plans for the settlement of the long standing loan, as well as for your courtesy and patience.

Very truly yours,

D.W.G.

WPO/MC

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1201S

XU

THE SENDER OF THIS MESSAGE authorizes us to say that a TELEGRAPHIC reply is desired via WESTERN UNION

3938

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1933 FEB 28 AM 12 38

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

SA178 51 NL COLLECT XU=WA HOLLYWOOD CALIF 27

D W GRIFFITH= /20906 C5223

PARK CENTRAL HOTEL NYK=

THE SAME OLD STORY PLEASE WIRE ME SOME MONEY STOP MONTES HEALTH IS VERY PRECARIOUS AND YOUR IMMEDIATE ANSWER TO THIS PLEA WILL AVERT CRISIS STOP SORRY BUT SITUATION IS VERY BAD AND I HAVENT EVEN CARFARE TO LOOK FOR A JOB STOP IT TAKES MORE THAN YOU REALIZE THANKS=

WILLARD.

RECEIVED AT
980 EIGHTH AVENUE
CIrcle 7-7077-8-9
STANDARD TIME
INDICATED ON THIS MESSAGE

Postal Telegraph

THE INTERNATIONAL SYSTEM

Commercial Cables | All America Cables | Mackay Radio

TELEGRAMS CABLEGRAMS RADIOGRAMS

This is a full rate Telegram, Cablegram or Radiogram unless otherwise indicated by signal in the check or in the address.

DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER
	RADIOGRAM

Form 16

N113 10=MA NEWYORK NY 205P FEB 28 1933

D W GRIFFITH=

HOTEL PARK CENTRAL 7 AVE & 55 ST=

ANXIOUS KNOW WHAT DEVELOPMENT SCRIPT WOULD LIKE SEE YOU TODAY=

CORNWALLIS.

214P

Telephone Your Telegrams to Postal Telegraph

...ary News
...ruary. 5 1933

D. W. Griffith opened an interesting series on Hollywood over WJZ at 10 . . . but his voice sounded a bit too ministerial. . . .

Variety
January (10) 1933

D. W. GRIFFITH'S HOLLYWOOD
With William Artzt Orch.
COMMERCIAL
15 Mins.
WJZ, New York

Broadcast annals of recent years knows no series of dramas, dramatized biographies or reminiscences with Hollywood as a background that has proved a click from the viewpoint of the sales chart. Two notable fliv instances within the past year or so were Francis X. Bushman for Armour and the eight dramatic shows framed around that number of current screen names and put on by Columbia by a fan mag.

And it doesn't look as though D. W. Griffith's stint for Hinds will prove an exception to the rule. The Griffith series has nothing new or distinctive to offer, and the drawing value of the name to the listener mob is doubtful.

From the writing and production angles first program brought credit to no one. The hand of the expert was lacking in either department. Running through it all was a vein of cynicism that was entirely out of keeping with the grandiose build-up given the industry and the first of filmdom's top name directors at the introduction. One moment it raved at the romance and glamor of the business, and the next heaped scorn upon it for its mad whirl that skyrockets some 'poor little Cinderella' into stardom overnight and soon casts her into the limbo of the hasbeens.

As a production it's a hodge-podge of bits and ends, bereft of coherence and direction. From a poorly-devised reproduction of a Grauman Chinese theatre opening night the first stanza faded into a scene out of Griffith's early Biograph days, sketching the meeting of Mary Pickford and the director. And for an apertif the program attempted to convey something of the hubbub on a studio set, with Griffith in the director part. All it amounted to was just so much meaningless noise.

In the sentimental, reminiscent passages of his recital the Griffith voice assumes a tremolo entirely out of consonance with the personality that the average listener must have associated with his directorial achievements. From any angle the program does the Griffith tradition little good. *Odec.*

my Daily News
Jan. 18 1933

* * *

D. W. Griffith, the director, recalls incidents in the life of the late Rudolph Valentino on WJZ at 10 P. M. . . . The Westminster Choir offers old-time songs over WEAF at 2:30 this afternoon . . . followed an hour later, in this studio, by the talks of Francis H. Sisson, banker, and Dr. George Raiguel, author, as guests of the Women's Radio Review. . . . Then at 9 tonight . . . this station airs another concert by the NBC Symphony, with Hans Kindler as guest conductor.

World-Telegram.
January 5 1933

D. W. Griffith on WJZ.

D. W. GRIFFITH, a movie Merlin in the halycon days of the silent cinema, came to the radio last night over WJZ. Mr. Griffith, always a sly showman with a bagful of schemes, promised sensational and sinister revelations concerning the day-and-night life of Hollywood at the end of his brief program. But he confined last night's show to dramatizing a cheaply brief glance at a Hollywood premiere. Several skilled stooges cleverly imitated the tones of Zazu Pitts and Joan Crawford. And then Mr. Griffith showed how Mary Pickford, a proud, perky girl, came into the movies by bearding Mr. Griffith in his first shabby studio. Mr. Griffith is the narrator and plays himself when his description fades into a scene. The fifteen-minute period is too short to permit the old master of the movies to unveil any extravagent stunts.

* * *

David Wark Griffith, a director of long standing in the cinema, has gone commercial. The radio microphone has lured him away from the director's megaphone with offers of pots of gold. Beginning January 4, Mr. Griffith will broadcast twice weekly for Lehn and Fink's "Honey and Almond" cream. He will be the guiding spirit in an ether presentation of dramatic episodes of his life as a motion picture producer. These will be related while the station announcer intermittently explains how best to remove all wrinkles and smooth the face; close large pores and improve the race.

my Film Daily
February 1 1933

A PRODUCER wails: "If I make an unusual hit picture, it starts a cycle, and if I make something ordinary I lose money, so what's the use?" . . . While half of the radio stars are imitating each other or hunting for Gracie Allen's lost brother, D. W. Griffith is giving tuners-in one of the most pulsatingly human and romantically thrilling features that has come over the air in a long time. . . . Alice White steals

my Sunday Times
Jan 29 1933

D. W. Griffith has brought to radio his technique of direction, which injects a new note of realism into broadcasting. The program, "Hollywood as Griffith Knew It," is on WJZ Sunday and Monday nights at 10 o'clock. It is often the case in broadcasting that actors are unnatural and their voices tell the tale that they are reading from a manuscript. But not in this broadcast.

Daily News
Sunday. Feb 19. 1933

D. W. Griffith Planning Revolutionary War

D. W. Griffith, the old master of the films, is looking for new worlds to conquer. Recently he has begun a venturesome appearance on the radio waves, and now he is plotting to produce a play. It's all very secret, with Griffith working daily at polishing up the script—although, it is understood, the play is not his. The Revolutionary War is a theme, and it's to be a big spectacle, possibly with radio backing.

* * *

MOTION PICTURE HERALD
FEB 18 1933

By JAMES CUNNINGHAM

Directorial contributions of David Wark Griffith are now few and far between. "The Struggle" was his last. It was released quite some time back. Passing his headquarters in the Lefcourt Building on Broadway the other day, we were struck with this significant message, lettered neatly and prominently in gold, on his office door: *"No casting today."*

my World-Telegram
Feb 21 1933

D. W. Griffith Visionary

He Believes Able Romantic Actors Would Dethrone All the Crooners.

By JAMES CANNON.
World-Telegram Radio Editor.

THE halo of tinsel which hangs over Hollywood's hills was kept glittery for many years by D. W. Griffith. The master of the thundering tin-type, who twice weekly over WJZ dramatizes the hysterical history of the cinema city, sees the radio drama of the future projecting the same pompous pageantry as once danced on the silent screen.

It is Mr. Griffith's intention to crowd a chapter from "The Fall of Babylon" into his fifteen-minute program if he can get permission from his sponsors to experiment.

The jingle of dancing girls' spangles; the roaring confusion of the crowd as charioteers spill in the dusty arena; the silence of tall temples and unholy idols; the pagan party and its noisy guests—all these can be duplicated by the microphone as well as the camera. The ear is as sensitive as the eye, Mr. Griffith thinks.

"I am only a pupil in radio," explained Mr. Griffith, lean, tall, sharp-featured, in a blue suit and high-laced, tan shoes. "But I like it. However, the play is the thing. It all depends on the written word. The radio writer has to rehearse his script more earnestly, longer. And, of course, running time will have to be lengthened. Fifteen minutes is too short for a radio play."

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Friend of the Radio Actor.

THE frosty-haired man who created an era in the cinema now sees faraway visions of a new time in radio. He is strangely perplexed by the neglectful fashion in which the radio actor has been treated. The publicity drums beat for the crooner, and he is the picture on the piano for the ladies of the land. But there hasn't been a matinee idol from the files of the dramatic actors; and "D. W." can't understand. He honestly thinks that an able actor in a romantic role would unseat the serenaders from their thrones.

"It is only logical," he says, "that an actor should be the foremost figure on the air, instead of a singer. Look at Amos 'n' Andy. Ah, the have drawn characters. They will go on eternally. The same thing happen to the first actor who draws an accurate and appealingly mantic caricature. Mark my word!"

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